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# MUSICAL WORLD.

VOL. XXXII.

LONDON:
PUBLISHED BY BOOSEY AND SONS,
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VOL. 32.—No. 1. SATURDAY, JANUARY 7, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

We have to inform our readers that the office for the publication and sale of THE MUSICAL WORLD is removed to MESSRS. BOOSEY & SONS', No. 28, Holles Street, Cavendish Square. Subscriptions, Advertisements, Music for Review, Correspondence, and all communications whatever for this Journal, must be addressed, henceforward, to the EDITOR OF THE MUSICAL WORLD, care of MESSRS. BOOSEY & SONS, as above.

## OUR THIRTY-SECOND VOLUME.

To our readers, one and all, a happy new year!

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In our first number for 1854 we have endeavoured to furnish as much variety as can be compassed in a journal of the pretensions which we assert. We may particularly call attention to a translation of a life of Mozart, by a Russian author (Alexander Oulibicheff), which has never previously appeared in this country; to a new and interesting memoir of Mendelssohn, equally unknown in England; to some extracts from the amusing German diary of Hector Berlioz, translated expressly for the *Musical World;* and last, not least, to the commencement of a series of papers, by Mr. Macfarren, on the music composed by Mendelssohn, at the instigation of the present King of Prussia, for the German version of Sophocles' tragedy of *Œdipus in Colonos.*

We trust that these may be accepted as a fair instalment of the debt we owe perennially to our friends and patrons, whose kind support we shall continue to use our best efforts to deserve.

Once more, to our readers, one and all, a happy new year!

## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

"ŒDIPUS IN COLONOS" is one of the seven tragedies of Sophocles, which alone have been preserved out of the hundred and twenty productions of that voluminous dramatic poet. It is the second in the order of events of the three plays which embody the history of the ill-fated hero, and its consequences. The first presents him as King of Thebes, discovering the awful mystery of his birth; the second, that in question, shows him in exile, fulfilling his unhappy destiny by a preternatural death; while the third completes the chain of Delphic predictions, with the death of Antigone, his devoted daughter.

Sophocles, the statesman, soldier, and dramatist, according to Valerius Maximus, composed this tragedy—which was no less admired by the ancients than it is esteemed by the moderns, for its freshness and vigour—in extreme old age. It is related by Tully, that as Sophocles neglected his family affairs, whilst wholly intent on his dramatic compositions, his sons instituted a suit against him before the Areopagites, praying, that as his understanding was impaired, he might be removed from the management of his estate. The octogenarian requested, in defence, to be allowed to read his *Œdipus in Colonos*, which had just been completed. This so fully established the healthy condition of his mind, that the court unanimously dismissed the petition of the complainants.

The political character which most strongly coloured the habits of the Athenians is powerfully illustrated in this play, where the prosperity, importance, and natural beauty of the country, and the valor and generosity of the people form the constant themes exemplified and enforced by the successive incidents. The element of the Chorus, which, in spite of the advocacy of Schiller, remains to the present appreciation an incongruity in the Greek drama, is here much more essential to the whole than in the tragedy of *Antigone;* since, besides the several odes, which carry on the progress of the action, eulogising the state, and moralising upon such conditions of humanity as the incidents present, this impersonal personality sustains a very considerable portion of the dialogue with the principal characters, and thus becomes a party in many of the most impassioned scenes of the play. If I am not misinformed, Mendelssohn composed the music for this tragedy, like that for *Antigone, A Midsummer Night's Dream*, and *Athalie*, by command of the King of Prussia, for the purpose of its being executed in the Royal private theatre of Potsdam.

Much as we must rejoice in the genius that could elicit and so worthily obey such a command, we can no less extol the enlightened liberality of the monarch whose feeling for the beauty and necessity of art led him to conceive and to issue it. Prussia proved herself worthy of a great artist by the confidence reposed in Mendelssohn, and the homage paid to his talent. Of what is England worthy? To that

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spirit, which prevails not here, the world owes the existence of these four masterpieces, in which the great and various dramatic powers of the composer are so eminently displayed. *Possibly* we have no Mendelssohn,—*certainly* we have no King of Prussia. Had there been no Mecænas, Virgil would have had no opportunity to exercise his powers, and, his genius thus undeveloped, the world would have lost a poet. England has no Mecænas, and hence it may be that England has no Virgil, or at least is ignorant of his existence. So long as it is the policy of our government, personally and officially, to furnish themes for the writers of leading articles in newspapers, and inflammatory excitment to their readers, while it neglects that most important medium of moral discipline, intellectual cultivation—so long will politics be the amusement of the people, art their handiwork, their furniture, their hard livelihood in pursuit, and, at best, their paper-hanging in its attainment. So long as the beautiful is but a business, and the stimulant of genius but a shop account of loss and profit, and the inconsequent example of the great works that have been produced under other auspices, must we bear the stigma the rest of the world has placed upon us, of being an unmusical nation. In Prussia, it is otherwise; and of that state of things Mendelssohn's *Œdipus* is among the results of which we share the advantage.

The form of the Greek drama affords a novel and a very wide scope for the exercise of the musician's art; but, at the same time, the details of its construction fetter him with uncommon and embarrassing difficulties.

It was not new in the revival of the tragedies of Sophocles upon the German stage, to blend spoken declamation with instrumental accompaniment. The biographers of Mozart describe, as one of his first important dramatic successes, his music to *Mithridates*, which consisted entirely of orchestral accompaniments to the dialogue, in the style of recitative; and this, it seems, was a form of composition much esteemed at that period, The choral responses to the speeches of the characters constitute a new element, in the treatment of which *Antigone* has proved the greatness of Mendelssohn's power; and the present work, as it contains more of such scenes, and of a more complicated and extensive character, has more severely tested this power, and thus still more successfully established it. The difficulty of execution presented by the intermixture of speaking and singing, and by the reduction of spoken declamation to the restrictions of musical rhythm, while impeding the realization of the composer's effects, detracts nothing from his merit in producing it; and the feeling of every one who has witnessed the competent performance of *Antigone* is, that the effect thus attained is of the most powerfully exciting character that the dramatic musical art can attain.

The first difficulty, I may say, danger, of this class of writing exists in the necessity of reaching the pinnacle which lies between dulness on its more cautious and gradual ascent, and absurdity on the precipitous and sunny side of its declivity, and thus to elevate without exaggerating the dramatic situation. This demands the profoundest artistry, and the highest natural qualifications in the composer. The next difficulty or danger belongs to the fascination of continuous action, which impels the embodiment of line after line, phrase after phrase, in fresh ideas; in which uninterrupted succession, so attractive to the musician, he is liable to abandon that unity which is indispensable to the gratification of the hearer.

It is especially to be admired in the work under consideration, that in these declamatory scenes, while the expression of the general sentiment and the enunciation of particular words form the chief purport of the musician, and the chief medium of his impression upon an audience, the principles of musical construction are so ingeniously, and so successfully brought to bear upon the treatment, even of the most impetuous, broken and seemingly irregular passages, as to render each scene a model of symmetry. Thus we have all the excitement of an unpremeditated passionate impulse, refined and beautified by the agency of artistic design. Such a handling of the subject is especially appropriate in a composition illustrative of a work of Greek art, the elements of which in all its branches of manifestation were artificial, refinement being the necessity, and nature the germ from which her inventions had to be ripened. It is eminently to the purpose that the unities of our own art should be scrupulously maintained, when it is brought into connection with another in which the laws of unity were despotic.

We must now consider another department of the work, and the difficulties that beset its treatment—viz: the adaptation of music to the Odes. The obvious purpose of this important feature in the design of the Greek drama was to afford intervals of repose during the progress of the action, which would else have been too violent and exciting to come within the rule of gradual undulation, which, as the principle of ideal beauty, was imperative in ancient art. The sanguine Greeks, softened by the influence of their sunny shores, ignored the awful majesty of the granite mountain-range—the precipitous abruptness, the rugged and barren irregularity of which present a stern sublimity, not less true to nature, and even more solemn in the impression it produces, than the unfailing curvature of spontaneous fertility which constitutes the luxurious indulgence of nature in her seasons of repose. To them the Alps were only visible through the subtle medium of distance,—suggesting, by analogy, the turbulence of human passion, through the no less subtle medium of art, which they interposed as a softening atmosphere between what was displayed and those who witnessed it. While this atmosphere—a southern one, transparent as truth—could not but reveal the roughness of the transvening forms, it presented coincidently a mirage, built of the sunbeams and peopled with the unseen voices of daylight and imagination, which at least divide the attention, and, dazzling the sight, made it the involuntary act of the beholders to invest all they gazed upon with the brilliant colours thus imprinted on their *retina*. Further; the absence of metaphor is a studied characteristic of the dialogue of the Greek drama; and the employment of this graceful figure of rhetoric, and charming poetical medium, was confined to the Odes, which, by contrast no less than by sympathy, were made to soften while they heightened the effect, and promoted the development of the action. As, then, the musical treatment of the dialogue is intended to enforce the excitement of the dramatic action, so the musical rendering of the episodes is designed to soften the relief of the points of repose with which it is interspersed. Again, as in the accompanied dialogue there is little or no scope for rhythmical regularity, so in the Odes we have the contrast of continuous movement and unbroken melody, which is the metaphor of music. The composer's obstacle in treating these has been the enormous number of words, and the necessity of comprising them within such limits as the exigencies of the stage and the impatience, most natural to their situation, of a theatrical audience impose. Each Ode has words enough to form the text of an oratorio; and yet the minutes, the seconds, of the duration of each must be

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counted. The difficulty of constructing rhythmical melodies and symmetrical compositions, without repeating words and recurring to passages, may be easily conceived; and it is obvious that such repetitions and recurrences would lengthen the music far beyond all practical availability. This difficulty having been mastered completely and successfully by Mendelssohn betokens the most consummate judgment and the greatest fluency; and a musical interest is produced which eminently fulfils the requirements of the situation.

Let us proceed to trace the course of the action of the tragedy, and to examine, scene by scene, its musical illustration.

G. A. Macfarren.

[*To be continued.*]

## MOZART'S DON JUAN IN BERLIN SINCE 1790.

On the 20th December, 1790, *Don Juan* was represented in Berlin for the *first* time, and on the 20th December, 1853, for the *three hundredth* time. On the first night the opera was cast as follows: Don Juan—Lippert; Ottavio—Benda: The Commandant — Kazelitz; Leporello — Unzelmann; Masetto — Brandel; Anna — Madame Unzelmann-Bethmann: Elvira—Müller; Zerlina—Baranius-Rietz (who died only last year). We extract the following particulars, as the most interesting, from the statistical notice of L. Rellstab, in the *Bossische Zeitung:*

Lippert played Don Juan thirty times; Beschort (from 1796-1815) fifty-six times; Blume (1812-1830) one hundred and one times; Joseph Fischer eleven times; Bötticher sixty-one times; and Salomon thirteen times. Five artists, among whom was Wild, appeared as "stars" in the part.

After Benda, Ambrosch sang Ottavio (up to 1804); Eunicke fifty-five times (up to 1819); Stümer fifty times (up to 1830); Bader twenty-three times; Mantius (1832 to 1853) eighty-two times; and Pfister eleven times.

Zschiesche has sung the Commandant ninety-eight times.

Unzelmann sang Leporello eighty times; then Gern (the father); Joseph Fischer; Wauer, ninety-nine times; and Krause, forty-seven times.

Masetto was first sung by Brandel; then by Franz, Seidel, etc.; Wauer, thirty-three times; Rebenstein, Ed. Devrient, seventy-one times; and Mickler, forty-five times.

Donna Anna was first sung by Madame Unzelmann-Bethmann, twenty-two times; and then by Margaretha Schick (1794 to 1808), forty-nine times; Madame Müller, sixteen times; Schmalz, twenty-eight times (1810 to 1819); Schulz, forty-three times (1820 to 1829); Von Fassmann, twenty-seven times; Köster, nineteen times; and Johanna Wagner seven times. Altogether there have appeared in this part eighteen ladies engaged at the Hof-Theater (Theatre Royal), and eight-and-thirty from other theatres. Among the latter, the following are more particularly worthy of notice: Fräulein Grünbaum (called the German Catalani), four times (1817 and 1824); Henrietta Sontag, three times (1827 and 1830); Wilhelmina Schröder-Devrient, six times (1831 and 1834); Carl, Lutzer, Schodel, Fischer-Achten, Schoberlechner, Hasselt-Barth, Jenny Lind, five times (1845 and 1846); Viardot Garcia, five times (1847 and 1848); Behrend-Brand, Küchenmeister-Rudersdorf, and Bochkolz-Falconi, four times (1853).

Elvira was first played by Madame Müller (as Fräulein Hellmuth) sixty-five times (up to 1808); and then by Fräulein Lanz, fifteen times; Schulz, twenty-five times; Leist, ten times; Madame Milder-Hauptmann, forty-three times (1820 to 1829); Carl, eight times; Von Schützel, three times; Seidler, eleven times; Fräulein Hedwig Schulz, fourteen times; Von Fassmann, six times; Marx, fourteen times; and Fräulein Berxendorf, now Madame Bötticher, thirty-seven times. Among the ladies from other theatres, we may mention Nanette Schechner, twice (1827 and 1829); Clara Heinefetter, three times; Fräulein Spatzer (Palm), seven times; and Augusta Löwe.

Zerlina was first sung by the celebrated Baranius (afterwards Madame Rietz) twenty-seven times; then by Madame Eunicke, forty-nine times (up to 1815); by her daughter Johanna (afterwards Madame Krüger) thirty-nine times; Madame Seidler thirteen times; Fräulein von Schätzel thirteen times; Fräulein Grünbaum (afterwards Madame Bercht) thirty-seven times; and Fräulein Tuczeck, fifty-one times. It is a remarkable circumstance that only four ladies from other theatres have sung the part of Zerlina at Berlin; among these were Madame Neumann-Haitzinger, and Fräulein Lina Roser, the present Madame Balfe.

What a brilliant list of singers, especially ladies, to have appeared in *Don Juan*, in one German theatre, in the course of sixty-three years!

## MENDELSSOHN AND BERLIOZ.*

(*From Berlioz' "Musical Tour in Germany,"* 1843.)

To Stephen Heller.

On quitting Weimar, the musical city which I could most easily visit was Leipsic. Yet I hesitated about going, in spite of the dictatorship with which Mendelssohn was invested, and of the friendly relations that united us at Rome, in 1831. We had followed since that epoch such diverging lines in Art, that I confess I feared I should not find very lively sympathy in him. Chélard, however, who knew him, made me blush at my own doubts, and I wrote to Mendelssohn. I had not to wait long for an answer; here it is:—

"My Dear Berlioz—I thank you heartily for your good letter, and for your still cherishing the memory of our Roman friendship! As for me, I never shall forget it, and I rejoice that I shall soon be able to tell you so *vivâ voce*. All that I can do to render your sojourn at Leipsic happy and agreeable, I shall regard as a pleasure and a duty. I think I can assure you that you will be contented with the city, that is to say, with the musicians and the public. I was not willing to write you without consulting several persons who knew Leipsic better than I do, and they have all confirmed me in the opinion that you will have an excellent concert. The expenses for orchestra, hall, advertisements, etc., will be about 110 crowns: the receipts may amount to from 600 to 800. You ought to be here to arrange the programme, and whatever else is necessary, at least ten days beforehand. Furthermore, the directors of the Society of Subscription Concerts charge me to ask you if you are willing to have one of your works performed in the concert to be given on the 22nd of February, for the benefit of the poor of the city. I hope you will accept their proposition after the concert which you will give on your own account. I beg you, then, to come here as soon as you can leave Weimar. I rejoice that I shall be able to clasp you by the hand and bid you welcome to Germany. Do not laugh at my bad French, as you did at Rome, but con-

* Translated for the Musical World.

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tinue to be my good friend, as you were then, and I shall ever be your devoted "FELIX MENDELSSOHN BARTHOLDY."

How could I resist an invitation couched in such terms?

I set out for Leipsic, not without regretting Weimar and the new friends I left there.

My connection with Mendelssohn began at Rome in rather a singular manner. At our first interview he spoke to me of my cantata, *Sardanapalus*, which had been crowned at the Institute of Paris, and of which my co-laureate,* Montfort, had let him hear some portions. When I expressed to him my aversion to the first *Allegro* of the said Cantata: "Yes, yes," he exclaimed, joyfully, "I congratulate you upon your taste. I was sure you would not be satisfied with that *Allegro*; frankly, it is *miserable!* We were nearly quarrelling the next day because I spoke with enthusiasm of Gluck. He replied to me in a tone of raillery and surprise—"Ah! you like Gluck?"—as though he meant: "How can a musician, such as you seem to me, have enough elevation of ideas, or an appreciation of grandeur of style and truth of expression sufficient to enable you to like Gluck?" I had an opportunity, however, to avenge myself for this taunt. I had brought with me from Paris the air of Asteria, from the Italian opera *Telemaco*, which is very little known. A manuscript copy of this, without the name of the author, was placed on Montfort's pianoforte, one day when we expected a visit from Mendelssohn. He came. Seeing the music, which he took to be a fragment from some modern Italian opera, he set to work, as a matter of duty, to execute it; and the four last bars, on the words, "O giorno! O dolce sguardi! O rimembranza! O amor!" where the musical accent is truly sublime, he parodied in a grotesque fashion, counterfeiting the voice and manner of Rubini. I stopped him, and with an air of affected surprise, said:

"Ah! you don't like Gluck!"

"What! Gluck!"

"Alas! yes, my dear friend, this piece is Gluck's, and not Bellini's, as you thought. You see I am of your opinion . . more so even than yourself!"

He never pronounced the name of Sebastian Bach without ironically adding—"your little pupil!" In short, he was a very porcupine whenever there was talk of music; one knew not on which side to take him, to avoid getting wounded. Endowed with an excellent temper, a sweet and charming humour, he easily bore contradiction upon any other subject; and I, in my turn, abused his tolerance in our philosophical and religious discussions.

One evening we were exploring the baths of Caracalla, discussing the merits and demerits of human actions, and their remuneration during life. As I replied with some irreverence, I knew not what, to his religious and orthodox opinions, Mendelssohn's foot slipped, and down he rolled among the ruins of a declivitous staircase. "Admire divine justice," said I, helping him to rise—"It is I who scoff, and you who fall!" This, accompanied with unrestrained laughter, was more than he could bear; and from that time religious discussions were avoided between us.

It was at Rome that, for the first time, I appreciated that fine and delicate musical tissue, variegated with such rich colours, which bears the name of *Overture to Fingal's Cave*. Mendelssohn had just finished it, and gave me a pretty exact idea of it; such was his prodigious skill in reproducing on the piano the most complicated scores. Often, on days that weighed us down with the *sirocco*, I would interrupt him in his labours (for he was an indefatigable producer). He would lay down his pen with a good grace, and seeing me overcome with spleen, he would try to solace me, by playing whatever I asked for from the works of the great masters whom we both loved. How many times, lazily stretched upon his sofa, have I sung the air from *Iphigenia in Tauris*—"D'une image, helas! trop chérie"—which he accompanied upon the piano. "That is beautiful—beautiful!" he would exclaim. "I could hear it from morning to night—always—always!" And we recommenced. He was very fond also of making me hum in a low voice, and in that same horizontal position, some melodies I had written to verses of Moore, which pleased him. Mendelssohn has always had a great esteem for my . . . . . *little songs*. After a month of this intercourse, which finished by becoming so full of interest for me, Mendelssohn disappeared without bidding me adieu, and I did not see him again. His letter, which I have just quoted, caused me, on that account, a very agreeable surprise. It revealed a kindness of heart and an amenity of manner which I had not believed him to possess. I soon found, however, on arriving at Leipsic, that these excellent qualities were actually his. He has lost none of the inflexible rigour of his opinions on Art; but he does not attempt to impose them upon others; and limits himself rather, in the exercise of his functions of chapel-master, to the production of what he considers beautiful, and the neglect of that which seems to him bad, or of a pernicious example. His partiality, nevertheless, is too uniformly shewn for the dead.

The Society of Subscription Concerts, of which he had spoken to me, is numerous and admirably conducted. It possesses a magnificent Academy of Singing, an excellent orchestra, and a hall, that of the *Gewandhaus*, of perfect sonority. It was in this large and beautiful building that I was to give my concert. I went there as soon as I got out of the carriage; and I arrived in the midst of a general rehearsal of a new work of Mendelssohn—*The Walpurgis Night*. I was marvellously struck at the outset, with the *timbre* of the voices, the intelligence of the singers, the precision and *verve* of the orchestra, and, above all, with the splendour of the composition. I am strongly inclined to regard this secular oratorio as the most finished composition that Mendelssohn has produced up to this day.* The poem, which is Goethe's, has nothing in common with the Sabbath of the Witches in *Faust*; it is founded on a legend of the early Christians, relating to the nocturnal assemblies on the mountains of a religious sect, who remained faithful to Druidical customs at a time when sacrificing in high places had been interdicted. It was their habit, on nights destined to their holy ceremonies, to station in the mountain passes a great number of armed sentinels, in strange and terrible disguises; when the priest, ascending to the altar, began to intone the sacred hymn, the troop of feigned devils, brandishing pitchforks and torches, began to utter all sorts of hideous cries and noises in order to hide the voices of the choir and frighten away the Christian soldiers and other profane intruders whose purpose it might be to interrupt the proceedings. From this, no doubt, sprang the French use of the word "Sabbath" (*Sabbat*) as a synonyme for a great uproar at night. To form any notion of the varied opportunities which Goethe's poem presents to a composer of imagination, the music of Mendelssohn should be heard; he has, indeed,

* Hippolyte Montfort, a well-known operatic composer, since dead.

* Berlioz, it must be remembered, is writing in 1843.

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turned the subject to admirable account; his score, in spite of its intricacy and elaboration, is perfectly clear and intelligible; and the vocal and instrumental effects, which seem to cross, counteract, and jostle against each other in every conceivable way, present an order out of disorder which realises the highest perfection of art. I must especially cite, as magnificent things in opposite styles, that mysterious piece, where the posting of the sentinels is accomplished, and the final chorus, where the voice of the priest at intervals raises itself, calm and religious, above the infernal *fracas* of pretended sorcerers and demons. I know not what to praise most in this finale—the orchestra, the chorus, or the whirlwind impetuosity of the whole. It is a masterpiece. At the instant when Mendelssohn, full of joy at having written it, descended from the orchestra, I advanced to meet him, in raptures at having heard it. The moment for our interview could not have been happier, yet, after exchanging the first few words, the same sad thought came to us simultaneously.

"Why," exclaimed Mendelssohn, "it is twelve years!—twelve years since we dreamed together in the Campagna at Rome!"

"And," I retorted, "in the baths of Caracalla."

"Ah!" said he, "still a scoffer—always ready to mock!"

"No, no," I answered, "I have given up railing. I wished to test your memory, and find out if you had pardoned me. So little am I disposed to mockery, that now, at our first interview, I am going to entreat you with great earnestness to make me a bequest, to which I attach the utmost value."

"What may that be?"

"The baton with which you have just conducted the rehearsal of your new work."

"Willingly, on condition that you send me yours."

"I shall be giving brass for gold; no matter, I consent."

And the musical sceptre of Mendelssohn was mine. The next day I sent him my heavy oak stick, with the following note, which I trust the Last of the Mohicans would not have disowned:—

"To Chief Mendelssohn!

"Great Chief! We have promised to exchange tomahawks! Here is mine! Mine is larger—thine is simpler! But only squaws and pale faces love ornamented weapons. Be my brother!

"When the Great Spirit shall have sent us to hunt in the land of spirits, may the warriors hang up our tomahawks together in the Hall of Council!"

Such, in all simplicity, was the occurrence, which *innocent* malice has attempted to render melo dramatic. Mendelssohn, when we came to the organisation of my concert a few days after, really acted like a brother in my behalf. The first artist whom he presented to me as his *Fidus Achates* was concert master David, an eminent musician, a composer of merit, and a distinguished violinist. David, who speaks French perfectly, was of great service to me.

[*To be concluded in our next.*]

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**Wednesday Evening Concerts.**—Owing to the extreme inclemency of the weather, the concert announced for last Wednesday was put off. On the same night, a line of carriages extended from the Princess's Theatre to Regent Street one way, and to New Oxford Street the other. The attraction was Mr. Charles Kean's Hamlet.

**Mr. T. M. Mudie** has returned to Edinburgh, to renew his professional engagements.

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

### CHAPTER I.

### 1756-1762.

John Chrysostom Wolfgang Amadeus Mozart was born on the 27th January, 1756, in Salzburg, the capital of the Archbishop's See, which was named after it. He was the youngest of seven children, of whom he and his sister, who was his senior by five years, were the only ones who lived to grow up. Before proceeding any further with our subject, however, we may be allowed to say a few words concerning Mozart's father, who is well worthy of being noticed, and who, besides, plays an important part in this biography. Leopold Mozart, who was Vice-Capellmeister of the then Archbishop of Salzburg, was so remarkable both as a man and an artist, that from his disposition, his mind, his religious feeling, and his manifold and, in my opinion, his rare store of knowledge for a musician of those days, he would have been an ornament to any profession or position whatever. He was fond of literature, and understood Latin, as well as several living languages. His method for the violin, by which almost all the German *virtuosi* of the last century formed themselves, several compositions for the church, which are, with reason, highly esteemed, and a great mastery over his principal instrument—the violin—sufficiently testify the wide scope and profundity of his musical talents. His chief merit, however, consisted in his excellent method of tuition, for his son never had any other teacher of the pianoforte or of composition than him.

From the correspondence which Leopold Mozart kept up with his family, it is an easy task to form a perfect estimate of his character. He was a German to the backbone—serious, deliberative, methodical, industrious, and exceedingly economical—fond of order, and accustomed to hold the reins of his domestic affairs with a tight hand; a man of untiring perseverance and upright feeling. In the presence of the great personages with whom his avocations brought him in contact during a period of so many years, he invariably observed a respectful demeanour, without however in the least forgetting what was due to himself; while towards persons in his own station he was reserved, and, although always polite, cold. No one entertained a loftier idea of art and the high mission of an artist than he; but in spite of this, he set a greater value upon the outward demonstrations of applause on the part of the public than on any other kind of acknowledgment by which they are accustomed to manifest their satisfaction. The positive and the present touched him more nearly than the feeling of uncertainty as to how posterity would judge. Among the qualities which were natural to him, we must not forget to mention great penetration and sharpness. In all matters in which his interest was concerned, Leopold Mozart displayed a remarkable degree of skill in penetrating the motives by which others were actuated; and we frequently find him disposed to imagine some hidden purpose at work in cases where none such existed. In everything that he undertook he invariably manifested the most anxious caution. For instance, in the letters which he wrote to his wife during his stay in Italy, he always avoided informing her what the amount of his receipts was; because a woman can

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never be silent about things of this description, and because, as he said, the good people of Salzburg, who were not in a position to form a correct idea of his travelling and other expenses, would, if they knew the amount of his income, look upon him as richer than he really was. Although in his correspondence he always avoided touching upon political subjects, he possessed a system of ciphers of his own invention, which was very difficult to be understood, and which he employed whenever he had occasion to speak of his relations with people of high rank. Without this diplomatic precaution he would never have ventured to inform a friend, that: his archbishop had treated him badly and paid him worse.

My readers will be convinced by what I have here stated, if they were not previously acquainted with the fact, that the composer of *Don Juan* could not much resemble so perfect a specimen of a thorough-going respectable citizen. They will, on the other hand, observe the individuality of the son develope itself in a spirit of the most strongly marked contrast to that of the father; for the two had nothing in common save that frankness and probity for which both were so honourably distinguished. But these contrasts, both in disposition and feeling, between two beings whose capabilities were so different, while a mutual and closer connection was absolutely necessary to both, proved, after all, nothing more than the most perfect accord between the means and the end. The sum of the capabilities of the one represented unalloyed Genius, the incarnation of the Musical Art, the rich stores of transcendental ideas become flesh and blood. The sum of the capabilities of the other represented, as the reader will eventually perceive, all that was absolutely requisite to raise this Genius to the highest pinnacle of the most perfect power of accomplishment, rendering the transformation of these transcendental ideas into a multitude of *chefs-d'œuvre* practicable. The son could not have had a father more suited to the peculiar bent of his mind.

The position filled by Leopold Mozart in the Archbishop's orchestra occupied a large portion of his time, although the pay was barely sufficient to defray the expenses of his household. Musical tuition and the sale of his works made up what was wanting, and enabled him to provide for his own support and that of his family. As a natural consequence, this kind of life left him but few leisure moments; but scholars and music publishers were forgotten from the moment that little Wolfgang began to stammer forth the heavenly language which no mortal was ever destined to speak as he did. His father would willingly have forgotten his official duties as well as all his others, had he been able to watch over the progress of his boy without being necessitated to provide for his support. We must not forget that Leopold Mozart was a Roman Catholic with his whole soul; he was, therefore, immediately decided as to whom he should ascribe the wonder which he beheld; he instantly recognized in the child what we acknowledge at the present day; and, being perfectly convinced that Providence had chosen him as the means of bringing forward an extraordinary phenomenon, he devoted his whole being to the fostering of the wonderful flower which the grace of Heaven had suffered thus to bloom for him.

As we have already said, Wolfgang had an elder sister, and her talent, which was as precocious as his own, would have excited far more astonishment in the world had it not been eclipsed by that of her brother. Anna Maria, called by her family Nannerl, was seven years old when her father began to teach her the piano. Wolfgang was then three years old. Up to that period nothing particular had been remarked in him, save a certain impetuous liveliness of disposition, and a great love for all kinds of games, which far outbalanced the desire for dainties common to children of his age; he had likewise always displayed great sensitiveness; every moment he would ask the inmates and friends of the house whether they loved him, and, if they said they did not, he would instantly begin to cry. But from the day on which Nannerl took her first lesson the boy became a totally different being. Excited and attentive to what was going on, he would wait until there was no one at the piano and then sit down and practise. If he were not disturbed, he would pass whole hours in finding out thirds, and his countenance would beam with delight if he succeeded in producing an harmonious chord. His father observed all this without knowing whether to attach any value to it or no, but he resolved to make a trial. A very short minuet was placed before the boy, and in half-an-hour he played it so roundly and in such perfect time as to fulfil every expectation. For rather longer pieces of music he required an hour, and scarcely had a year elapsed ere Wolfgang dictated to his teacher pieces which he himself had imagined: he composed before he could write a note.* Two years later the boy might have been numbered among the good piano-forte players of the day.

His teacher, who was in the highest degree astounded and almost alarmed at such progress, endeavoured rather to keep him back than urge him forward: he did not dare to make him acquainted at so early an age with the rules of composition. Vain caution! Already did the plan of a piano-forte concerto busy the young head, which, at a subsequent period, was destined to perfect and fix the true rules of the art, as well as to reject so many principles which had previously obtained, and for so long a time been supported by the authority of the most celebrated theorists. Wolfgang began, therefore, writing his concerto, but an unexpected obstacle arose and threatened to prevent his carrying out his project. As he was always in the habit of dipping his pen to the very bottom of the inkstand, instead of notes he produced nothing but so many large blots. This troubled him exceedingly; he cried; but still would not allow it to stop him; he wiped away the blots with his open hand, and, entirely absorbed with the idea in his head, continued writing. What sort of an appearance the music paper presented we leave the reader to imagine. His father, who knew nothing of Wolfgang's purpose, stepped at this moment, accompanied by a friend, into the room.

"What are you doing there?" he asked.

"I am writing a piano-forte concerto; the first part is almost finished," replied Wolfgang.

"Let me look at it; it is a pretty piece of work, I have no doubt," said his father.

"No, no! it is not finished," answered the boy.

His father took it away from him, however, and at the first sight of such a piece of scribbling burst into a loud fit of laughter. But when he came to examine the composition more attentively, his countenance assumed a totally different expression; tears of joy and astonishment trickled down his cheeks.

"See," he said to his friend; "see here; everything is rightly planned and according to rule, but it is of no use, because it is so exceedingly difficult."

* All these particulars are authentic. Herr Von Nissen has noted down in chronological order all the pieces of music which Leopold Mozart taught his son, as well as those which, at a later period, the scholar dictated to his master.

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"What of that—it is a concerto," cried the little composer, who believed that playing a concerto and working miracles signified one and the same thing. "It must be practised until it is mastered. Look, this is it."

He now commenced playing, and although he was not, of course, perfectly successful, managed at any rate to play sufficient to give his audience an idea of what he intended. The concerto was in reality impracticable, but quite correct, and written for a full orchestra with trumpets and drums.*

Not only in music, however, but in everything that he was taught, did little Wolfgang distinguish himself, displaying particular aptitude for mathematics, a science so nearly allied to musical genius; he subsequently, in fact, calculated with great facility, and worked out the most intricate arithmetical questions in his head. His memory, of which he gave some exceedingly remarkable proofs, was, indeed, as marvellous as his genius.

Our hero was entering upon his sixth year when Leopold Mozart thought that both his scholars were sufficiently advanced in the art for him to appear with them before the public, and a far more brilliant public than that of the town and court of Salzburg.

*(To be continued.)*

## FOREIGN.

PARIS, January 1.—The Académie Impériale de Musique was honoured by the presence of the Emperor and Empress on the occasion of the benefit of M. Lepeintre, on Tuesday last. In the third act of the *Bénéficiaire*, Battaille, who played the part of the singer, gave the air from the *Châlet* with remarkable effect. Gueymard has met with a disagreeable accident. His hairdresser, who was about to curl his hair, finding the irons too hot, while waving them to and fro in the air to cool them, accidentally struck him on the forehead and narrowly escaped injuring his eyes.—At the Théâtre Italien, on Thursday last, *Ernani* was revived for the *rentrée* of Madame Nissen, in the part of Elvira, a bold effort, considering the *éclat* which Sophie Cruvelli had given to the character. Madame Nissen, who was excessively nervous, was very much applauded in the *cabaletta* of the *aria d'intrata*, "Ernani involami." She has a *mezzo soprano* voice, stronger in the higher than in the lower register, the medium notes being good. She is a sensible actress, and manages her voice with skill. Gardoni came out as Ernani with great force. His voice was so sympathetic and pure, and his style so graceful, that he could not fail to engage the interest of his audience. Graziani, who possesses a baritone voice of power and quality, obtained a decided success. The *finale* of the third act was encored and repeated.—At the Théâtre Lyrique, yesterday evening, the first representation of Donizetti's opera of *Elisabeth* took place. A new fairy opera, in three acts, written by M. Clairville, the music by J. B. Wekerlin, will shortly be put into rehearsal. Nearly all the best artists will appear in it.—Louis Lacombe, the composer, has gone to Leipzic, where he has been invited by the Society of the Gewandhaus. He will shortly return to Paris.—Mons. N. Louis, a dramatic composer, has lately married Madlle. Jenny Leroy.

* Mr. Holmes, whose biography of Mozart, a work written with great care, appeared in 1840, remarks, in connection with this passage, that a score for a full orchestra with trumpets and kettle-drums, is only a little biographical flourish on the part of Nissen, who had no need to invent a wonder of this description. All the scores which were written by Wolfgang before he attained his tenth year, and which have come down to us, are calculated for practical use, and in no way bear the stamp of ostentation. As a general rule, he seldom employed any wind instruments save oboes, bassoons, and horns, with which indeed the orchestras of that day were better provided than with any other instruments of a similar description.

BERLIN, 22nd December.—The day before yesterday a great event came off at the Theatre of the Grand Opera. The *Don Juan* of Mozart was performed for the 300th time. It was exactly the same day, 63 years before, that the first representation of this *chef-d'œuvre* took place in Berlin. The evening began with a prologue, preceded by the overture to *Idomeneo*, by Mozart. The stage represented a magnificent *salle*, the extremity of which was hidden by rich curtains. The principal *régisseur*, M. Stawinski, delivered a discourse. The curtains were then drawn aside, and a garden was seen, in which were placed *tableaux vivants*, representing groups from the seven principal operas of Mozart.—*Idomeneo* (1780), *L'Enlèvement du Sérail* (1782), *The Marriage of Figaro* (1787), *Don Juan* (1787), *Cosi fan tutte* (1790), *Die Zauberflöte* (1791), and *La Clemenza di Tito* (1791). The groups were arranged so that that of *Don Juan* formed the centre. During this exhibition the chorus of Isis and Osiris, from *Die Zauberflöte*, was sung behind the scenes. At the end of this chorus, the heavens appeared to open, and the statue of Mozart was displayed in radiant glory. The statue was an imitation of that by Schwanthaler, at Salzburg—the birthplace of the immortal composer. At the foot of the statue was a cradle, surrounded by the muses, in allusion to the extraordinary precocity of Mozart's genius. This apotheosis was received with unanimous applause, and, after the fall of the curtain, the audience redemanded it. The curtain was then raised, and showers of bouquets were immediately thrown from all parts of the house, and fell on the stage amidst thunders of applause. The *Don Juan*, in which every part was played by a first-rate artist, was given with a spirit and *ensemble* that enchanted the audience. Madlle. Johanna Wagner, who played the part of Donna Anna, was recalled at the end no less than six times.—At Kroll's, Auber's *Fra Diavolo* has been well performed.—At a concert in the Royal Theatre, the clarionettist, Cavallini, shewed himself worthy of the reputation that preceded him.—Joachim, the violinist, will play at one of the next concerts of the Society of Gustavus Adolphus, and Madlle. Lind (Goldschmidt) is expected to sing on the same evening.

COLOGNE.—The fourth Gesellschafts-Concert took place in Cologne on Tuesday, the 20th December last. It commenced with Haydn's Symphony in D major. This was followed by the 24th Psalm of Schneider, in memory of the deceased composer, who breathed his last on the 23rd November. The first part was brought to a conclusion by Joseph Joachim, who played his *Concertstück* for the violin in the most masterly manner. The second part opened with a new overture to *Phædra*, composed by Ferdinand Hiller, and played on this occasion for the first time. It was highly successful, and greatly applauded. After the overture came two "Christmas Songs," by Leonhart Schrüter, composed in the year 1587; they found great favour with the audience, and were followed by Beethoven's grand *violin-concerto*, which Joachim played in his very finest style, and held the hearts of all present completely entranced by the wonderful skill of his execution. Whenever a pause in the composition gave the audience an opportunity of applauding, they did so most enthusiastically. The concert terminated with Spontini's overture to *Olympia*, excellently played.

IBID.—A *Soirée* for the benefit of Herr Clef, formerly stage-manager of the Vaudeville-Theater, took place on the 22nd December last. Messrs. Joachim, Hillier, and Koch kindly volunteered their services upon the occasion. Joachim first played a Romance of his own composition, followed by some *Variations* by Paganini, and then, with Ferdinand Hiller, a *Sonata* by J. S. Bach (E major), three *Studies* by Hiller, for the piano and violin, and Beethoven's grand *Sonata* in A minor. Koch sang some songs by F. Schubert, Nicolai, and R. Schumann (*Der Knabe mit dem Wunderhorn*), and likewise Beethoven's *Adelaide*.

LILLE.—The *Association Lilloise* gave a vocal and instrumental concert, on Wednesday, the 21st ult. The music of the 6th regiment executed *La chasse espagnole*, a military fantasia, by M. Elwart. M. M. Lefebvre and Arnold sang several melodies by this composer; among others, a romance, entitled "The Three Fine Days in the Life of a Soldier," was especially admired.

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MILAN, 7th and 8th Dec.—At the Teatro Carcano, *Rigoletto* was performed before a crowded audience. Between the acts, Madame Lemaire sang the rondo finale from *Cenerentola*, and obtained an encore. The succeeding evening, a repetition of the performance merited a renewal of the same success. Madame Lemaire was twice called forward at the conclusion. In *Nabucco*, given on the 13th, Madame Lemaire took the part of Fenena, and acquitted herself with much honour: she sang the romance with purity of style and sweetness of expression, and was warmly applauded. She is a pupil of the well-known Maestro Celli.

PARMA.—The *Prophète* was produced here on the 28th Dec., with great success.

NICE.—Alexandre Batta, the violoncellist, is here, after narrowly escaping shipwreck on his passage from Marseilles, which he left on the 18th December during fine weather. A hurricane arose during the night, and left the vessel for two days in a most perilous position. The cargo being thrown overboard, the ship righted and arrived at Nice after a four days' passage. The passage from Marseilles to Nice is generally made in twelve hours.

ANTWERP.—Madame Doria appeared for the first time at the Grand Opera, on Friday, the 30th ult., in *Lucrezia Borgia*. Apathetic and severe as the good Flemish burghers are known to be, they were roused on this occasion, not only by Madame Doria's singing, but by Madame Doria's acting. No success could have been more decided than that of Madame Doria.

NEW YORK.—The last news from the states informs us that the second series of Jullien's concerts are going on triumphantly. A new German Opera Company has been formed with a view to give performances at 25 cents. in the chief cities of America.

Meyerbeer's *Prophète* continues to draw large audiences at Niblo's.

BOSTON.—Madame Sontag has announced three concerts, at 50 cents., being desirous that an opportunity should be given to the public at large of hearing her, previous to her retirement. She will be assisted by Signor Rocco, Paul Jullien, and Alfred Jaell.—The announcement of the sudden death by apoplexy of Jonas Chickering, Esq., the well-known pianoforte manufacturer, has been received with deep sorrow throughout the entire community. He was one of our most industrious, enterprising, and benevolent citizens, and at the head of his profession. His name is probably more widely known than any other mechanic in the country. When his extensive warerooms were destroyed by fire, there was a general expression of sympathy on the part of the public, which attested the affectionate estimation in which he was held. At the time of his decease he was more extensively engaged in business than at any former period; but death has arrested him in the midst of his plans and labours, and he now lives only in the records and memorials of his noble example and generous deeds. Mr. Chickering was buried from Trinity Church, and a large concourse, from all trades and professions, was present at the service.

Madame Sontag gave a concert last week at the Music Hall, to the children and teachers of the public schools of the city. The hall was filled. Madame Sontag was assisted by Paul Jullien, Alfred Jaell, and Signor Rocco. At the close the children sang a tribute to Madame Sontag and dispersed.

LOUISVILLE.—Ole Bull gave a concert in Louisville on Thursday evening, December 8th, at Mozart Hall.

BALTIMORE AND PITSBURG are the next destinations of the eccentric violinist.

LIMA.—Catherine Hayes has met with great success in operatic performances.

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MRS. ALEXANDER NEWTON.—This fair lady and excellent songstress, having lately been led to the hymeneal altar, as we have already announced, is about to appear in the musical world in the name of her *caro sposo*. Mrs. Alexander Newton will cede to Madame Newton Frodsham. It is the intention of Madame Newton Frodsham to visit Germany in the autumn, professionally, for a short time. The lady will appear for the first time as Madame Newton Frodsham, in Birmingham, on the 19th inst., at Mr. H. Poole's Concerts.

## MUSIC IN ENGLAND.

*To the Editor of the Musical World.*

SIR,—Music, in England, I make bold to assert is, at the present time, in a riper state of progress than in any other country. Grant we have no genius—that is, genius for composition—to boast of. What other country has? Italy? No. The last "genius" was the artistically effete, though still living, Rossini. France? Auber is seventy years of age; and the rest are, at the best, his myrmidons. Germany? Worse than all. Mendelssohn is dead; Spohr is a septuagenarian; and their places are boldly usurped by men like Richard Wagner and Robert Schumann, who are to music something less than were Paracelsus to medicine, Aquinas to theology, and Vanini to philosophy. In the matter of genius—in other words, of original invention—England is no worse off than the rest of the great musical countries of the civilised world.

But that is not exactly the question. The question is: in what are we superior to our contemporaries? At a mere glance we shall appear to have considerably the worst of it. Italy possesses a national opera, good, bad, or indifferent, in almost every town—two, and even three, indeed, in some. France can boast of three great and efficient lyrical establishments in its metropolis, and of one of more or less resources wherever there is a population large enough to support a theatre; while, in several instances, they are complete and powerful—as in Marseilles, Lyons, Bordeaux, etc. Germany is even more to be envied, since it possesses lyrical theatres throughout the length and breadth of the land, the majority of them first-rate. At all these Italian, French, and German theatres, although foreign compositions are not interdicted, the staple commodity is derived from the national talent, past and present, born and nourished in the respective countries. In France, and still more in Germany, besides these operatic theatres, there are a vast number of institutions—of which the *Société des Concerts*, in Paris, and the *Gewandhaus* Subscription Concerts, at Leipsic, may be cited as examples—established chiefly for the purpose of presenting, with as much effect as possible, the orchestral and other instrumental works of the great masters. Where, then, can England be considered musically superior to the rest of Europe? In what, next to inventive genius, is of the very first importance—in taste and judgment.

How, it will be asked, have the taste and judgment of this country been created and developed?

The English musicians, up to this moment, have been *imitators*—with some exceptions scarcely worth mentioning, since their influence on the progress and development of the art has been insignificant. We cannot assert, with any show of reason, that Purcell and Bishop, with all their undoubted originality, have had any hand in the various stages by which music has reached its maturity. It would, indeed, be absurd to pretend to such a distinction in favour of our English composers, and impossible to establish it by proof. Let us be satisfied with our destiny. England, originally composed of many peoples, has come to be the greatest and most powerful nation of the globe. English music, formed out of similarly heterogeneous elements, must inevitably attain a like supremacy.

We have not yet been blessed with one great genius in the musical art. We have had many masters, and have some now, who know more of their art, in all probability, than any of the continental musicians; but we have not had one great genius—one who, like Handel, Mozart, Beethoven,

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or Mendelssohn, could say with confidence, "I am the actual representative of the art!" Not one. We have not even possessed a man who, like Rossini, Weber, Meyerbeer, or Auber, could say with confidence, "I represent what is at present the popular feeling of the art!" Not one.

But of one thing be assured. The next phenomenon of music will be of English birth. I do not say this lightly. I am intimately convinced of it. We have had more than one "promise." Of these the most remarkable have been Pinto, Bennett, and Macfarren. But fate interposed. Our time had not yet come. It will come, though, and shortly.

I repeat, that, in what ranks next to inventive genius—in taste and judgment—we have, and long have had, the pre-eminence. A success abroad is no guarantee whatever of a success in England. How often and how clearly has this been shown. The greatest of masters have been among us, and we have profited by their lessons. Handel, Haydn, and Mendelssohn—Weber even—were not here in vain. And why were they here so much? Because they were better understood in London than at home.

But in another letter, with your permission, I will endeavour to support my argument—that music in England is in a riper state of progress than in any other country.

I am, Sir,

*Jan.* 6, 1854. AN ENGLISH MUSICIAN.

## MENDELSSOHN.

FELIX MENDELSSOHN BARTHOLDY, the son of Abraham Mendelssohn, a banker of some consequence at Hamburgh, in Germany, and grandson of the great philosopher and Hebraist, Moses Mendelssohn, was born at Hamburgh, on the 3rd of February, 1809. The house in which he was born is close adjoining the Church of St. Michael. Hamburgh is remarkable as the native place of another musician, Ferdinand David, for many years the friend and brother artist of the subject of this memoir. Felix was the second in age of a family of four children. He had an elder sister, Fanny (the late Madame Henselt), a younger brother, Paul, and a second sister, Rebecca. His mother, whose maiden name was Bartholdy, watched with anxious affection the development of the boy's mind, and in after years he repaid this motherly care with a love and tenderness which the caresses of the world never once weakened or abated.

When the boy had completed his third year, his parents changed their place of residence, and moved to Berlin. Here, under that favourable star, which from the hour of his birth had never suffered him to come in contact with anything common-place or ordinary, his wonderful talents unfolded, and early promised a brilliant future. When only eight years old he played the piano with great facility and execution, and at this tender age he acquired a fine sense of musical criticism, an intuitive power which Zelter called Mendelssohn's "Luchsauge." He discovered, (said that artist) six pure fifths, consecutively, in a movement of Sebastian Bach's, which I should never have found. His ear for music was extraordinary. He detected in a moment, the dissonance of an instrument, or the false intonation of a voice, at a time when the music was loudest, and the great body of sound most likely to drown the discordant part. All these qualities proved him to be in possession of powers quite uncommon to youths of his age, and he was placed under the care of Zelter and Berger, two plain German artists, to be taught his first lessons in composition and pianoforte playing. Zelter called him his best and most promising pupil, when only twelve years old, and his correspondence with Goethe on the boy's progress bears honourable testimony to the warm interest he took in the education of Felix, though it tells of a rather strict and uncompromising management of a very sensitive disposition. The consequence of these letters was a fortunate one for Felix, who was brought to Goethe's especial notice. An introduction to this great man was invaluable, and we cannot doubt that this circumstance contributed in no small degree to strengthen Mendelssohn's love for all that is great, solid, and classical, and his contempt for anything weak or second-rate. It may here be remarked that the publication of Mendelssohn's correspondence with Goethe would be of deep interest to the admirers of musician and poet; at present we must be content to quote short extracts from Zelter's and Goethe's letters, which allude to the mutual interest which the writers took in the boy's progress. Zelter's letters are full of such expressions as, "the youngster plays the piano like the deuce," or, "Felix is still the head man here," and we find him writing to Goethe in the autumn of 1821, announcing his intention of a visit, and a wish to introduce his pupil to the poet—"Before I leave the world I should like to show your face to my Doris, and my best pupil." Accordingly, in the November of the same year, he actually introduced his young favourite to the poet. On the 5th of February, Goethe writes, "Say a good word to Felix, and to his parents. Since you left me my piano is speechless; one solitary attempt to restore it again would be a failure." A friendship once started was destined to be yet more and more influential over Mendelssohn; for from this time Zelter constantly related to Goethe stories of the boy's wonderful powers and application, and the poet's interest in the young musician became daily more intense. On the 8th of February, Zelter writes, "Yesterday evening, Felix completed his fourth opera, with the dialogues, and it was performed in our presence. I must confess my own weakness in attempting to restrain wonder at the amazing progress made by a boy only fifteen years old. There are three acts, which, with two ballets, occupy some two hours and a half in the performance. The work has fairly met with its meed of applause. Original ideas, beautifully expressed, are to be found throughout; there is no want of rhythm, dramatic power, and flow of harmony; it is scored apparently by experienced hands; the orchestral parts are not overloaded, so as to fatigue; nor, on the other hand, can I complain of a mere accompaniment and poverty of instrumentation; the band play it *con amore*, and yet it is not music to be trifled with. Nothing is omitted, out of place, disjointed, or fragmentary; passion, tenderness, love, and joy, are all in their turn expressed. The overture is a strange production. You would fancy a painter, who, after dashing a quantity of colour indiscriminately on the canvass, and gradually clearing it away from the surface, with finger and brush, produces at last a defined and distinct picture; so that one is the more astonished that anything truthful should appear, after being subjected to such a process." Such is the eulogy of Zelter, and it must be said to his praise, that he seems to have appreciated, from the very first, that variety of thought and expression, so splendidly concentrated, in after years, in such poetical overtures, as that to the Hebrides and others of equal excellence.

"Certainly," continues Zelter, "I speak as a grandfather, who sports his pet grandchild, still I know what I say, and will not expatiate on ideal excellency which I cannot prove. Applause, liberally given by the orchestral and vocal performers, is a sure criterion; and it is easy to see if an indif-

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ference and coldness, or a real earnest satisfaction carries the executants through their work; where the composer gives the members of an orchestra something worth interpreting, both parties mutually succeed, and each helps to enjoy the laurels." How entirely have the words of Zelter been realized in the subsequent career of Mendelssohn! It is impossible to forget the enthusiasm shared by the vocal and orchestral members of the Leipzic Society, at the rehearsals of *St. Paul*, and the *Hymn of Praise;* or the patience shewn in conquering the extreme difficulties of his overtures, and the music adapted to the *Midsummer Night's Dream* of Shakspere. There never lived Mendelssohn's rival, as a conductor; at times he praised sincerely, at others blamed, but, whether he smiled or frowned, the orchestra invariably acted in accordance with his suggestion, and the results were sure to justify the wisdom of his choice, and their good sense in adopting it.

In the year 1823, Abraham Mendelssohn travelled, with his son, to Paris, for the express purpose of introducing him to Cherubini. This step showed an honourable distrust in popular praise, the object being to inquire, of an undoubted authority, if the son possessed so decided a genius for the art, as to make it worth while to cultivate these powers to a still greater extent. Cherubini encouraged the father to future sacrifices and efforts for the advancement of his son's welfare, and acknowledged unhesitatingly the youth's great ability. On their journey back, the travellers paid Goethe a visit. He writes to Zelter, on the 25th May, 1825, "Felix brought out his first quartet; everybody was thunderstruck; to hear the first performance of a work dedicated to me enhances the pleasure I feel at the compliment; it has done me much good too." In the month of June, he wrote to Mendelssohn himself a "Schönes Liebeschreiben," as Zelter called it, and, in return, Felix presented Goethe with a translation of the *Andria* of Terence, which he had written under the guidance of his private tutor, Heyse. On the 11th of October, 1826, Goethe writes to Zelter, "Thank the excellent active Felix for his example of earnest practical study; his production, I expect, will be a source of amusement and usefulness to the artists of Weimar, in the long winter evenings before us." In the April of 1829, Moscheles induced Mendelssohn to take a tour through parts of England and Scotland. He had the misfortune, in London, to meet with a trifling accident scarcely worthy note, except as proving how deep an interest was taken in his welfare by one of the greatest men of those days. He happened to be driving through the streets of London with a friend; the gig upset and Mendelssohn, who was thrown out, received a contusion of the knee. Zelter wrote an account of the accident to Goethe, who answered in a letter full of sympathy, "I should like to hear if favourable reports can be given of the worthy Felix; the interest I take in him is great; it is painful to see a man, who has already done so much, endangered, or at least prevented from active work, by an untoward accident, such as you tell me of. Let me hear a more comforting account."

It was now determined that Mendelssohn should journey to Italy; but, before starting, he was honoured by Goethe's hospitality, who entertained him for a whole fortnight. Golden moments those few days must have been to the youthful guest, who was sent on his way rejoicing by the bard himself, who sang of "The land where the citrons bloom." From a letter of Goethe's to Zelter, we see what enjoyment he had derived from Mendelssohn's visit. It is dated June 3rd, 1830. "At half-past five o'clock this morning, with a cloudless sky, and in the most lovely sunshine, the excellent Felix left my house. Ottilia (Goethe's wife), Ulrika (Madame Von Poggwisch), and the children (Walter Goethe, the present composer, etc.) were with him. Felix charmed us here a whole fortnight, and played delightfully. He is now on his way to Jena, there to bind his friends by the same delicious spell. His name, I assure you, will be always remembered with honour amongst us. His society has been of great advantage to me, for my interest and better feelings are always excited when I am listening to music. All historical associations connected with the art are valuable in my judgment; and Felix deserves great praise for his thorough knowledge of the gradations, and several periods in music. From the fact of his possessing a retentive memory, he can perform the *chefs-d'œuvre* of all the different schools at his own time and pleasure. He first gave me specimens from the Bach epoch, and then brought me back again to Haydn, Mozart, and Gluck, finishing with the great composers of the present day, including his own productions, which make me feel and meditate. He leaves me under the auspices of my best wishes and blessings. Present my respects and congratulations to the worthy parents of this extraordinary young artist." From this time both poet and musician kept up a correspondence, until the death of the former. Goethe constantly alludes to the delightfully-interesting letters of Felix. 4th January, 1831—"You announce to me Felix's visit to Rome, and his prosperous sojourn in that city. Wherever he goes, he must of course meet with the same favourable reception, he unites great powers with such an amiable nature." And on the 31st of March, in the same year: "My chief news is that I have just received a delightful letter from Felix, dated from Rome, 5th of March. It gives me a lively picture of that remarkable young man. I feel quite sure of the success of his coming years: his genius will serve him as a "swimming jacket," to carry him safely over the breakers and stormy seas that always threaten rising greatness." The prophecy of the old king of poets was verified: for at a time when art was on the decline, and weeds growing luxuriously over the ruins, with what an inspired energy did Felix restore what had fallen, and raise a pure classical style on the base of his own original erections. I have laid great stress in the early part of my memoir on Goethe's friendship with Mendelssohn, for it was, as we before stated, a most important period in his career; and (strange to say) most of those who have sketched outlines of his life have neglected the mention of it. Felix was the last scion of an age when German artists of any pretensions acquired excellence, in partially modelling from antiquity, without sacrificing their original power. Goethe, in whom the Grecian element so happily blended with the native German, influenced his friend in this direction by precept and example. The details of Mendelssohn's career will prove the truth of our statement. Let us look at the development of his genius, and return to that period when we left him as a boy under the care of Zelter and Ludwig Berger.

*(To be continued.)*

THE JENNY LIND MANIA.—At Boston, a man solemnly announced a tea-kettle, which he christened "The Jenny Lind," from the fact that, the moment it was filled with water and put on the fire it began to sing! The coachman who drove the warbler from the railway to the River House, mounted the steps of the hotel, and, extending his hand, said: "Here's the hand that lifted Jenny Lind out of the coach, gentlemen. You can kiss it, any of you who choose, for five dollars—children half-price!"—*Bunn's New England and Old England.*

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## SOCIETY OF BRITISH MUSICIANS.

This society gave the last of three *soirées*, at Erat's Harp Saloon, on Monday evening. A stringed quartet, by Dr. Steggall, a sonata for piano and violin, by Mr. H. Graves, and a pianoforte quartet in B minor by Mr. C. E. Stephens, were the features. The performers were Messrs. Dorrell, Holmes, Mellish, and Stephens (pianoforte); Watson, Zerbini, and Colchester (violins); Weslake (viola); Guest (violoncello); and Trust (harp). A trio of Ries, for harp and two pianos, was also played; and a selection of vocal pieces was entrusted to Miss Messent, Mrs. Noble, Messrs. Ferrari and Redfearn. Mr. J. T. Cooper was the accompanyist; Mr. H. Graves, the "director."

The Society of British Musicians was instituted in 1834, "for the advancement of native art and artists." It made a brilliant *début* in the Hanover Square Rooms, with orchestral concerts, on a large scale. A year or two afterwards it settled down in a corner near the Middlesex Hospital, whence it has never since removed.

If the Society of British Musicians can do no better than this, it had better do nothing; since nothing is more incongruous than a sounding title to represent a trifling matter.

## ORCHESTRA OF M. SAX.

The following list of the members of M. Adolph Sax's celebrated orchestra is given from *Le Menestrel*:—

"M. Mohr, chef-d'orchestre and composer. Flute—Brunot, solo; octave flute—Léon Magnier, solo. Oboe—Barthélemy; solo, J. Boulu. Small clarinet—Weber, solo; Lépine, solo. Clarinets—Mimart, solo; Rouillon, Fabre, Parès, Lerouge, Limberger, Barbu, Boutmy, Leudé. Saxophones—Auroux, soprano, solo; Printz, alto solo; Lépine, tenor solo; Delisle, baryton solo; Rose, basso solo. New bass-clarinet—Dupres. Small sax-horns in E flat—Trien, solo, Cahen. Sax-horns contralto in B flat—Schlotmann, solo, Brick. Sax-trombas in E flat—V. Bonnefoy, solo; P. Bonnefoy, F. Bonnefoy, A. Massart. Sax-horns baryton in B flat—Bruneau, Cerclier, jun. Bass sax-horns in B flat—Holtzem, Moreau. Contra-basso sax-horn in E flat—Dantonnet. Grand sax-horn contra-basso in B flat—Dortu. Cornets-à-pistons—Arban, solo, Ory, solo, Lallier. Horns—H. Massart, Weber, jun. Trumpets *à cylindres*—Guignery, Debarde, Raguet. Trombones—Francois, Lecomte, Sauret. Kettle-drums—Nicolle. Big-drum and cymbals—Mohr fils. Castanets. Triangle, and tambourine.

MR. G. V. BROOKE'S CHARITY.—We have much pleasure in recording an incident, which illustrates in an eminent degree, the practical benevolence of G. V. Brooke, the comedian. Mr. Brooke is in the habit of dispensing his charity every Christmas to the poor of the locality in which he may happen to be sojourning, and in Belfast he has not forgotten this practice. On Wednesday last, from twelve o'clock until two in the afternoon, he distributed among the poor, at the Donegal Arms, *one hundred* blankets, with gifts of money, &c. Nor did any sectarian feeling influence him. He divided upwards of one hundred tickets amongst four clergyman, namely, the Right Rev. Dr. Denvir, Rev. Dr. Edgar, Rev. Dr. Cooke, and the Rev. T. F. Millar, vicar of Belfast; and these gentlemen distributed the tickets again to the poor and needy of their respective flocks, and each individual, on presenting a ticket to Mr. Brooke, received a blanket.—*Belfast Mercury*, Dec. 23.

THE BEALE TOURS.—On the 21st a new and attractive "Beale Party," consisting of Miss Arabella Goddard, Madame Amedei, Mr. Weiss, and M. Sainton, principals, leave London for the provinces. In the following towns concerts will be given, and in something like the following order:—Devizes, Taunton, Torquay, Plymouth, Exeter, Bath, Worcester, Shrewsbury, Ludlow, Hereford, Wolverhampton, Birmingham, Leamington, Henley, Liverpool, Preston, Lancaster, Huddersfield, Bradford, Wakefield, Sheffield, Derby, Cheltenham, Oxford, Cambridge, Norwich, Ipswich, Canterbury, Dover, Maidstone, etc.

## PROVINCIAL.

MANCHESTER.—Mr. Weston's Saturday Evening Concerts continue to attract. A Miss Wood, pupil of Mr. Weston, has debuted there. The young lady has a good voice, but she must study. At the Athenæum, on Tuesday week, a concert was given in the Library Hall, the principal artists being Mrs. Alexander Newton, Miss E. T. Greenfield, the "Black Swan," Mr. Augustus Braham, Mr. Charles Cotton, Miss Ward, piano, and Mr. Distin, senior, trumpet.

IBID.—On Wednesday evening, 28th ult., Mendelssohn's *St. Paul* was performed at the Concert Hall, under the direction of Mr. Charles Hallé. The principal singers were Miss Birch, Mr. and Mrs. Lockey, and Mr. Weiss. It was what was called "a Choral Dress Concert." The band, as usual, was led by Mr. Seymour, and Mr. W. Barlow presided at the organ. The *Manchester Courier*, speaking of this performance, says:—"The last performance of this oratorio in this room took place January 11, 1850, when Mr. Benedict officinated as conductor, and Miss Birch, the Misses Williams, Mr. Benson, and Mr. Robinson were the principal singers. The present performance was as successful as circumstances, over which the performers had no control, could allow it to be, but the contracted dimensions of the orchestra never will admit a satisfactory arrangement of the band and chorus. The latter seemed to form an impenetrable barrier to sound, for the first and second violins were scarcely audible, so that other portions of the orchestra, more advantageously placed by being raised above the singers, appeared to have undue prominence. The chorus was very satisfactory, particularly the basses, which came out with great force. The organ, too, appeared, after the alterations, to greater advantage; the pipes, having been allowed more wind, tell out much better, and the rise in the pitch and the equal temperament were quite necessary improvements on account of the band, particularly the wind instruments. That, however, the organ is totally unfit for the position it fills, will be quite evident when we state that it does not contain a single double diapason, the number of stops being eight through stops and two half stops in the great organ, five half stops in the swell, and that one open diapason forms an apology for a pedal organ." The writer bestows some measured praise on the solo singers, and speaks highly of Mr. Lidell in the violoncello accompaniment to one of the songs. He concludes with the following remarks:—"On the whole it is well—the choruses and chorales forming so important a portion of *St. Paul*, there being twenty of the former and four of the latter—that they were effectively given, for this they certainly were, in spite of the awkward position of the singers. The subscribers to the Concert Hall do not appear to have a great relish for sacred music. On ordinary occasions the hall, as we have frequently stated, is full an hour before the performances commence; on this occasion, on the contrary, at six o'clock very few had indeed arrived. Nor did the room fill afterwards, for, in spite of the accession of children, which always takes place at the Christmas concert, there were vacant places here and there dotted over the body of the hall, and in the gallery some entire benches found no occupants. The oratorio was very properly uninterrupted by expressions of applause, and terminated at ten o'clock. It would have been advisable to have made an interval of five minutes towards the end, perhaps after the chorus "This is Jehovah's temple," for the purpose of affording the numerous parties, who seem to think it unfashionable to remain to the close, an opportunity of retiring without disturbing those who wish to hear the oratorio throughout. The commencement of the last recitative "And though He be offered upon the sacrifice of our faith," seemed a signal for a very general move on the part of the audience, which was not only annoying to those who, like ourselves, desired to listen to the whole of the music, but must have been not at all agreeable to the feelings of Miss Birch."

DEVONPORT INSTITUTE.—The committee of this Institutien have secured the services of Madame Amedei, Madame Weiss, Mr. Weiss, Mr. Land, Miss Arabella Goddard, and M. Sainton, for the only evening open to an engagement in this part of the country. Such a combination of talent will no doubt add to the funds of the Institution.

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LIVERPOOL.—On Monday next Mr. Thomas commences his series of nightly Shilling Concerts at the Philharmonic Hall. Mr. Thomas will be assisted, among others, by Messrs. Lazarus, Harper, Blagrove, Streather, &c., as solo performers. There will be overtures, marches, quadrilles, waltzes, and the favourite selection from *Robert le Diable*—all for one shilling. The concerts will be strictly limited to one month.

MAIDSTONE.—Mr. Ireson's annual entertainment took place on Thursday evening week, and attracted a full audience. The band was excellent. The singing of Miss Thirlwall was greatly admired, and obtained two or three encores. Miss Felton sang one or two pieces prettily. Mr. Suchet Champion was placed at his ease by the reception accorded to his first song. The glees and quartets afforded great pleasure, while a solo on the violin by Mr. Streather, the leader, and another on the contra-basso by Mr. A. C. Rowland, were loudly applauded, the former being encored. A fantasia for violin and pianoforte, by Mr. Streather and Mr. J. Paine, was played in good style. On the whole, the concert reflected credit on Mr. Ireson, both as conductor and as musician.—*Maidstone Gazette.*

NORTHAMPTON.—The Choral Society in this town gave a performance of Handel's *Messiah* on the Tuesday in Christmas week; Madame Weiss, Miss Louisa M'Korkell, and Mr. Donald King, being the professional vocalists. Madame Weiss was the soprano, and Miss Louisa M'Korkell the contralto. Mr. Donald King was suffering from a severe hoarseness. Mr. G. J. Hopkins (of the Temple church) presided at the German organ. This instrument told with effect. The power and freshness of its tone, combined with so much depth and singularity, rank this instrument as one of the loudest in England. Founded on an entirely new theory, it presents such new features as to constitute an immense crotchet in the science of organ building, to which few parallel cases are found in this country. Mr. C. M'Korkell was the conductor. The large Music Hall was densely filled.

BATH.—It has been arranged that the gentlemen amateurs of this city shall meet their friends on Wednesday, the 11th of January, at the Theatre Royal. The pieces selected are the comedy of *Married Life*, the interlude *Did you ever send your Wife to Camberwell*, and the farce of *No*. The following, we understand is the "cast" of the characters in the first piece:—Mr. Coddle, Capt. Price; Mr. Dove. H. de Cardonnel Lawson, Esq.; Mr. Lynx, Mr. Akerman; Mr. Younghusband, Howard Fenwick, Esq.; Mr. Dismal, Townley Woodman, Esq.: Mrs. Coddle, Mrs. Woolridge; Mrs. Lynx, Miss Fanny Bennett; Mrs. Younghusband, Miss Fanny Young; Mrs. Dove, Mrs. John Rouse; Mrs. Dismal, Mrs. Stevenson. In *Did you ever send your Wife to Camberwell* the characters will be thus represented:—Chesterfield Honeybun, H. de Cardonnel Lawson, Esq.; Crank, Capt. Price. The farce *No* has been thus cast:—Sir George Doubtful, Townley Woodman, Esq.; Commodore Hurricane, Mr. Herring; Frederick, G. A. Muttlebury, Esq.; David, G. Jebb, Esq.; Smart, F. Thompson, Esq. The new play of *Gold* has been announced by the management.

DEVONPORT.—The members of the Mechanics' Institute gave two concerts on the evenings of Tuesday and Thursday during the past week. The *artistes* engaged were Miss Dolby, Miss E. Birch, Mr. Francis, Mr. Land, and Mr. Frank Bodda, members of the English Glee and Madrigal Union. The programme for each evening comprised madrigals, glees, songs, &c. Excepting Miss E. Birch and Mr. F. Bodda, the whole of the vocalists have previously appeared before Devonport audiences, with whom they are especial favourites. In alluding to the first concert, we must pass a deservedly high commendation on Miss Dolby for the taste she displayed in the song by Sir Walter Raleigh, of "Repentance," or not to mention in the second concert the scena "Joan of Arc in Prison," which afforded full scope for the qualities and capabilities of her voice; Miss E. Birch was very effective in the various pieces allotted to her, especially in Land's new ballad, "Why art thou sad," her style of singing is purely English, and her efforts were followed by flattering marks of approval. Mr. Frank Bodda gave a capital rendering of "Largo al factotum" first in Italian and in the encore in English. "The anchor's weighed," by Mr. Francis, was given with great expression and feeling. Mr. Land sang two of Samuel Lover's Irish ballads, "Sally, Sally," and "Mother, he's going away," in a manner that did full justice to the compositions. The madrigals and glees cannot fail to have left an impression on the crowded audiences which filled the hall on each night that will be long remembered. The concerts were eminently successful, and though the engagements were attended with considerable expense, we believe the funds of the Institute have in no respect suffered, notwithstanding the very moderate rate at which tickets were issued to the members.—*Devonport Independent*, Dec. 31st.

NEWCASTLE.—The Sacred Harmonic and Choral Society concluded their second year on Thursday evening, December 22, with a performance of *Israel in Eygpt*, and a miscellaneous selection from the works of Haydn, Beethoven, etc. Mr. Ashton sang the recitatives and the air, "Thou didst blow," in his usual style. Mr. Hadock, in "Their land brought forth frogs," acquitted himself well; also in the air, "Thou shalt bring them in." The duett, "The Lord is a man of war," was sung by Messrs. K. Greener and Hemingway, and was highly effective. The choruses were creditably sustained: some of them rendered in a very spirited manner, for instance, "The hailstone," "But as for his people," "He smote the first-born," and the concluding great chorus, "I will sing unto the Lord." The second part opened with Beethoven's "Hallelujah," from the *Mount of Olives*, and was finely sung. Mr. Hemingway gave "He layeth the beams," in style. Himmel's dramatic chorus "The Judgment," produced a great effect, after which "Angels ever bright and fair" was sung by Miss Leybourne, who made her *début* on this occasion, and, allowing for timidity, acquitted herself well. Mr. Hemingway sang "How willing my paternal love," and Mr. Ashton, "Lord remember David." The choruses "The dead shall live," and "Father, we adore thee," were well given, as was also, "The arm of the Lord;" the beautiful and subdued passage, "The Lord he will have mercy," by the way was sung much too loudly, and the effect materially diminished. Handel's coronation anthem closed the selection. The attendance was numerous, and the performance gave the utmost gratification. The band was excellent, particularly the stringed instruments, which we thought more steady than on preceding occasions. Mr. Redshaw presided at the organ with his usual ability, and the whole was conducted by Mr. Ions, to whom praise must be awarded for the zeal and ability which he manifests in his position.—*Newcastle Guardian.*

EDINBURGH.—(*From our own Correspondent.*)—*Fidelio* was played on Monday night to a crowded audience. Madame Caradori, Herr Formes, and Herr Reichardt were called for before the curtain at the end of each act. Last night *Norma* was repeated. Additional seats were placed in the stall part of the house, and boxes, pit, and gallery were crowded. In the part of the heroine, Madame Caradori was eminently successful; her acting at times elicited a perfect storm of applause. A greater triumph has not often been witnessed in Edinburgh. Formes, in Oroveso, surpasses himself. His performance of the Druid high priest is certainly one of the finest ever seen, while his singing is remarkable for its intensity of feeling and purity of style. Herr Reichardt's Pollio was a spirited and energetic performance. His voice possesses great sweetness, and he acts with feeling and dramatic power. Madlle. Zimmerman performed Adalgisa with much success. Added to a voice of good quality, she is a thorough musician, and was deservedly applauded. The band and chorus were steady and in good training.

At the Amphitheatre, an excellent Pantomime has been produced, under the superintendence of Mr. Wyndham, and proves highly attractive, the house being full every night. It is beautifully put upon the stage, and is remarkable for having the best Harlequin and Columbine I ever saw, in Mr. Forrest and Miss Sanger. The dancing of the lady elicits loud and constant marks of approbation.

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RYDE, ISLE OF WIGHT.—The first concert of the Ryde Philharmonic Society took place under distinguished patronage, at the Town Hall, on Monday evening last. The vocalists were Miss Stabbach and Herr Brandt; instrumentalists—pianoforte, Mrs. M. A. Jones; cornopean, Master Jones; harpist and flautist, Mr. Jones. The concert opened with "The Gypsies' Chorus," ably sung by the members of the Society. Miss Stabbach sang Webers's "Softly sighs," with great effect, and was unanimously encored in "Take back the ring." The cornopean solo of Master Jones was extremely well played; taking into consideration his youth, he bids fair to be one of our best cornopeanists. In a duett with his father for two cornopeans, he was equally successful. The songs of Herr Brandt were sung in a very artistic manner. The duett for pianoforte and harp was capitally performed by Mrs. and Mr. Jones. The concerted pieces sung by the Society, and also the remaining portion of the instrumental pieces, were very effectively rendered.

HARROW.—A concert was given at the Rooms of the Literary Institution, on last Thursday evening. The programme offered the audience, a very fashionable one, a well-arranged selection of vocal music, conducted by Messrs. Haskins and Tillyard. The Misses Stabbach, E. and J. Brougham, sang exceedingly well. The former lady was encored in a duet with Mr. Tillyard, and also in a pretty song, charmingly given, "From sorrow's dream awake." The Misses Brougham were encored in a trio with Miss Stabbach. Mr. Tillyard is a good singer. Mr. George Tedder sang extremely well, and the concert terminated, considering the season and the weather, to the satisfaction of a numerous assembly.

BELFAST.—MR. G. V. BROOKE concluded his engagement at the Theatre Royal on the 24th ult.

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SADLERS' WELLS.—This theatre, the proper home of pantomime, where poor Joe Grimaldi delighted our fathers and ourselves in boyhood, presented a right merrie English and legitimate pantomine entitled, *Harlequin Tom Thumb; or Gog and Magog, and Mother Goose's Golden Goslings.* This pantomine is one of Mr. Greenwood's best efforts, and amply sustains his well earned character and the *prestige* of Sadlers' Wells. The fairy tale, which delighted us in the nursery, was produced in its minutest details; the rapidity of the changes and the startling contrast in the scenes took the audience by surprise, prepared as they were for being both pleased and astonished. Clown, Pantaloon, and Columbine, the immemorial and indisputable pantomimists, were excellently put forward. Nicola Deulin, the Clown, is a fellow of infinite fun and surprising elasticity of limb; Miss Caroline Parkes, as Columbine, is a pleasing and smart *danseuse;* and Mr. Waylon, as Pantaloon, left little to be desired. An unflagging fire of pointed jokes, social and political, is kept up throughout; among the most telling—"The City Testimonial to Prince Albert" turning into a bar. of "soft soap"—"A box of Homœpathic Medicine" into the "Aztec Children" to be taken with "scruples." This is another evidence that Mr. Phelps is resolved to present nothing but the legitimate article in every department of his creditable, and we are happy to add, successful management. The house at Sadlers' Wells is a proof of the undiminished appreciation which the public have for the English Drama, and the perseverance in upholding its interests ever evinced by the managers.

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THE CITY OF LONDON.—Hurrah for the city and its pantomime. It was with the absolute certainty of being pleased that we seated ourselves in this theatre last Monday evening. We hold Nelson Lee to be one of the most practical and telling, as well as by far the most amusing, of the "popular preachers" of the day. He gives us no dull details, no reiteration of common places, which, dull in themselves, duller grow as the changes are mercilessly rung upon them, pointed joke and sparkling epigram scarcely give us time to breathe during one of Nelson Lee's pantomimes; and the only drawback is, that one cannot secure room enough to laugh at ease. *The Ocean Queen,* or *Harlequin and the Mystic Branch,* we do not hesitate to pronounce one of the very best of the many pantomimes produced by the enterprising, and thoroughly-alive to the popular taste, proprietors of the City of London Theatre, of which house we may say—

> Jocus and Comus drive *tandem* with Momus,
> Lighting the *road with* gibe, banter and bam.

When we have said so much for the pantomime, we almost fear that our praise will be considered indiscriminate when we allude to the Company as the best acting pantomimists brought together at this house. Let us, however, remind our readers that *Paul Herring* is *clown—Morelli* "a contemporary of Grimaldi, and who has played pantaloon to him," pantaloon—Mrs. Harvey, columbine—Vedoni, harlequin—and Herr Deani Sprite.

The *Soldiering mania* was well hit off at *Chobam Camp*—as were the *table-turning nuisance* and the ludicrous *Cochin fowl* humbug. The political sympathies of the holiday audience were exemplified in the original cry of "*Bravo, Palmerston,*" elicited by some telling play on *Turkey* and the *Russian Bear.* One of the happiest bits was where clown gets into debt as fast and as gloriously as an *Irish lord* or squire—squanders, passes through the Court of Bankruptcy, and diddles his creditors, as the court for the sale of encumbered estates will not allow the Irish lords and squires (pretty justice this to Ireland!) to do. The pantomime, in fact, has turned out a turn-up card, and well deserves the success it has met.

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GRECIAN SALOON.—The opening piece was on Monday followed by the looked-for Christmas annual, *Harlequin Charity Brat; or, The Magic Christmas Piece.* The frequenters of the Grecian are connoisseurs in pantomines, as all unsophisticated Englishmen who are not ashamed to laugh are. The pantomime is a great social teacher, and many a wholesome lesson and cutting gibe is conveyed in merrie tone by time-hallowed Clown and witless Pantaloon. Coming at the end of the year, it allows a running commentary on all the absurdities and follies, the well-doings and short-comings of the twelvemonths that are gone. Harlequin Charity Brat does great credit to the writer, Mr. Webb, and the producer, Mr. Phillips. The piece contains the usual proportion of fun and morals, and proceeds in the approved course till the transformation. Views of Constantinople and the Dublin Exhibition were presented during the performance, and the whole terminated with an allegorical *tableau* of Neptune and Britannia testifying to England's monarchy of the ocean. The scenery is well painted, and the incidental music is well performed by a band under Messrs. Berry and Edroff. Mr. Conquest is an indefatigable caterer. Of him it may be said, as of a famous Dublin manager,

> "Conquest, who rules with equal skill,
> The playh.ouse bill and bill of fare,"

and well merits the success which he merits.

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THE YANKEE AND MONT BLANC.

How de du, Mont Blanc? I vow I'm glad to meet ye;
A thund'rin' grist o' miles I've come to greet ye;
I'm from America, where we've got a fountain,
Niagara it's called, where you might lave
Your mighty phiz; then you could shirt and shave
In old Kentucky—in our Mammoth Cave;
Or take a snooze, when you're in want of rest,
On our big prairies in the "Far West;"
Or, when you're dry, might cool your heated liver
By sipping up the Mississippi river.
As for my companions, should you wish for any,
Why, we've got the Katskill and the Alleghany;
You may accept them with impunity,
They both stand high in our community.
Give us a call. *You'd* almost step from hence;
Our folks all long to see Your Eminence.
Come over, Blanc!—don't make the least ado;
Bring Madame Juda with you, and the little glaciers too!

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SOPHIE CRUVELLI.—The *début* of this celebrated *Cantatrice*, at the Grand Opera in Paris, was anticipated to take place on the 6th (yesterday)—or, at the latest, to-morrow, the 8th. Valentine, in the *Huguenots*, as we have already stated, is the part in which Sophie will first appeal to an intrinsically French (or Parisian) audience.

M. VISCONTI, the famous architect, member of the French Institute, died on Friday the 30th ult. at five o'clock, of apoplexy. M. Visconti was entrusted with the direction of the important works that have been for some time going on at the Louvre. His death is a real loss to the arts. The funeral servive of the Imperial Architect was performed on Tuesday with great pomp and ceremony in the church of St. Philippe du Roule.

## TO CORRESPONDENTS.

M. W's. *communication arrived too late for insertion. A letter addressed to Wessel & Co. cannot fail to reach us.*

INCAS.—*We seldom admit verses into our columns which have no reference to music or art in general. The lines, however, are good.*

O. T.—*We have no immediate means of gaining the information demanded by our correspondent. Apply to* CHAPPELL, 50, *New Bond Street.*

MADAME NEWTON FRODSHAM (late Mrs. Alexander Newton) begs to announce her return to town on the 9th instant. All letters relative to engagements to be addressed to her residence, 5, Percy-street, Bedford-square.

PIANOFORTES.—By the Queen's Royal Letters Patent.—RUST & Co.'s newly-invented PATENT TUBULAR PIANOFORTES (piccolos and cottages), equal in touch and volume of tone to horizontal grands, and unequalled in elegance of design and quality of tone, the latter being a new and distinct feature produced solely by Mr. Rüst's new invention. To be seen and heard daily at Rüst & Co.'s, patentees and sole manufacturers, 309 (the Royal Polytechnic Institution), Regent-street. Notice to the trade, shippers, and others.—Messrs. Rüst & Co., having discontinued manufacturing the ordinary pianofortes, are now selling their remaining stock at greatly reduced prices.—Pianofortes warranted at 25 guineas.

HARMONIUMS AT CHAPPELL'S, 50, New Bond-street. The HARMONIUM, by Alexandre, of Paris, is the only instrument of the kind that remains perfectly in tune; and from the simplicity of its construction is but slightly affected by any changes of weather, and is alike calculated for the church, chapel, school, or drawing-room.

The following descriptions are those most liked:—

No. 1. In oak case, with expression stop, price 10 guineas.

No. 2. In mahogany case, with expression stop, 12 guineas.

No. 3. In oak case, with three stops, 15 guineas.

No. 4. In oak case, with five stops, 22 guineas.

No. 5. In polished rosewood case, with eight stops, 25 guineas.

No. 6. In oak or rosewood case, with twelve stops, 35 guineas.

No. 7. In mahogany or rosewood case, with the patent percussion action and one stop, 18 guineas.

No. 8. In oak case, with percussion action and twelve stops, 40 guineas.

No. 9. In elegant rosewood case, with percussion action and twelve stops, 45 guineas.

No. 10. The New Patent Model, with expression à la main and 15 stops, the most perfect harmonium that can be made, elegant rosewood case, 55 guineas.

Full descriptive lists sent on application.

CHAPPELL, 50, New Bond-street

## PUBLICATIONS.

MAY LILIES. By LINDSAY SLOPER. Also the Scena, "Joan of Arc in Prison," as sung, with the greatest success, by Miss Dolby.—Just published, Mr. Sloper's last Morceau de Salon, for the pianoforte, entitled "May Lilies." Price 3s. Intended as a companion to his highly popular piece, "Water Spray." A second edition of "Water Spray" is now ready, price 3s.

CHAPPELL, 50, New Bond-street.

SAMUEL LEWIS'S GRAND SCIENTIFIC HALLELUJAH FOR FOUR VOICES. This much admired Work may now be had direct from the author, with an Accompaniment for the Organ or Pianoforte, for 34 Stamps.

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"A finely constructed anthem. The startling motivo is admirably worked out."—*Era*, August 7th, 1853.

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D'ALBERT'S NEW LANCERS' QUADRILLES, beautifully Illustrated, and with the Figures now danced at the nobility's balls. Solos, 3s.; duets, 4s. The only objection to the Lancers' Quadrilles again becoming popular has been the want of a good dancing set, with new music; this want M. D'Albert has now supplied—the new music will be found as dansante as the old, and the ear will be no longer fatigued by the repetition of the same old tunes.

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D'ALBERT'S LITTLE BO-PEEP QUADRILLE, on Nursery Rhymes, Illustrated, price 3s. A most merry set, expressly intended for the Christmas holidays, with the most popular national tunes.

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SIX DUETS FOR FEMALE VOICES, composed by Henry Smart: 1. "May Song;" 2. "Good Night;" 3. "In the Greenwood;" 4. "Absence;" 5. "Love's Hour;" 6. "The Gondola;" 2s. each. Also the following Songs by the same Composer: "The Old Love and the New," 2s.; "Oh! do not chide me," 2s.; "Summer night, silver light! beautiful night," 2s.; "Oh, come hither and hearken," Duet, 2s. 6d.

CRAMER, BEALE, & Co., 201, Regent-street.

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## PUBLICATIONS—*continued.*

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G. A. MACFARREN.

*Parts One and Two now ready, each 2s. 6d.*

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NEW MUSICAL PERIODICAL.

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VOL. 32.—No. 2. SATURDAY, JANUARY 14, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

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## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

### CHAPTER II.

### 1762-1763.

No particulars concerning this first journey of Mozart have come down to us, nor do we derive any information about it from his father's letters. All that we know on the subject is: that, in the beginning of the year 1762, Leopold Mozart went with his two children to Munich; that the two young *virtuosi* reaped a most brilliant harvest of success; that the privilege of playing before the Elector was granted them; and that, after a sojourn of three weeks, they left this capital.

In the month of September of the same year, the whole family proceeded to Vienna, where a number of influential patrons procured them an admission to Court. The Emperor, Francis I., a friend and lover of the art, entered, on several occasions, into conversation with little Wolfgang, whom he loaded with marks of his favour, presenting him, among other gifts, with a grand gala dress in the Parisian style, which had been made for the Archduke Maximilian. The reader cannot imagine anything more funny than the portrait of our little hero in this brilliant costume, which consisted of a coat trimmed with lace, and having skirts that stuck out a great deal behind, a waistcoat, also laced, that reached down to his knees, powdered hair, confined in a bag, ornaments upon the coatsleeves, larger than the head of the wearer, a little three cornered hat, and a sword at his side.†

One day, the Emperor said to the boy; "It requires no great skill for a person to play with all his fingers, but if he could play with only one finger on a piano that was covered over, he would indeed be worthy of our admiration." Instead of making any answer, the boy played several very difficult passages with only one finger; he then caused the keys to be covered over, and played so ably that those present might well have believed that he had prepared himself by long practice for this kind of ordeal. It was the first time, however, that he had attempted such a feat. But the following anecdote, which is no less well authenticated, strikes me as still more remarkable, since it proves the existence, even at that early period, of one of the prominent features of Mozart's character. He was seated at the piano, with the Emperor at his side, and a number of noblemen connected with the court, whom he did not look upon as the best judges of music, standing in a circle around him. Whenever he was obliged to play to people who understood nothing of music (and it was impossible to deceive him on this head), he used to play only country dances, minuets, and other trifles, which, proceeding from the fingers of a *virtuoso*, must strike those who wish to hear him as the bitterest irony. On this occasion, however, he did not dare to follow his usual custom, and therefore said to the Emperor:

"Is not Herr Wagenseil* here? He must come, for he understands the subject."

The Emperor granted the boy's request, and allowed Wagenseil to come and take his place by the piano.

"I am very glad that you are here," said the boy to Herr Wagenseil, "I will play one of your concertos, and you shall turn over the leaves for me."

Wolfgang's talent and original humour soon made him the favourite of the Archduchess, Maria Theresa's daughter. Two of the princesses were one day conducting him, for his amusement, through the apartments of the palace, and, as he was not accustomed to walk upon the smooth wood flooring, he fell down. The elder of the two princesses took no notice of the accident; the other, however, who was of about the same age as our hero, assisted him in the kindest manner to get up again.

"You are a brave girl," he said to her; "I will marry you."

The princess, as in duty bound, informed her august mother of this declaration, on which the Empress summoned Mozart to her presence, and enquired what had induced him to take a resolution so flattering to her daughter.

"Gratitude," answered the boy, without the least hesitation; "she was kind to me, while her sister did not trouble her head in the least about me."

The young Archduchess, whom Mozart wished to marry, was Marie Antoinette, afterwards Queen of France.

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† This portrait is to be found among the illustrations with which Herr Von Nissen has adorned his Biography.

* Formerly teacher of music to the Empress Maria Theresa.

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When our young pianoforte *virtuoso* returned home, he formed the idea of learning another instrument. Some one in Vienna had made him a present of a small fiddle, on which he commenced practising, unknown to his father.* At this period, Leopold Mozart used to give lessons in composition to a violinist of the name of Wenzl, who, one day, brought his master six trios, which he had composed during the latter's absence. Schlachtner, another musician, from whom we have this anecdote, was also present. The three wanted to try the trios; Wenzl was to play the first violin, Schlachtner the second, and Leopold Mozart the bass, on the viol. Suddenly, Wolferl (as his name of Wolfgang was abbreviated), came into the room with his little fiddle, and requested permission to play Schlachtner's part. Wolferl's father, who saw nothing in his request save an ill-timed childish demand, told him that it was a piece of folly to wish to play with the others, without having first learnt the instrument. Wolfgang replied, that, in order to be able to play the second violin, it was not necessary to have learnt it previously; upon which his father ordered him, in an angry manner, to leave the room. The boy went away crying; but the two musicians interceded for him, and his request was at last granted.

"As far as I am concerned," said his father, "you may play with Herr Schlachtner, but so gently that no one shall be able to hear you; otherwise you will immediately be sent out of the room."

The four began, and Schlachtner soon perceived, to his great astonishment, that he was quite superfluous. He silently laid down his instrument, and looked towards the boy's father, who was weeping for joy at this fresh surprise, exactly as when he had examined the pianoforte concerto. The six trios were played right through, without the second violin's missing even a single note. The signs of approbation manifested by those present so encouraged the young beginner that he declared he could also play the first part, which was naturally much more difficult. For the sake of the joke, he was allowed to make the attempt, and all present were unable to refrain from laughing heartily as he played the part, without breaking down in any portion of it, although, indeed, his fingering was all wrong and completely contrary to rule.

Up to his tenth year, Mozart evinced an almost invincible repugnance for the trumpet; the very sight of this instrument was hateful to him. In order to overcome this aversion on his part, his father once sent for a trumpeter, who was told to blow with all his strength into the boy's ear. On this occasion Leopold Mozart behaved without his usual prudence. At the very first notes the boy turned pale and fell to the ground; and, in all probability, the experiment would have been attended with the most injurious consequences, had it been persevered in. At a later period, Mozart succeeded in overcoming a weakness that was the result of his delicate constitution, and no one understood better than he, how to introduce trumpets at the fitting moment, or with more satisfactory results.

The older our hero became, the more plainly, more imperiously, and more exclusively, did his future vocation manifest itself. The most usual affections of childhood, as well as other less important propensities, which under different circumstances might have ripened and borne fruit, disappeared one after the other, or rather were merged in his ruling passion for music, which swallowed up every other feeling. It soon became necessary to limit the time he should pass at the piano. The general order of things was in his case completely reversed, for, while other children must be compelled to work, it was requisite to remind him that he should allow himself a little rest. At a later period of his life he indemnified himself for this constraint. When there was no longer any one to compel him to go to bed, he pushed matters so far as to look upon sleep itself as a completely idle restorative.

From the state of affairs at that period, Germany was a far too narrow stage for such extraordinary talent as that of our hero. Leopold Mozart felt this, and was also aware that no one is a prophet in his own country. He thought, therefore, that the time was arrived for him to take his children to Paris, where people's heads become more easily excited, and their purses are more speedily opened than in any part of calm, reflective, and economical Germany. He did not, however, choose the shortest route, but travelled by way of Munich, Augsburg, Stuttgart, Mayence, Frankfort, Coblentz, Aix-la-Chapelle, and Brussels. During this journey, Leopold Mozart was assiduous in writing home a number of letters which he directed to a tradesman of the name of Hagenauer, the proprietor of the house in which he lived at Salzburg. With the exception of a list of princely and aristocratic names, and a catalogue of the valuable presents with which the two *virtuosi* were loaded upon the road, these letters contain scarcely anything save particulars relating to the financial condition of the travellers, which might, perhaps, interest Herr Hagenauer, but cannot posses the least attraction in our eyes; and for this reason I shall not trouble the reader with them, but at once suppose the family to have arrived safely in Paris, in the autumn of 1763.

*(To be continued.)*

* On the subject of this anecdote, Mr. Holmes remarks: "Herr von Nissen and others, who have written biographies of Mozart, assert that he brought this instrument back with him from Vienna towards the end of the year 1762, and first began playing upon it in secret. Although this assertion is of itself sufficiently improbable, it is moreover distinctly refuted by a letter of Leopold Mozart, written during his journey to Vienna, in which he says: 'that the boy had moved the heart of a custom-house official by a minuet.' This passage completely overthrows the anecdote, and, therefore, in order not to reject it altogether, we must adopt a middle course if we would discover the truth, which was, most probably, that Leopold Mozart did not wish his son, who had already earned himself a reputation upon the piano, to appear in the character of a bungler upon an instrument which he had certainly not learnt long enough for his father to expect him to play at sight anything entirely new without a fault. Leopold Mozart's emotion and joy we may, therefore, believe, were quite unfeigned, when, to his astonishment, he perceived that he had been mistaken, and that in this instance, again, his son had far exceeded the expectations which he had formed of him."—*A. Schraishuon.*

La Nonne Sanglante.—This opera, two acts of which were finished by Berlioz, some years ago, has been consigned—in consequence of Meyerbeer's refusing to complete it—to M. Gounod, the composer of *Sappho*, a work that may be remembered by the subscribers to the Royal Italian Opera. Meyerbeer declined to undertake *The Bleeding Nun*, from motives of delicacy, which every true artist must appreciate. M. Gounod, it appears, waived such considerations. At all events the opera is finished, and in rehearsal. Viardot, Alboni, Bosio, Tedesco, and last not least, Cruvelli, having, I am told, successively avoided the responsibility attaching to the principal "*rôle*," M. Gounod is compelled to rest satisfied with the assistance of Mademoiselle Poinsot, who will do her best to make his "Nun" palatable to the easy and good-tempered Parisian public—who, judging from antecedents, may possibly be not disinclined to accept her. The story is from the modest romance of Monk Lewis, Esq., who corrected Walter Scott's first attempt at verse.—(*From a letter.*)

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## DONIZETTI.

THE prodigious facility, if not absolute fertility, of the composer of *Lucia di Lammermoor* may be imagined from the following catalogue of his operatic works, for which we are indebted to *La France Musicale*. The order, the places, and the dates of their production are prefixed:—

1. 1818 Venice, Enrico di Burgogna
2. 1819 — Il Falegname di Livonia.
3. 1820 Mantua, le Nozze in Villa.
4. 1822 Rome, Zoraïda di Granata
5. — Naples, la Zingara.
6. — — la Lettera Anonima
7. — Milan, Chiara e Serafina o i Pirati.
8. 1823 Naples, il Fortunato Inganno.
9. — — Aristea.
10. — Venice, Una Follia.
11. — Naples, Alfredo il Grande.
12. 1824 Rome, l'Aso nel imbarazzo.
13. — Naples, Emilia o l'Ermitagio di Liverpool.
14. 1826 Palermo, Alahor in Granata
15. — — Il Castello degli Invalidi.
16. — Naples, Elvida.
17. 1827 Rome, Olivo e Pasquale.
18. — Naples, Il Borgomastro di Sardam.
19. — — le Convenienze Teatrali.
20. — — Otto mesi in due ore.
21. 1828 — l'Esule di Roma.
22. — Genoa, la Regina di Golconda.
23. — Naples, Gianni di Calais.
24. — — Giovedi Grano.
25. 1829 — il Paria.
26. — — il Castello di Kenilworth.
27. — — il Diluvio universale.
28. — — I Pazzi per progetto,
29. — — Francesca di Foix
30. — — Smelda de Lambertuzzi.
31. 1829 Naples, la Romanziera.
32. 1831 Milan, Anna Bolena.
33. — Naples, Fausta.
34. 1832 Milan, Ugo, conte di Parigi.
35. — — l'Elisir d'Amore.
36. — Naples, Sancia di Castiglia.
37. 1833 Rome, il Furioso o Isola. di Domingo.
38. — Florence, Parisina.
39. — Rome, Torquato Tasso.
40. 1834 Milan, Lucrezia Borgia.
41. — Florence, Rosmonda d'Inghilterra.
42. — Naples, Maria Stuarda.
43. 1835 Milan, Gemmi di Vergi.
44. — Paris, Marino Faliero.
45. — Naples, Lucia di Lammermoor.
46. 1836 Venice, Belizario.
47. — Naples, Il Campanello di Notte.
48. — — Betly.
49. — — l'Assedio di Calais
50. 1837 Venice, Pia de Tolomei.
51. — Naples, Roberto Devereux
52. 1838 Venice, Maria di Rudens.
53. 1839 Milan, Gianni di Parigi.
54. 1840 Paris, la Fille du Régiment
55. — — les Martyrs.
56. — — la Favorite.
57. 1841 Rome, Adelia o la Figlia del Arciore.
58. 1842 Milan, Maria Padilla.
59. — Vienna, Linda di Chamouni
60. 1843 Paris, Don Pasquale.
61. — Vienna, Maria di Rohan.
62. — Paris, Dom Sébastien.
63. 1844 Naples, Catarina Cornaro.
64. — — Gabriella di Vergi.
65. — — Le Duc d'Albe (unpublished).

Besides these operas, Donizetti composed twelve Scenas or Cantatas, for royal festivals, the opening of various theatres, etc.; chamber compositions, under the following titles—*Arie e duetti—Les Nuits d'Eté au Pausilippe—Les Soirées de Paris*, etc;—*Il Conte Ugolino*—thirty-third canto of Dante's *Inferno*; masses, requiems, vespers, and psalms; a *Miserere*, and detached church music; besides quartets for stringed instruments, sonatas and variations for the piano, and various concert overtures for full orchestra and for military bands.

Donizetti was born at Bergamo in 1798, and died in the same town in April, 1848, during the progress of the Italian insurrection against the Austrian oppressors. His first opera was produced at Venice in 1818, when he was twenty years of age; his last at Naples in 1844, when he was forty-six. He died in his fiftieth year.

THE LONDON ORCHESTRA.—A new association of orchestral performers, with Mr. Frank Mori as conductor, has been formed under the above title. There are already ten members, among whom are Barret, Lazarus, Baumann, Lovell Phillips, Prospère, Rowland, etc., etc.

## SKETCHES OF ENGLISH ARTISTS.

NO. I.

### SIMS REEVES.

THE subject of this Memoir is the son of Mr. John Sims Reeves, professor of music and singing. He was born in the year 1821, at Woolwich, a place not previously distinguished, we believe, as the birth-place of any musical celebrity. From a very tender age young Sims gave evidence of decided talent for music. His father expended much time and pains on his tuition, and, under his instructions, the boy made rapid advances in his studies.

Singers are not always indebted to the advantages derived from an early musical education. Many of the most eminent dramatic vocalists have owed little or nothing to early instruction, their talents having been exercised and developed later in life, when the discovery of a fine voice, or a latent genius for the art induced them to turn their attention to music, as a profession. Donzelli, one of the most gifted and accomplished singers of his day, never contemplated appearing on the stage until he was nearly thirty years of age, and then only from necessity. But for circumstances over which he had no control, and the entreaties of friends who knew the value of his powers, and pointed out to him the road to fame, Mario would equally have been lost to the public.

Whatever amount of musical knowledge Sims Reeves acquired from his father, he learned still more through his own perseverance and industry. By a continuous course of instruction and assiduous study, he soon became acquainted with the theory of music, made considerable progress as a performer on several instruments—including the violin, violoncello, and piano—and evidenced, moreover, a taste for composition. At thirteen years of age, he had become such a proficient on the organ and made such progress in his vocal studies, that he was appointed organist and conductor of the choir in the church at North Cray, in Kent. During his stay there, he composed several chants and psalms, which elicited the admiration of the Reverend Edgell Wyatt Edgell, rector of the church.

At fourteen, Sims Reeves was placed by his father under the care of Mr. W. H. Callcott, for instruction in harmony and counterpoint, and under the well known John Cramer for the pianoforte. About this time his voice began to develope itself as a treble of the finest quality. Added to this, his taste and musical feeling plainly indicated the true direction of his talents. He was strongly counselled to forego harmony and counterpoint, and to choose another branch of the art for which nature had more evidently intended him. Accordingly we find him soon after taking lessons from Mr. J. W. Hobbs, from Mr. George Stansbury, and last, not least, from Tom Cooke.

Sims Reeves made his first appearance on the stage at Newcastle, in the year 1839. He selected the part of Count Rodolpho in the *Sonnambula*, for his *début*, and subsequently played Dandini, in *Cinderella*. These are barytone parts, and it is difficult to say why a singer with a high tenor voice should have attempted them. Perhaps the music being comparatively easy, and lying within the middle register, demanded less exertion, and was therefore better suited to a beginner. Under such considerations it was doubtless good policy to commence thus; although the young artist could hardly have anticipated a great success from singing music not perfectly suited to his voice. Those who heard Sims Reeves in these barytone parts

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might possibly have imagined they were listening to a Tamburini in embryo, but scarcely to one who, at a period not far off, would be recognised as the Mario of the English stage.

From Newcastle Sims Reeves proceeded to the principal provincial theatres in Ireland and Scotland; and after a *tournée* of no remarkable success, returned to England, where he obtained engagements at Liverpool, Manchester, etc.—as yet barely making his way with the public. The quality of his voice and his good taste were generally allowed; but extreme timidity and nervousness—which even in the zenith of his powers and reputation, have not entirely left him—frequently marred his best efforts, and for years prevented him from displaying his great natural capacities to advantage.

Sims Reeves, however, feeling that there was more within him than the world gave him credit for, was resolved that his endowments should receive every benefit to be derived from the best instruction and the most persevering application. He accordingly visited Paris, took lessons from several professors in the art of singing, and, returning to England, made another tour of the provinces. Although much improved in style and manner, he was still wanting in self-possession and finish, and his success was by no means tantamount to his expectation. He now began to think that either his studies in the French capital had not been sufficiently prolonged, or that Parisian masters were not as competent to teach as he had been led to imagine. Revolving this in his mind, he came to the conclusion that in Italy alone could he hope to obtain the knowledge and experience which would place him on the true road to eminence as a dramatic singer—the goal of all his aspirations. To Italy, therefore, he decided on going, with the intention of studying under the best masters, and not re-appearing on the stage until he should have conquered every difficulty.

Before departing for the continent, however, he paid flying visits to some of the principal cities of Ireland and England, and playing Fra Diavolo at the Theatre-Royal, Dublin, had the ill luck to break his leg, when leaping from the rocks, in the last scene. An incident connected with this mishap is characteristic of Sims Reeves's energy, and of his determination to please the public, even at no small risk to himself. As the last scene of *Fra Diavolo* could not be performed without his appearing, despite the intense agony he suffered and the danger he incurred from over exertion and the postponement of medical treatment, he allowed himself to be led on by the carpenters, and sang the remainder of the music. Sims Reeves has changed the "business" in the last scene of *Fra Diavolo*, and, we think, judiciously; but, according to the original version, Fra Diavolo need not have re-entered after jumping from the rocks, and, indeed, need not have jumped from the rocks at all. When, therefore, Fra Diavolo came on supported by the carpenters, the audience of the Dublin theatre considered it a part of the performance, and, knowing nothing of the accident, called loudly for the performer after the curtain had descended. Sims Reeves, betraying no disposition to respond to the invitation, under the circumstances, the pit and galleries grew riotous, and after some time, the manager came forward and explained the nature of the accident and the impossibility of Mr. Reeves's appearing. Nothing, however, but ocular demonstration would satisfy the sturdy Eblanians, that Sims Reeves's leg was really broken, and he was compelled to show himself on the back of one of the actors. The Dublin lads are sometimes dangerous boys!

As soon as he had recovered, Sims Reeves repaired to London. Thence, rejecting all engagements, he started for Milan, and at once entered upon his studies with zeal and resolution. His first master was Mazzucato, principal professor of singing at the Conservatory; and, subsequently, he took lessons from Bejetti Maestro, the pianoforte accompanist at the theatre La Scala. In a few months Sims Reeves made such progress that both his masters advised him to appear on the stage; and through their united influence he obtained an engagement at the Scala as *primo tenore*. He made his *debut* as Edgardo, in *Lucia di Lammermoor*—a part to which he is indebted for no small share of the reputation he at present enjoys. His success was so great, that he established himself at once as a special favorite with the Milanese, and concluded a lucrative engagement with the *impresario*, Morelli, for two years.

The Scala at Milan has been the school of many of the great Italian singers who have appeared in this country; and there is little doubt but that during his engagement there Sims Reeves gradually acquired that perfect command of voice, vigorous style, and pure method of vocalisation, which now proclaim him one of the most accomplished tenors of the day.

After leaving Milan, Sims Reeves appeared in succession at several of the chief Italian theatres; and his fame having reached the ears of Mr. Frederick Beale, of the firm of Cramer, Beale, and Co., that gentleman offered him an engagement, and he returned to England in 1847. For some cause unknown to us, Mr. Beale's engagement with Sims Reeves was broken off, and it remained for Jullien to introduce the young and almost unknown tenor to the English public.

Jullien's bold but ill-fated endeavour to elevate Drury Lane into a grand national opera at the close of the year 1847, is too well remembered to need description here. What spirit and enterprise could suggest and carry out Jullien accomplished; but the race is not always to the swift, nor the battle to the strong. Had Jullien, however, done nothing else in the course of his great undertaking than present Sims Reeves to the English public, he would be entitled to enduring respect.

[*To be concluded in our next.*]

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Mr. Aguilar's first *soirée* of "Classical and modern pianoforte music" (at his residence) takes place this evening.

Signor Marras has returned from Naples.

Signor Calzolari has arrived in London from St. Petersburg, in company with Signor Li Calsi.

M. Armand Bertin, principal editor and proprietor of the great French newspaper, the *Journal des Debats*, died on Thursday morning, at his residence in Paris.

Continental Theatres.—From *Le Ménestrel* we extract the following statistics relative to some of the Theatres of Europe, "The Grand Opera at Paris has accommodation for 1800 spectators; the Théâtre Français for 1186; the Opéra Comique, 1500; the Odéon, 1550: the Italian Opera, 1300; the Karntner-Thor Theater in Vienna, 1800; the Burg-Theater in the same city, 1670; the Königlich-Hof-Theater in Berlin, 2078; the Hof-Theater in Dresden, 2000; the Hof-Theater at Munich, 2500; the Hof-Theater at Hanover, 2000; the Hof-Theater at Stuttgard, 2000; the Hof-Theater at Darmstadt, 2000; the Stadt-Theater at Hamburg, 2300; and the San Carlo at Naples, 4000." Some notice of the capabilities of the Scala, the Argentina at Rome, the Operas at Venice, Turin, Parma, Madrid, Barcelona, Marseilles, Bordeaux, Lyons, and Hamburg, to say nothing of the Theatres at New York, the vast Opera-Houses of Havannah and New Orleans, and last, not least, the three great London Theatres—Her Majesty's Theatre, the Royal Italian Opera, and Drury Lane—would have rendered this catalogue more complete and more instructive. As it stands it was scarcely worth publishing, and we have reprinted it from the columns of our French contemporary, chiefly with the view of stating this much.

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## MENDELSSOHN AND BERLIOZ.*

*(From Berlioz' "Musical Tour in Germany," 1843.)*

### To Stephen Heller.

*(Concluded.)*

The Leipsic orchestra is not more numerous than the orchestra at Francfort, or that at Stuttgart. In the town, however, there are plenty of instrumental performers, and, as I expressed a desire to have the band augmented, the number of violins was raised to twenty-four. This step, as I was afterwards made to feel, excited the indignation of certain critics, who had already determined on the course they should pursue. Sixteen violins had hitherto sufficed for the symphonies of Mozart and Beethoven. To demand eight more was, in the opinion of those gentlemen, little better than insolent affectation.

We in vain endeavoured to obtain three particular instruments, which, in some of my compositions, are indispensable, and the employment of which constituted another heinous offence in the eyes of the critics in question. These were the *corno inglese*, the ophicleide, and the harp. The only instrument to be found as representative of the first of the three, was so old, worn, and consequently out of tune, that, notwithstanding the talent of the artist who played upon it, we were obliged to renounce it, and to give the first solo to the clarionet. The ophicleide, or rather the wretched brass tube presented to me as one, did not resemble the French instrument which bears that name. It had scarcely any tone, and, moreover, was in B flat, which compelled the performer to play in almost impracticable keys—as for instance in G flat when the orchestra was in F, and in C flat when the orchestra was in B flat. The ophicleide was therefore abandoned, like the *corno inglese*, and, for better or for worse, a fourth trombone was made to stand as substitute. The harp it was almost useless to think of, since, six months previously, Mendelssohn, desiring to produce at Leipsic some pieces from his *Antigone*, had been compelled to send for harps to Berlin. As he assured me that he had been but indifferently pleased with them, I wrote to Dresden, and Lipinski,† a worthy artist of whom I shall have to speak elsewhere, sent me the harpist of the theatre. A harp was now all that was wanted. After much fruitless hunting about the shops of instrument makers and music sellers, Mendelssohn at last found an amateur who was in possession of the instrument so called, and who willingly placed it at my service for a few days. But, alas! I was no luckier with the harp than with the ophicleide and the *corno inglese*. No sooner was it brought to me, furnished with new strings and in first-rate order, than it turned out that M. Richter (who had so obligingly come from Dresden, at the request of Lipinski) was a clever pianist and a good player on the violin, but knew very little of the harp, which he had only studied about a year and a half, in order to enable himself to play the simple arpeggios that occasionally form part of the accompaniments in Italian vocal music. At the sight of the diatonic passages and *cantabile* phrases which occur so often in my symphony his courage failed him altogether, and at the concert in the evening Mendelssohn was obliged to play the harp solos and indicate the *entrées* on the piano. What embarrassment about things of such small consequence!

My course once adopted, however, with regard to these inconveniences, the rehearsals commenced. The arrangement of the orchestra, in this fine hall, is so excellent; the relations of the performers with the conductor are so easy; and the artists, who are all good musicians, have been accustomed by Mendelssohn and David to pay such attention to their studies, that two rehearsals sufficed for the programme—a very long one—in which figured, among other difficult compositions, the overtures to *King Lear*, and *Les Francs-Juges*, the *Symphonie Fantastique*, &c. David, moreover, consented to play the violin solo (*Rêverie et Caprice*) which I had written two years previously for Artôt, and of which the orchestration is very complicated. He executed it in a superior manner, amidst the warm applause of the audience.

To say that the orchestra was irreproachable, after two rehearsals only, in the performance of every one of the pieces, is to bestow immense praise on it. The musicians of Paris and elsewhere will, I am sure, agree with me.

This concert troubled the musical consciences of the inhabitants of Leipsic, and, so far as I could judge from the newspaper polemics, discussions ensued, as violent as those of which the same works have been the subject in Paris. While they were debating the morality of my harmonic attempts, some treating them as very praiseworthy achievements, others as premeditated crimes, I made the trip to Dresden, which I shall have to describe later. But, not to divide the history of my experiences at Leipsic, I proceed to tell you, my dear Heller, what occurred, on my return, at the concert for the benefit of the poor, of which Mendelssohn had spoken to me in his letter, and in which I had promised to take part.

The *soirée* being organized entirely by the Society of Concerts, I had at my disposal the numerous and powerful Academy of Singing, of which I have already expressed myself in such high terms of praise. You may imagine I was anxious to profit by this fine body of voices; and I proposed to the directors of the Society the *finale*, for three choirs, to *Romeo and Juliet*, of which the German translation had been made in Paris by the learned professor, Duisberg. It was only necessary to fit this translation to the notes of the vocal parts. This was, however, a long and painful labor. The German prosody not having been observed by the copyists in their distribution of the long and short syllables, the singers met with difficulties, and Mendelssohn was obliged to lose his time in revising the text and correcting such faults as were most troublesome. He was obliged, moreover, to practice the chorus during nearly eight successive days. (Eight rehearsals of so large a chorus would cost in Paris 4,800 francs. And yet I am asked why I do not give *Romeo and Juliet* at my concerts!) The Academy, in which there are, it is true, some artists from the theatre, and the pupils of the *Thomas Schule*, is nevertheless composed almost entirely of amateurs, belonging to the cultivated classes of the city of Leipsic. This is why, when a work of importance is to be learned, it is so easy to obtain a great number of rehearsals. When I returned from Dresden, the chorus was far from being perfect; the male voices especially left much to be desired. It pained me to see a great composer and a great *virtuoso*, like Mendelssohn, charged with the subaltern task of singing-master; but he accomplished it, I must say, with indomitable patience. His observations were made with a gentleness and thorough politeness, which I should have enjoyed the more in him, had he but known how rare these qualities are in others. I have often myself been accused of ungallantry by the ladies of the Opera. My reputation in that respect is undeniable. I deserve it, I confess. No sooner is a grand chorus to be re-

* Translated for the Musical World.

† A violinist of eminence, who was once in England—in 1836.—Ed.

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hearsed than a sort of choler sticks in my throat; bad humor, by anticipation, manifests itself, without reason; and my looks remind the choristers of that Gascon who, having kicked an unoffensive boy, replied, when the latter remarked that *he had done nothing to him*: "Then you may guess what you would get if you *had*."

Meanwhile, after two more rehearsals, the three choruses were mastered, and the *finale*, with the support of the orchestra, would undoubtedly have gone to perfection, had not a singer from the theatre, who complained of the difficulties of the part of Friar Lawrence, with which he was entrusted, demolished the noble edifice of harmony which we had raised with so much pain.

I had already noticed, at the piano rehearsals, that this gentleman (I forget his name) belonged to a numerous class of musicians, who know nothing of music; he did not count his rests, he never came in at the right time, he was uncertain in his intonation, &c. But said I to myself:—"Perhaps he has not had time to study his part; he learns very difficult music at the theatre, why should he not get through with this?" Meanwhile I thought of Alizard, who sang this scene so well, and regretted he was at Brussels and did not know German. But at the general rehearsal, the night before the concert, as the gentleman had made no farther progress, and, what was worse, muttered between his teeth I knew not what Teutonic imprecations, every time we were obliged to stop the orchestra on his account, and Mendelssohn or I sang the phrases to him, my patience finally forsook me, and I thanked the chorus, begging them no longer to trouble themselves with my work, seeing that its execution was impossible on account of the bass part.

Thus two composers who had devoted for years whatever intellect and imagination nature had given them to the study of their art, and two hundred musicians, singers and instrumentalists, attentive and capable, had fatigued themselves for eight days, to no other purpose than to renounce the production of the work they had undertaken, and merely on account of the insufficiency of one man! The reflection was a sad one. O singers who do not sing—ye too are gods! . . . The Society was greatly embarrassed what to substitute in the programme for this *finale*, which is half an hour in length. By means of an extra rehearsal, however, which the orchestra and chorus were willing to undergo, on the morning of the concert, we got through the difficulty. The overture to *King Lear*, which the orchestra were masters of, and the offertory in my Requiem, in which the chorus has but few notes to sing, were substituted for the fragment of *Romeo*, and executed in the evening in the most satisfactory manner. I may add that the piece from the Requiem produced an effect which I had not anticipated, and won me the inestimable suffrages of Robert Schumann, one of the most justly renowned composer-critics of Germany. Some days after, the same offertory called forth an eulogium of another sort, on which I could not have counted. It was this. I had been taken ill at Leipsic, and, as I was about departing, I asked what I was indebted to the physician who attended me. "Write for me, on this sheet of paper," he replied, "the theme of your offertory, with your signature, and I shall be beholden to you for ever; never has a piece of music struck me so much!" I hesitated a little about remunerating a doctor in this fashion, but he insisted, and chance offered me an occasion of responding to his compliment by another, better merited, which, would you believe, I had the simplicity not to seize? I wrote at the top of the page: "*A M. le docteur Clarus.*"

"*Carus*," said he, "you give my name an *l* too much."

"*Patientibus* carus, *sed* clarus *inter doctos*," thought I, directly, but did not dare write it. . . At times I am positively stupid.

A composer-*virtuoso* like yourself, my dear Heller, must have a lively interest in everything relating to his Art. It was therefore natural in you to address me so many questions on the subject of music in Leipsic. I will reply laconically to some of them. You ask me if the great pianist, Madame Clara Schumann, has any rival in Germany, who can be decently opposed to her?

*I think not.*

You wish me to tell you if the musical feeling of the great heads at Leipsic is good, or at least directed towards what you and I call the Beautiful?

*I will not.*

If it is true that the confession of faith of every one who pretends to love high and serious Art is, "There is no god but Bach, and Mendelssohn is his prophet?"

*I must not.*

If the theatre is well composed, and if the public is to blame for amusing itself with the little operas of Lortzing, which are so often represented?

*I cannot.*

If I have read or heard some of those old masses for five voices, with continuous bass, which are praised so much at Leipsic?

*I know not.*

Adieu, dear Heller! Continue to write beautiful caprices, like your two last, and may Heaven preserve you from fugues with four subjects on a choral!

HECTOR BERLIOZ.

## BENEDICT AT MUNICH.

*(From a German Paper of January 7.)*

YESTERDAY evening, Benedict's opera of *Der Alte vom Berge, oder Die Kreutzfahrer** was produced at the Theatre Royal for the first time. To criticise so important and elaborate a work (in five acts,) after a single hearing, is a task which the most experienced musical critic is not capable of achieving, and therefore the writer of the present article, who lays no claim to the above title, will confine himself to simply recording the fact that the opera was most successful, and the composer, who conducted his work in person, twice called for. Even on the first hearing we remarked a great many beautiful and melodious passages and original ideas, as well as many a charming *motivo*, so that we cordially joined in the applause bestowed upon several particular pieces. Herren Härtinger, Kindermann, Brandes, Diez, and Hefner were greeted with tumultuous applause. The book, translated from the original by St. Georges and Bunn, is not interesting, and we shall shortly speak of it more at length, as well as of the musical merit of the work, which was put upon the stage in a manner worthy of our grand theatre. Among the new scenes there was one—namely, a distant view of Jerusalem, painted by Herr Quaglio—which more particularly took the audience by surprise. The new costumes were mostly extremely rich. The ballet arrangements, on the contrary, afforded ground for a great many remarks of dissatisfaction, particularly in the course of the first act, in which the Crusaders are made to dance Styrian national *pas*.

* Produced at the Theatre Royal Drury Lane, under the title of *The Crusaders*.

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## WEDNESDAY EVENING CONCERTS.

The concert on Wednesday was on the whole not very brilliant, nor was Exeter Hall inconveniently crowded on the occasion; there were, nevertheless, some good points. A young pianist, Miss Rosina Bentley (pupil, we believe, of Mrs. Thompson, late Miss Kate Loder), performed, from memory, a beautiful, but not very well known composition of Mendelssohn, for piano and orchestra—the *Serenade e Rondo Giojoso*, in B. She plays with spirit, and has a neat and clear execution. Miss Rosina Bentley, however, will do well, on a future occasion, to refrain from using the loud pedal so much. She scarcely ever abandoned it on Wednesday; and this greatly marred the effect of her performance, and made it appear obscure, which it decidedly was not. She also wants a little more tranquillity. Style will come as she grows older. In other respects she showed herself worthy of her instructress, and well deserved the applause she obtained.

A harp solo by Mdlle. Louise Christine—*La Danse des Fées*, of Parish Alvars—did not elicit much attention. Vieuxtemps, *Fantasie et Caprice* (Op. 11), admirably performed on the violin by Mr. Alfred Holmes, another very young performer, was, on the other hand, loudly applauded, and the compliment well earned.

The vocal features were the elaborate *aria*, "Pensa alla patria," from Rossini's *Italiana in Algeri*, in which—although (as in Mendelssohn's pianoforte piece) the orchestral accompaniments were very slovenly—the fine *contralto* voice and glowing style of Mad. Amedei were advantageously exhibited. This lady, who is becoming a universal favourite, won great applause. Mr. Augustus Braham, too, was equally successful in the difficult air from *Oberon*, "Oh, 'twas a glorious sight," which he sang with energy and feeling. The difficult *Cabaletta*, "Caro nome," from Verdi's *Rigoletto*, is rather too much, at present, for the promising Miss Thirlwall, whose youthful manner and fresh voice, however, extorted unanimous suffrages. The *aria* of Alphonso, from *Lucrezia Borgia*, is not at all in the style of Mr. Lawler, whose sphere is by no means the Italian Opera. The Misses Brougham sang the touching and beautiful duet of Mendelssohn, "Oh, wert thou in the cauld blast?" with true and appropriate simplicity. We could have heard it again with pleasure.

The overture to Cherubini's *Anacreon*, which began the first part, and the march from Beethoven's *Ruins of Athens*, which terminated it, were both played very carelessly. The band seems to have greatly deteriorated since the departure of Mr. Benedict. The second part began with Balfe's spirited overture to *Falstaff*. After which Miss Harriet Chipp, another young and promising singer (daughter of one of our oldest members of the orchestra), sang a very nice song, called "The Dove," by a French composer, M. Membrée, who enjoys much repute in Paris as a writer of vocal chamber music. Miss Chipp sang it well, and was accompanied on the violoncello *obligato* by Mr. Lovell Phillips, with that gentleman's accustomed ability. For the rest of the concert—a collection of shreds and patches of the most flagrant "Wednesday" calibre—we did not remain. Herr Lutz was the conductor.

## AN UNFLEDGED NIGHTINGALE.

"Jenny Lind's baby, according to the *Musical World*," (according to the *Carlisle Journal*), "begins to manifest signs of musical capacity."

We are obliged to our cotemporary of the Lakes for his information, as we were not aware of having originally circulated any such news. With regard to the fact itself we may express our own opinion in an old quotation slightly modified:—

Rara avis in terris—certeque simillima balænæ—

wherein the evident point must stand as apology for the inevitable contempt of prosody.

## COURT CIRCULAR.

WINDSOR, JAN. 13.

A DRAMATIC performance took place on Thursday evening at the Castle. The play was Sir E. Lytton Bulwer's *Money*. Cast as follows.—

| | |
|---|---|
| Lord Glossmore ... ... ... ... | Mr. F. Vining. |
| Sir John Vesey, Bart., Knight of the Guelph, F.R.S., F.S.A. ... ... ... | Mr. Tilbury. |
| Sir Frederick Blount ... ... ... | Mr. Walter Lacy. |
| Stout ... ... ... ... ... | Mr. Buckstone. |
| Graves ... ... ... ... ... | Mr. Webster. |
| Evelyn ... ... ... ... ... | Mr. Charles Kean. |
| Captain Dudley Smooth ... ... ... | Mr. A. Wigan. |
| Sharp ... ... ... ... ... | Mr. J. F. Cathcart. |
| Frantz (a tailor) ... ... ... ... | Mr. G. Cooke. |
| Tabouret (an upholsterer) ... ... ... | Mr. Wilkinson. |
| M'Finch (a jeweller and silversmith) ... ... | Mr. Graham. |
| M'Stucco (an architect) ... ... ... | Mr. C. Bender. |
| Crimson (a portrait-painter) ... ... ... | Mr. Cullenford. |
| Flat ... ... ... ... ... | Mr. Brazier. |
| Green ... ... ... ... ... | Mr. Raymond. |
| Old Member ... ... ... ... | Mr. Addison. |
| Members of the * * * Club ... ... | Mr. Terry.<br>Mr. F. Lloyds.<br>Mr. Heyling. |
| Servant to Sir John Vesey ... ... ... | Mr. Clark. |
| Evelyn's Servant ... ... ... ... | Mr. Worrell. |
| Waiter at the club ... ... ... ... | Mr. Coe. |
| Lady Franklin (half sister to Sir John Vesey) ... | Mrs. Winstanley. |
| Georgina (daughter to Sir John) ... ... | Miss Murray. |
| Clara Douglas (companion to Lady Franklin, cousin to Evelyn) ... ... ... ... | Miss Heath. |
| Director ... ... ... | Mr. Charles Kean. |
| Assistant-Director ... ... | Mr. George Ellis. |

The theatre arranged and the scenery painted by Mr. Thomas Grieve.

At eight o'clock Her Majesty and Prince Albert entered the Rubens room, and the performance commenced. Refreshments were served in the Throne room. The Queen's private band was in attendance in a room close to the theatre.

## MARIE CRUVELLI.

[*Extract from a private letter.*]

MARIE CRUVELLI is at Leipsic, studying with perseverance and assiduity. She has placed herself under one of the most eminent masters, and intends shortly to re-appear on the stage. Her fine *contralto* voice, her excellent musical knowledge, her good taste, and interesting appearance will, I am sure, render her a decided acquisition to any operatic establishment. When Marie Cruvelli made her *début*, as you may remember, at Her Majesty's Theatre, in 1851, in Thalberg's *Florinda*, with her sister Sophie, her voice and *physique* were both much admired; but a certain timidity of manner, arising from want of practice on the stage, and an over-delicacy of expression, did not permit her to bring her real talents into play. With practice and experience will come self-dependence and courage; and then, with Marie Cruvelli's natural capacities, her sound judgment and good taste, her fine person and handsome countenance, I do not entertain the slightest doubt of her ultimate success.

PARADISE LOST.—We understand that Dr. Wylde has entirely finished his musical illustration of Milton's great poem, the first part of which was so successful last season at the concerts of the New Philharmonic Society. The second part, we are informed, will be introduced in the course of the present—the third—season.

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## FOREIGN.

PARIS.—(Jan. 9) The Académie Impériale de Musique did not open, as is its annual custom, on New Year's Day. On Monday the *Prophète* brought, with Madame Tedesco and Roger, a crowded house. On Wednesday *Le Comte Ory* and the ballet of *Ælia et Mysis* comprised the entertainments, Rossini's exquisite opera being mutilated, as usual, for the convenience of Madlle. Priora and the Terpsichoreans. Where was Count Tisckiewistz? On Friday *La Favorite*, with Madame Tedesco and Roger, and *La Fille mal gardée*. (Jan. 12) Sophie Cruvelli was positively to appear in the *Huguenots*, as Valentine on the 11th, (Wednesday). Not a place was to be had for love or money. Fanny Cerito made her *rentrée* on Monday the 9th, in the ballet of *Orpha*.

At the Opéra Comique on Friday, *Les Noces de Jeannette* was performed for the *début* of Mademoiselle Boulart, a young singer lately engaged from the Conservatoire, pupil of Madame Damoreau for singing, and of Moreau-Sainti for declamation. At the last *concours* she gained the first prize in the character of Jeannette. The *débutante* acted with ease, and sang with taste. Her voice is flexible and well trained. Her success was undoubted, and at the end she was recalled. Couderc in the part of Jean was, as usual, excellent. *Le Nabab* was given on Tuesday, and continues to attract. At the Théâtre Italien on Tuesday, *Ernani*. The part of Elvira was filled by Mademoiselle Albini, who made her *début* in London last season at Covent Garden. For her *début* in Paris she would have been wiser to have selected a less difficult part. The Emperor and Empress were present. Mario has returned to Paris, and reappeared in *Lucrezia* on Thursday.* On Saturday, the *Barbiere* was revived, with Mademoiselle Alboni in the part of Rosina; Mario in Almaviva, and Rossi in Bartholo. The singing of the two former was prodigious. M. le Comte de Niewerkerque has recommenced his artistic receptions. M.M. Alard and Franchomme will shortly recommence their *séances* of instrumental chamber music. H. Marx, conductor of the *Bals* Valentino, has resigned the appointment. M. Antony Lamotte succeeds him.

A little comedy in one act, entitled, *Souvent Femme Varie*, by Mons. Amédée Achard, has been produced at the Odéon.—At the Théâtre du Vaudeville, Théaulon's piece of the *Bénéficiaire*, which was revived a short time since for Lepeintre's benefit, has been played every evening.—A new vaudeville, entitled, *Un Cerveau Fêlé*, has just been produced at the Théâtre du Palais Royal; Ravel sustains the principal character. The other pieces now played at this Theatre are *L'Esprit Frappeur* and *Le Père Bonhomme*.—The interior of the Ambigu-Comique has undergone a complete renovation. The theatre re-opened with *La Prière des Naufragés* (produced in this country at the Adelphi Theatre under the title of *The Thirst of Gold*) preceded by a short prologue.—The attraction at the Délassements-Comiques consists of a grand fairy spectacle by Messieurs Charles Potier, Albert Monnier, and Edouard Martin.

MARSEILLES.—At the church of Saint-Ferréol, a Mass by M. I. B. Croze has been performed. Among the pieces that produced the most effect were the "Kyrie," the "Gloria," the "Credo" and "Sanctus," and "Agnus Dei."

VIENNA.—On the 27th of December the British Minister, the Earl of Westmoreland, gave a grand musical *Soirée*, on which occasion several of his lordship's compositions—viz., two symphonies, overtures and vocal pieces were executed by an excellent band, under the direction of M. Krispin. The vocal department was sustained by Mesdames La Grua and Wildhauer, and Messieurs Ander and Staudigl. Leopold de Meyer and Vieuxtemps were invited as guests.—Leopold de Meyer has announced his first concert for the 5th of February.—The violoncellist Kellermann has arrived here with the intention of giving concerts.—Rudolph Willmers, the pianist, announces a second "cycle" of concerts—to adopt his own very absurd and affected expression.—Vieuxtemps, at his last concert, played his famous American piece on "Yankee Doodle," with great effect. The harpist, Mons. Dubetz, in one of Charles Oberthür's effective harp solos, was also favourably received. At his fourth concert, Vieuxtemps intends to play Ernst's *Andante Spianato* and *Carnaval de Vénise*.—At the Court Theatre *Fidelio* has met with great success. Madlle. La Grua played the principal part. In Donna Anna (*Don Juan*) the young artiste also shewed considerable progress: she succeeded in it better than in *Fidelio*. The opera was altogether well played.

BRUSSELS.—Rosa Kastner, the pianist, is here. She is to give a concert at Brussels, and play at the concerts of the Ghent Philharmonic Society.

LYONS, January 2.—The event of the last month at the Grand Theatre was the representation of the *Juif Errant* before an immense audience. Nothing had been spared in the *mise-en-scène*, and in the necessary rehearsals. The success was decided. The chief singers were Madame Rey-Sainton, Madlle. Van-Denhaute, and M. Wicart—all much applauded. The dancing was not inferior to the singing. Georges Hainl was the conductor.

VERCELLI.—January 2 (*From a Correspondent*).—Mr. Charles Braham made his *début* last week in *Poliuto*, as the Italian version of Donizetti's *Les Martyrs* is called. The Royal Italian Opera version, as your readers know, is entitled *I Martiri*. Mr. Charles Braham played Tamberlik's part and was very successful. The *preghiera* in the first act was received with much applause and obtained a recal for the singer. In the second act, the scena "I folgaro divino raggio" was also received with great favor, and Mr. Charles Braham had to come forward several times amid "bravos" and "*benes*." The solo in the quartet was not less successful. The *finale*, "Lascia mi in pace," wound up the act with *éclat*, and all the artistes were recalled. But the duet in the third act, "Il suon dell' arpa," was the most admired performance of the evening; nothing but a repetition would satisfy the audience, and this they obtained, despite the express wishes of the manager, who objects to encores on the reasonable pretext of their unnecessarily fatiguing his singers. Mr. Charles Braham is much improved, he studies hard, and has placed himself under a good master. Rocca Allessandri, the chief lady, sings well but is rather on the wane. The opera has been repeated, and with continued success. I hear that the theatres of Brescia, Bergamo, Cremona, and Turin have all been closed in consequence of the failure of the new operas.

PARMA, 28th Dec.—The *Prophète* has produced a great sensation. The music, so new to the Italian public, has been understood and admired. Octave, as Jean of Leyden, Sanchioli and Bendazzi as the two women, were highly efficient. The opera has been brought out with great splendour.

NICE, 24th December.—Our Italian *troupe* has made two *fiascos*, in the same opera, with two different *prime-donne*. One of them, Madame Boldrini, has experience but little or no voice; the other, Mdlle. Pecis, has voice but no experience. The *fiasco* of *Marino Faliero* was therefore complete, and has led to the replacement of Madame Boldrini by Madame Sannazzana, who made her *début* with success in *Nina pazza per amore*. This new vocalist is a good actress. She has not a *great* voice, but sings with taste. She was well seconded by the tenor Danielé, and the bass Antonnuccio, our two best singers. The directors gave the other week a benefit for M. Léa, solo violoncellist for forty years in the orchestra. The theatre was crammed. The *bénéficiare*, who appeared for the last time, was enthusiastically applauded, and recalled by the audience. A concert was given at the Hotel d'York by M. Alexandre Batta, the violoncellist, who played a vast quantity of his own music, which is not remarkably good. He won applause, however, by his execution. The young pianist, M. Lestoquoy, and other talented artists, assisted M. Batta.

TURIN.—A new ballet has been produced at the Reggio Theatre without success, although the well-known Carolina Rosati was greatly applauded. Madame Stoltz has signed an engagement with the *impresario* for the whole of the year 1854.

MADRID.—Mademoiselle Gazzaniga has met with great success in Verdi's *Luisa Miller*. When are London and Paris to hear this much talked of cantatrice?

* With Ernesta Grisi (*vice* Alboni) as Maffeo Orsini.

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MILAN.—The carnival season has not opened brilliantly. The new opera, *Il Convito di Baldassare*, was but partially successful, while the ballet, *Uriella*, was hooted.

ANTWERP.—Sig. Paltoni, well known in England as a *buffo* singer, is engaged here for the winter. He has already appeared in *Don Pasquale* and the *Barber of Seville*, with success.

BERLIN.—The King has presented a valuable bracelet to Mademoiselle Marie Geiseler for her assistance at the Court Concert, under the direction of Dr. Kullak, pianist to his Majesty. Mr. Mitchell, from London, is here; he has made offers to the Royal Dom-Chorus for the purpose of giving concerts in London.

BRUNN.—Flotow's opera, *Indra*, has been produced, with indifferent results.

FRANKFORT.—Winter's opera of *The Interrupted Sacrifice*, has been revived with great succes. The Senate has voted a subvention of 15,000 florins to the Director of the Town Theatre. Teresa Milanollo is to give another concert.

HAMBURG.—Madlle. Babnigg, our *prima donna*, has fallen ill of the measles. In consequence, the opera of *Marco Spada* and the popular comic opera *Les Mousquetaires de la Reine*, by Halévy, had to be postponed. This was a fortunate circumstance for Wagner's *Tannhaüser* (which filled up the chasm), as this work was supposed to have been entirely put aside. *Apropos*, several witty squibs have issued from the pens of our *literati*, amongst which that by Dr. Schiff causes a good deal of merriment at the cost of poor Wagner, the gist being that having heard this composer's works (Wagner's) enabled us to value those of other composers.

LINZ.—At the fourth "Société Concert" were given, Beethoven's overture "*Fidelio*," an air from the *Prophète*, a trio by Fesca (piano, violin, and cello), and Ernst's *Pirata* fantasia (violin).

PRAGUE.—Jules Schulhoff is going to Paris at the end of February. Before his departure he intends to give a farewell concert.

WEIMAR.—In January it is the intention of Liszt, who has resumed his duties as kapellmeister, to give Dorn's opera *Die Nieberlungen*.

NEW YORK.—From a file of papers just received we learn that Jullien's Concerts at the Metropolitan Hall are still going on prosperously. One of the latest was given for the benefit of the Widows and Ophans of the Fire Department, the result of which may be gathered from the following correspondence, which appeared in the *New York Herald* of the 23rd ult.:—

*The Widows and Orphans of the Fire Department.*

Metropolitan Hall, Dec. 21, 1853.

To James Pryer, Esq., Chairman of the Committee:—Dear Sir, We beg to hand you, by the request of M. Jullien, the gross receipts of the concert given on Saturday last, for tickets and cash at doors, in aid of the Widows' and Orphans' Fund of the New York Fire Department. We regret exceedingly that the great inclemency of the weather prevented many parties from assisting M. Jullien in his endeavours to support your excellent institution. We are, dear sir, yours, very truly,

A. CHAPPELL and J. JOY.

Messrs. Chappel and Joy,—Gentlemen, Accept our most grateful thanks, as also those of the New York Fire Department, for the liberal benefit given to us on Saturday evening last, being the whole proceeds of same, amounting to over $1,400, it being the only one ever offered to us in so noble and liberal a manner, and which will, no doubt, produce more than any previous one. We remain, your obedient servants,

JAMES PRYER, Chairman Donation Committee.

New York, Dec. 22, 1853.

The *Courier and Enquirer* of the 20th devotes a long article to one of the recent concerts, the new feature of which was the well-known quadrille entitled "The Great Exhibition Quadrille," which seems to have made a great hit, and of which the critic in the same paper speaks in the following glowing terms:—

"It is the most peculiar, the most effective, the most thoroughly Jullienesque composition which the great conductor has yet produced here. Who has not heard it has not heard Jullien. For richness and variety it is unequalled by any *pot pourri* that we remember. The mastery of the orchestra and the power to combine musical sounds effectively with sounds which are mere noise, displayed in it, indicate a genius for instrumentation, an intuitive knowledge of the capacities and relations of all vibrating bodies, from sticks, stones, and brass kettles to violins, which truly borders on the marvellous. One of the most pleasing and original effects in the composition was produced by the use of the fagotto in the cadences of the Spanish *Zapateado*. It was indescribably quaint and grotesque and yet seemed so germane to the theme that the idea of its remarkable originality did not obtrude itself upon the mind until after a moment's reflection. The *finale* of this Quadrille shows Monsieur Jullien in his glory. It is introduced by a terrible clangor of an army of drums, which gradually diminishes, and finally dies away into an almost inaudible pulsation—in which, however, every parchment vibrates. After this, a few bars from the cornet and the stringed instruments are interrupted or rather overwhelmed by the roar of voices which finally break into a cheer and *God save the Queen* bursts from the whole band. It is played in the midst of a din which passes description. Bells ringing, apparently out of time and out of tune, cannon booming, and an inexplicable confused clash and roar made by one knows not what, and coming one knows not whence, convey the impression of a vast metropolis thronged with a jubilant multitude, and, in the midst of this and towering over it, is heard the English National Anthem. Were all London agog, its chimes ringing, salutes firing, and all its musicians uniting with all their hearts in *God save the Queen*, an audience suspended in mid-air over the city would hear very much such a combination of sounds as becomes harmonious under the baton of Monsieur Jullien in the splendid *finale* to this *Great Exhibition Quadrille*."

The *Tribune* of the 24th ult. speaks of the first performance of another work of Jullien's of a more serious character, namely, *The Destruction of Pompeii*.

"The subject," says the reporter of that journal, "is dramatically treated for the orchestra, with all the consummate skill of instrumentation which belongs to the author. As far as music can be descriptive it was so. We heard the old Greek hymn—the voluptuous dances—the quasi thunder—the mountain labour—the shrieks of the victims, fancy assisting the scene. This work, written some twenty years ago, was prophetic of orchestral effects which have been repeated by others."

On Christmas Eve, Jullien introduced a new symphony by an American composer. The name of the composer is Fry, the name of the symphony *Santa Claus*. It is a descriptive work, comprising an illustration of winter, the merrymaking of a juvenile party on Christmas Eve, Christmas morning celebrated by the hymn "Hither, ye Faithful," and the whole concluding with a Hallelujah chorus. The orchestra was increased for the occasion. Jullien took the utmost pains with the performance. The symphony was very favourably received, especially the solos allotted to Kœnig, Bottesini, Wuille, Lavigne, and Reichart. Fry has written other symphonies, and enjoys considerable reputation in the States as a composer, and Jullien was perfectly justified in encouraging native talent.

Jullien has also given, durlng the week, a "Mozart Night," when the *Zauberflöte* overture and the *Jupiter* symphony were finely performed; a "Shakspere Night," on which occasion Matthew Locke's *Macbeth* music was introduced, for the first time, to the Americans; and an "Irish Night." On the last occasion, Vincent Wallace's overture to *Maritana*, a romance by the same composer, performed by Kœnig, a set of quadrilles on subjects from Balfe's operas, and another called the "Hibernian," in which the great feature, "St. Patrick's Day," accompanied by the chorus, made as great an effect as "Hail Columbia," in the American quadrille. Jullien was cheered by the whole audience. Madame Anna Zerr sang "The Last Rose of Summer" and "The Minstrel Boy."

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DRURY LANE THEATRE.—Want of space prevents our noticing, as fully as we could wish, the new piece entitled *Paula Lazaro, or the Ladrone's Daughter*, that was produced for the first time at this theatre on Monday last. It is from the pen of Mr. Mark Lemon, and was favourably received. The scenery and costumes are good, while the incidental music by Mr. Alfred Mellon is written with the usual skill of that rising musician, and is dramatic and melodious. We are sorry to say, however, that the orchestra did but small justice to it.

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## THE AMERICAN BROADWOOD.

[We transcribe the following about the late eminent American piano-forte manufacturer, whose death was announced in our Boston correspondence last week, from *The New York Musical Review and Choral Advocate*.—Ed.]

### "Death of Jonas Chickering.

"It is our sad duty to announce the death of Mr. Jonas Chickering, the well-known piano-forte manufacturer of Boston. It occurred suddenly, at 11 o'clock, P.M., on Thursday, December 9th, from a stroke of apoplexy, which overtook him at a friend's house, where he was visiting, apparently in good health.

"His funeral was very numerously attended on Monday, 12th; all the music-stores, piano-forte warehouses, etc., being closed during its progress.

"We yield the pen to one of our seniors, who has enjoyed an intimate personal acquaintance with Mr. Chickering for a quarter of a century."

"JONAS CHICKERING.

"Before this can come under the notice of the subscribers to the *Review*, notwithstanding they are widely scattered through the country, they will have heard of the death of one who is well known not only by name, but by his works, to all the lovers of music in the land. It may be safely said, without in the slightest degree undervaluing the important labours of others, that no man has done as much (here) towards perfecting the instrument which has now become indispensable in almost every dwelling, as he whose deeply-lamented and sudden death has recently been announced. The piano-forte has grown up and come to maturity, in this country, under the care and direction of Mr. Jonas Chickering, late of Boston. The very great change which he has made in the capacity of the instrument cannot be realized by any but by those who have actually on hand one manufactured a quarter of a century ago, and who have thus the means of an actual comparison of the old with the new. The improvements in travelling by rail and by steam are hardly greater, than has been the growth and development of the instrument under the *administration*—as we believe the piano-forte manufacturers will permit it to be called—of Mr. Chickering. But it is not to the great progress which he has made in his peculiar business that we would now call the attention of our readers. Mr. Chickering did indeed excel in the business he had chosen, but his excellence as a mechanic was not greater than his excellence as a man. Who so strictly honest? On whose word could one rely with such implicit confidence? Who so perfectly upright, transparent, and free from guile in all his dealings with his fellow men? Who so far removed from pride, assumption, and arrogance! Who so free from all that men call mean or overreaching in his dealings with his fellow-men? Who so universally kind and ready at all times to attend to the calls of others? Whose heart more liberal? Whose hand more open? Who so universally pleasant in looks, in words, and in actions towards both friends and foes? Who so ready to listen to the sad tale of others' woes? To sympathize with the oppressed and to relieve the suffering? We have known him, aye, known him intimately, for at least twenty five years, and we can hardly find words to express our admiration of the undeviating constancy of his goodness. But he needs not the feeble tribute of our praise; his memory is deeply engraven on the hearts of many who have been partakers of his benefaction; yet we felt a strong desire to say a passing word, bearing testimony to that which we have seen and known. Truly, "an honest man is the noblest work of God.

"L. M."

## "PUPILS OF MENDELSSOHN."

We extract the following from the *New York Musical Review and Choral Advocate*:—

"A recent number of Dwight's *Journal* has an excellent communication, showing up the humbug of those artists who, coming to us from Germany, delight to announce themselves as 'pupils of Mendelssohn, Liszt, Thalberg,' etc., when they have no real claim to such title. In most cases these pretenders have been merely members of classes which have received a few lessons from these distinguished men. 'Neither Mendelssohn nor Liszt,' says Dwight's correspondent, 'ever gave private lessons on the piano, as professors generally do.' This remark is, perhaps, literally true, and yet may be misunderstood. Liszt does not, perhaps, give lessons 'as other professors do;' but it is a mistake to suppose that he in no cases gives private piano lessons. He does not give such lessons merely from pecuniary reasons, however; and it is extremely difficult to obtain such instruction from him, as he only gives it where he takes a fancy (from perception of extraordinary talent, or other reasons) to the person desiring it. At least we know of a young American who, during much of the past year, has enjoyed the advantage of some hours' private instruction per week from Liszt, and who is still with him."

Liszt may give lessons; we have no doubt he does. Thalberg gives lessons; we know he does, and gets well paid for them. But Mendelssohn *never* gave lessons. "A pupil of Mendelssohn" is, therefore, no better than a puffing advertisement.

## MUSICAL NECROLOGY FOR 1853.

The year 1853 has been remarkable for the death of celebrated men, and the musical art has contributed its share to the list. The following are some of the principal musicians who have been snatched away from us. Jadin, father of French composers and professors (his wife followed him to the grave eight days afterwards); Dabadie; Filippo Galli; Georges Onslow; Orfila, a celebrated French *dilettante;* Joseph Guillou, a French flautist, who died at St. Petersburgh; Louis Duport, ballet master and theatrical manager; Zimmermann; Planard; Amédée de Beauplan; Madames Launer and Launer Manera; Madame veuve Boïeldieu; Matteo Carcassi; Ricordi, the music publisher; Aloïs Fuchs; J. P. Schmidt; Frederich Schneider; Pietro Raimondi; Madame Ronzi de Begnis, an Italian singer; Lise Christiani, violoncellist; Lichtenthal, author of a musical dictionary; Andrévi; Schornstein; Henschkel.—*Ménestrel.*

## JENNY LIND AND HER BABY.

"The noble Swede lately sang again at a charity concert in Dresden. A musical critic remarks that her voice is no longer what it was; the middle register having suffered perceptibly. Her physician remonstrated with her as to her performing the office of nurse to her child, warning her that her voice would be sure to suffer thereby. She replied that, happen what might, she would perform a mother's duty to her boy."

[We reprint the above from the *New York Musical World and Times*, merely for the purpose of arraigning it as a miserable *canard*.—Ed. M. W.]

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## MUSIC IN RUSSIA.

St. Petersburg possesses two theatres—the *Little* and the *Great*. A third was provisionally constructed for an Italian company, but destroyed by fire shortly after the opening. The Little Theatre, devoted to Thalia, is occupied alternately by the Russian comedians and the French company, who represent vaudevilles, comedies of Molière, and sometimes even dramas. The second, or the Great Opera, is destined to the performance of Russian tragedies, operas, ballets, and to the German company, which some years ago gave Weber's *chef-d'œuvre* there. The decorations are beautiful, and the costumes rich; but the orchestra is bad and incomplete, and vainly would you look for a distinguished singer in the company. Hence the theatre is generally deserted, and the higher classes, who alone frequent plays, go only to the vaudevilles of M. Scribe, whose success is as certain at Petersburg as at Paris. Many causes are opposed to the formation of good musicians at Petersburg. If even there were an academy of music, or any similar institution, they would be useless, for the title of artist is too exalted for the people to indulge any hope of attaining it; the nobility will not descend to it; and a middle class, which might have it, does not exist.

These two theatres are under the imperial direction, which obliges them to close during the six weeks of Lent and Easter. Then begins the era of *Musique de Salon*, which terminates on Maunday Thursday. This ephemeral existence is marked by daily concerts, given in the Philharmonic Rooms, a magnificent building. Some distinguished artists are heard at these concerts, but all foreigners. Never is a Russian name found among them. The vocal department is very weak as to the solos, but the choruses are perfectly executed by the singers of the court. The orchestra is not numerous; it performs with tolerable precision, but without expression, and it would probably be much embarrassed if required to execute one of Beethoven's symphonies in its true character.

The church music, all in plain chant, shows the happy results which might be expected under another government, from the astonishing musical dispositions of the Russian people. It is impossible to describe the effect produced by three hundred infantine voices singing, without accompaniment of any kind, the soft and simple melodies of the Greek rite.

Military music is generally very good in Russia—the intonation of the horns and trumpets is peculiarly remarkable. A sort of music, peculiar to Russia, remains to be mentioned. It is produced by a kind of tubes, which give but one note each. Such an orchestra, to be effective, must, of course, be very numerous; but the effect is admirable. The sound, better supplied than that of any other wind instrument, may be swelled and diminished at pleasure, and thus joins force to expression. This music, which is sufficiently rare in Russia, is in great requisition at the *fêtes;* it is generally played in a garden, and the effect produced at a great distance, on a delightful Russian night, is wonderful.

The Russians possess a great number of national songs, which, at first hearing, are not without a certain charm; but they have the fault of being all formed on the same model, which gives them a monotonous tinge, by which one is soon fatigued. But a more complicated kind of music could not be executed on the *balalaika*, the only instrument by which the Russian *moujik* is accompanied. A piece of wood, rudely shaped, narrower, and more flat than the guitar, furnished with three strings, has neither great resources, nor very attractive charms. As to the words of these songs, they are for the most part but little honourable to the poetic spirit of the Russian troubadour.

## A CRY FOR NATIVE TALENT.

(*From the New York Musical Review.*)

"In the course of some very just remarks in the article in Dwight's *Journal*, to which we have alluded, we find the following:

'As the good is always more scarce than the bad, Germany numbers also many more bad than good musicians: and, unfortunately, she likes to send her worst ones to America, and keep the best herself!'

"This we heartily endorse. American art and artists have suffered much from the men here alluded to. They are that class of foreigners who, coming among us because they had not the ability or knowledge to sustain themselves at home, delight in sneering at everything musical which is American. American composers, or teachers, or singers, they are in the habit of abusing on all possible occasions. These are they who are fond of deriding the "Yankee Psalm-singers," and 'Down-east Singing-masters,' as they term American musicians.

"It is unfortunate that we in America have great musical reverence for a mustache and a foreign accent. Having been accustomed (very justly) to regard Germany as that country which has made the highest musical progress, and given to the world the greatest masters of this science, we have made the foolish mistake of thinking every German must be a good musician! As if a diet of sour krout and German sausages must necessarily result in musical proficiency!

"A brighter day is dawning, however. We are beginning to discover, that the mere fact that a man is a German does not necessarily make him a musician. American teachers, who add to a sufficient musical knowledge, that common sense which enables them to impart it to others, are beginning to be appreciated, and to rank in the estimation of the people more nearly as they should, while, as a consequence, those foreigners whose chief qualifications have been high pretensions and impudence, are beginning to be properly appreciated also.

"Now, let us not be misunderstood (misrepresented we expect to be), as taking ground against German music and musicians. Germany has given us the great masters, who stand far above all others. Handel, Haydn, Mozart, Beethoven, Mendelssohn, and John Sebastian Bach, are names in reverence of which we yield to none. Their works are those which we would counsel all to study and look up to, as the great models of musical excellence. We have also many German musicians among us, gentlemen of real ability and knowledge, who are exerting a most beneficial influence, and accomplishing a great work, and whom we delight to honor. It is these others who are mere pretenders, and by whom we have been so much imposed upon, that we take exceptions to; and it is these who are loudest in their sneers and abuse of American music."

[Would not the above—*Mutato Nomine*—read just as well in Paris and London?—Ed.]

A Fact for Theatrical Statists.—No less than four metropolitan managers appeared together in one piece, *Money*, at Windsor Castle on Thursday evening. They were Mr. C. Kean, Mr. Buckstone, Mr. Webster, and Mr. A. Wigan.

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## A CONTEMPORARY OF MOZART.

At the three hundredth representation of *Don Juan* in Berlin, there was one person present who also assisted at its first performance in Berlin in 1790. The name of that veteran, now eighty-three years of age, is Semler. A desk of honour was set apart for him in the orchestra, and he played the tenor as a volunteer, fancying all the while, no doubt, that he had suddenly become younger again by sixty-three years.

## ACROSTIC.

(ADDRESSED TO A YOUNG PIANIST ON HER BIRTHDAY.)

*January 12th*, 1854.

A ged sweet 18—of grace and charms possess'd,
R enown'd so young, with rarest talents blest!
A round thee hearts and honours seem to fall—
B elov'd by many, and admired by all!
E ach day beholds thy pow'rs maturer grow,
L ends force to check the mind's impetuous flow,
L ights up the fire that burn'd within unseen,
A nd, smiling, points to Art her future Queen.

G o, then, and win the triumphs that await thee,
O nly let praises not too much elate thee!
D etermine to be first, be that thine aim,
D elighted hearers shall attest thy fame!
A nd tho' in thee all nature's gifts combine,
R emember that by Art must Genius shine—
D o thou but strive, the Laurel-wreath is thine!

DESMOND RYAN.

## PROVINCIAL.

BATH.—The latest novelty at the Pump-Room Concerts is the Organophonic Band. Messrs. Green and Sims, by their judicious management, continue to make these concerts highly attractive.

LEAMINGTON.—Mr Thomas gave a concert at the Music Hall yesterday se'nnight. He was assisted by Mr. Sterndale Bennett, Signor Piatti, Miss Birch, and Mr. Frank Bodda. One of the two sonatas for pianoforte and violoncello, by Mendelssohn, was played by Sterndale Bennett and Piatti. The performance was received with the loudest acclamations. "The superb playing of the great English pianist," says the *Leamington Courier*, "was listened to with profound attention and delight, and his execution of Mendelssohn's sonata, with Signor Piatti, elicited the unmistakeable admiration and applause of the company. Great as was the expectation formed of him, no one could have looked forward to so splendid a treat as that supplied by the classical music of Mendelssohn interpreted with such perfect execution and expression of the purest kind. The instrument upon which Mr. Bennett played—the finest ever sent out of London—was forwarded expressly to Mr. Thomas's concert by Messrs. Broadwood." Messrs. Sterndale Bennett and Thomas played a duet by Mozart for two pianos; Miss Bird sang "Casta Diva" and a new song, "Whither," by Mr. Thomas; and Mr. Frank Bodda gave two of his popular ballads. Mr. E. Sharp, R.A.M., was accompanyist.

LEICESTER.—*(From our own Correspondent.)*—The annnounce- of Haydn's *Creation* at Nicholson's Concerts for the People, drew together the largest audience yet assembled in our Music Hall. Nearly 1200 persons availed themselves of the treat provided for them by our townsman, Mr. Henry Nicholson. Such attempts to elevate the musical taste of the masses deserve to be encouraged. The solo vocalists on Monday were Madame Weiss, Mr. Weiss, and Mr. Oldershaw; Miss Deacon, the Misses Ireland, and Miss Wagstaff; Messrs. Royce, Bloxham, Branston, Toon, &c. were among the chorus, which was even more effective than at the last meeting. The band, which included the Messrs. Nicholson, Henry Farmer, Ridgway, Weston, Selby, Day, Sansome, etc., with Mr. Lohr at the Harmonium, was equally efficient. Madame Weiss sang "With verdure clad" and "On mighty pens," and the duetts "By thee with bliss" and "Graceful Consort," exceedingly well. Mr. Weiss was heard to great advantage in the recitative describing the creation of the beasts, and in the air immediately succeeding, "Now heaven in fullest glory shone." Our townsman, Mr. Oldershaw, by his correct reading of the concerted music, rendered good service, and in the songs, "Now banish" and "In native worth," but for a misplaced *cadenza*, where Haydn certainly never intended one, would have been unexceptionable. As a whole the performance of the oratorio was one of the best we have heard, and we believe was the first ever given at such low prices with so strong a force of vocalists and instrumentalists. It was, however, proved on Monday evening that good music well performed may be made remunerative, even though the main support comes from the labouring classes. Mr. Nicholson is making arrangements for a similar performance of the *Messiah*.

THORNEY, PETERBOROUGH.—Mr. A. Thacker (a pianist of Peterborough) gave a vocal and instrumental concert at Thorney on Tuesday, January 10th. Financially the affair was not encouraging; but artistically, the concert was good. Messrs. Strickland and Harley (of the Peterborough Cathedral) were the singers. The solo violinist was Mr. F. Bray (of Lynn), who was encored in one of his pieces; and Mr. Farmer (of Lynn) performed upon the cornet-à-piston.

BELFAST.—On Thursday evening, the Classical Harmonists' Society's concert took place at the mansion of the president, Lord Dufferin and Clandeboye. A distinguished party partook of his lordship's hospitality; and the performances gave great satisfaction. A spacious orchestra was erected in the picture gallery; the singers numbered sixty; Mr. W. V. Barry was conductor. The programme was varied and select. Mr. Barry's *Lalla Rookh* solo, for piano, obtained compliments from the Hon. Mrs. Norton, who was present. Another pianoforte piece, "L'Abbandone," by the late lamented Earl of Belfast, was received with much favour. After supper, Mr. W. Speakman proposed the health of Lord Dufferin. The toast was received with acclamations. Mr. Barry proposed Lady Dufferin, which was honoured with enthusiasm. Mr. Barry again rose, and gave the health of the Hon. Mrs. Norton, which was drunk with all the honours. Mr. Barry's health was also given, and honoured in a bumper, after which the proceedings terminated, the members departing impressed with the courtesy and hospitality in which they had just participated.—*Abridged from the Northern Whig, Dec.* 31.

DEWSBURY (*From a Correspondent*).—The Committee of the Mechanics' Institute gave their Christmas concert in the room of the Institution on Tuesday evening, December 27th. The vocalists were Miss Hopworth, Mrs. Paget (late Miss Clarke), R.A.M., Mr. Newsome, Leeds, and Mr. Paget. Miss Hopworth, a *soprano*, sang Balfe's "I'm a merry Zingara" and "Kate O' Shane" (Lindley); the latter was encored. She also sang Horn's duet, "I know a bank" with Mrs. Paget, "Crudel Perchè" (Mozart), and the "Sol fa" duet (Barnett), with Mr. Paget, all of which were applauded. Mr. Newsome sang "There is a flower that bloometh," (Wallace), "When other lips" (Balfe), and "The Death of Nelson;" the last being deservedly encored. Mr. and Mrs. Paget made their first appearance here. Mrs. Paget, who possesses a *contralto* voice, gave several ballads in an expressive manner. She was encored in "Bonnie Dundee." Mr. Paget won the favor of the audience by the style in which he gave some favorite bass songs; he was encored in Glover's ballad "The Stolen Child." He also gave with Mrs. Paget, Donizetti's "Senza tanti complimenti," and Parry's duet "Old and Young," which was also encored, as was also "The Gipsies laughing trio" (Glover) sung by the two ladies and Mr. Paget. Mr. Broughton, the pianist, accompanied the vocal pieces, and played a piece of his own on the *Sonnambula*. The National Anthem terminated the concert, which afforded gratification to a large audience.

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BENEDICT—This eminent composer, who, at a very tender age, created a sensation in Dresden and Leipsic by his pianoforte playing, was, on Weber's recommendation, appointed musical director at the Imperial Opera House in Vienna, and, three years later, filled the same post in the Grand Theatre of San Carlo, at Naples, where his operas, *The Portuguese in Goa* and *A Year and a Day*, were favourably received. After this he became conductor of the Opera *Buffa* in London, and composed *The Gipsy's Warning*, which ran for thirty-six successive nights at Drury Lane Theatre. In the autumn of 1850, he accompanied Jenny Lind on her triumphal journey through the United States of America.—*Munich paper*.

THE FIRST AMERICAN OPERA.—The first opera composed by an American was, to quote the original advertisement of the publishers, "*The Saw-Mill; or, a Yankee Trick*, a comic opera, in two acts, as performed at the theatre, Chatham Garden, with distinguished success. Written and composed by Micah Hawkins, N.Y. Printed by J. and J. Harper, 1824." Mr. Hawkins was born Jan. 1st, 1777, and died July 29th, 1825.

FREDERICH SCHNEIDER.—Schneider was born at Waltersdorff, Jan. 3rd, 1786. In 1803, his first pianoforte composition was published by Breitkopf and Haertel, at Leipzic. His works are very numerous. He filled the post of Capellmeister to the Prince of Anhalt Dessau, since 1821. He died at Derran, Germany, Nov. 23, 1853.

PAY NOT PLAY.—"An extraordinary theatrical novelty," says the *Field*, "was exhibited in Drury Lane Theatre on Thursday last, in the form of a receipt for £4000, being the amount paid by Mr. Smith for one year's rent of that establishment. Mr. Dunn, the treasurer of the Drury Lane Committee, states that such an event had not occurred for five and twenty years."—[Perhaps Mr. Smith will favour the committee with a theatrical novelty still more extraordinary on the boards of old Drury, viz., a good actor.]

THEATRICAL ANNOUNCEMENT.—*The Theatre of War.* (*From Punch.*) We are enabled to state that the appearance of MR. BULL, so long underlined, will positively take place in a short time. He will appear in the revived drama of *The English Fleet.*

MUSIC OF A GOOD CHRISTIAN.—A furious would-be composer, who was constantly persecuting the manager of the theatre at Lyons to bring out a work he had composed, entitled, *Lausus et Lydie*, was asked one day why he did not send his work to Paris, on which one of the company present replied, "Because the gentleman is a good Christian and wishes to be buried in his own parish." Ever since, the people of Lyons entitle the music of this amateur, *the music of a good Christian.*

CONCERT-GIVING IN NEW YORK.—It has become a settled maxim with professional concert-givers, that profit is not to be expected from concerts given in New York. The expenses absorb all but the largest receipts. New York, say the professionals, is to the rest of the United States, what Europe is to New York, namely, the place where the reputation is made; or, in other words, it is the dog, on which the physic is tried. If New York swallows the dose, it is considered safe to administer the same article to the smaller cities. With regard to the expenses of concerts here, we can testify that they are prodigious; a very moderate concert costs five hundred dollars. Some concerts, including preliminaries, have involved an expenditure of as many thousands. Therefore, think twice before you give a concert.—*Home Journal.*

ACCIDENT AT THE STRAND THEATRE.—During the performance of the pantomime, last Tuesday evening, one of the wings slipped, by some unaccountable accident, out of the grooves, and fell upon a little boy who was playing one of the subordinate parts. Mr. G. W. Bridgeman, who happened to be present, immediately proceeded behind the scenes to tender his professional assistance, but the little sufferer had already been conveyed to a neighbouring surgeon's, and is at present progressing favourably.

MUSIC AT THE CRYSTAL PALACE.—It is proposed to have a gigantic organ and a band of forty performers in the great national palace at Sydenham. Nothing, however, is definitely settled.

MISS VINNING, who recently gained the King's Scholarship at the Royal Academy of Music, is already known to the public as one of the most rising of our younger concert singers.

MR. GUSTAVUS BROOKE has just finished a series of performances at Cork and Limerick. When he had accomplished his engagement at the former place, and arrived at Limerick, the Mayor and many of the wealthiest inhabitants of Cork addressed a petition to Mr. Brooke for one more performance, apostrophising him in terms which would have been too strong for Kean or Macready to accept without blushing. With the easy magnanimity of greatness, Mr. Brooke (having a night to spare) assented. When he had got to Cork, an address from the Mayor and many of the wealthiest inhabitants of Limerick, addressed the tragedian to similar purport. With the easy magnanimity of greatness, Mr. Brooke (having a night to spare) again assented. The whole affair—with the Mayor's petitions and Mr. Brooke's reply—was advertised in the Cork and Limerick papers. The advertisements took up a column, which may account for the editors of those papers writing leading articles on Mr. Brooke and his magnanimity. In these articles the writers place him many degrees above Garrick and George Cooke. Mr. Brooke is now on his way to the metropolis, where he is bound to fulfil an engagement with Mr. Smith at Drury Lane for 130 nights, which is a good omen for the threatened English opera.

BAL MASQUE AT THE GRAND OPERA IN PARIS.—The annual series of masked balls has commenced. To judge from the first night the season will be a highly successful one. Among the quadrilles executed by Musard's orchestra, is a new set entitled *Les Clairons*, which surpassed everything of the kind ever heard—for noise. The theatre has been newly decorated, and, according to our informant, presents a most brilliant appearance.

HUNGARIAN PROMENADE CONCERTS.—These entertaining performances continue to be carried on with great spirit by Mr. Simpson, the Director. M. Kalozdy and his wonderful little orchestra are as popular as ever. They have introduced Jullien's new American Quadrille into their *répertoire*, which produces an immense effect. The Tyrolean singers are also well received. Those graceful duet-singers, the Misses Brougham, are re-engaged.

SACRED HARMONIC SOCIETY.—The last performance of the *Messiah*, for the present, took place last night. The hall was crammed. The performance was excellent. *Elijah* will be the next oratorio.

MR. BENEDICT will return to town next week to conduct the concert of the Harmonic Union on the 23rd.

## ADVERTISEMENTS.

THE ENGLISH GLEE AND MADRIGAL UNION.

Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. CARTE. 100, New Bond-street.

MUSICAL DIRECTORY, REGISTER, & ALMANAC, and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

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MR. PAGET, Bass, and MRS. PAGET (late Miss Clarke), R.A.M. Contralto.—For engagements for concerts, address, Atherstone, Warwickshire.

MR. T. WILLIAMS has much pleasure in announcing to the Musical Profession, his pupils and the Public, that he has recovered from his late severe accident, and will resume his professional avocations immediately. 34, College Place, Camden Town. January 12th, 1854.

MR. BENEDICT will arrive from Germany for the season on Friday, January the 20th.—2, Manchester-square.

"JOHN WEIPPERT'S BAND," nightly performs with the greatest success the following New Polkas: "The Ocean Mail," by Charles Coote, Jun.; and "L'Etoile des Salons," by Bosisio; both of which are published (price 2s. each), with Cornet accompaniments, at JOHN WEIPPERT'S QUADRILLE OFFICE, 21, Soho-square.

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TO ORGANISTS AND PROFESSORS OF MUSIC.—The advertiser (single man, aged twenty-five), a parish church organist, and an experienced teacher of the piano, organ, singing, &c., wishes to assist a first-rate professor and organist. Terms—board and lodging (or a proportionate salary), together with instruction in the highestbranches of the art. A small sum for extras required. Address, G. W. E. (organist, &c.) office of the *Musical World*.

MR. AUGUSTUS BRAHAM'S PROVINCIAL TOUR.—Mr. Augustus Braham respectfully announces that his eight months provincial tour is now finished, and he has returned to town for the season.—All letters and communications relative to engagements to be addressed to his residence, No. 6, St. Petersburg-place, Bayswater.

HARMONIUMS AT CHAPPELL'S, 50, New Bond-street. The HARMONIUM, by Alexandre, of Paris, is the only instrument of the kind that remains perfectly in tune; and from the simplicity of its construction is but slightly affected by any changes of weather, and is alike calculated for the church, chapel, school, or drawing-room. The following descriptions are those most liked:— No. 1. In oak case, with expression stop, price 10 guineas. No. 2. In mahogany case, with expression stop, 12 guineas. No. 3. In oak case, with three stops, 15 guineas. No. 4. In oak case, with five stops, 22 guineas. No. 5. In polished rosewood case, with eight stops, 25 guineas. No. 6. In oak or rosewood case, with twelve stops, 35 guineas. No. 7. In mahogany or rosewood case, with the patent percussion action and one stop, 18 guineas. No. 8. In oak case, with percussion action and twelve stops, 40 guineas. No. 9. In elegant rosewood case, with percussion action and twelve stops, 45 guineas. No. 10. The New Patent Model, with expression à la main and 15 stops, the most perfect harmonium that can be made, elegant rosewood case, 55 guineas. Full descriptive lists sent on application. CHAPPELL, 50, New Bond-street

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MUSIC.—The Messrs. ROBERT COCKS & CO., Music Publishers to the Queen, New Burlington-street, have just issued, gratis and postage-free, specimen pages of their fine octavo editions of Messiah (price 6s. 6d.), the Creation (price 4s. 6d.) and of Handel's Samson (price 6s.; as also of their Chorister's Hand-book (price 8s.), Warren's Psalmody (price 8s.) Warren's Chanter's Hand-guide, 373 chants (price 5s.), and their Hand-book of Glees, &c., 4to., containing 56 compositions (price 8s.) We advise our numerous readers to inspect these beautiful specimens of music printing, and to possess themselves of works as remarkable for cheapness as they are for intrinsic merit and beauty of appearance.—Vide Globe, Jan. 10.

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SACRED HARMONIC SOCIETY—EXETER HALL—Conductor, Mr. COSTA. Friday next, 20th January, Mendelssohn's "Elijah." Vocalists, Miss Birch, Miss Bertha Street, Miss Dolby Mrs. Lockey, Mr. Lockey, Mr. J. A. Novello, and Mr. Weiss; with Orchestra of 700 Performers. Tickets, 3s.; Reserved, 5s.; Central Area, numbered seats, 10s. 6d. each; at the Society's Office, 6, in Exeter Hall.

HARMONIC UNION—EXETER HALL—Conductor, Mr. BENEDICT; Organist, Mr. W. REA. Monday, January 23rd, Mendelssohn's "Elijah." Vocalists, Miss Stabbach, Miss Dolby, Mrs. Lockey, Mr. Lockey, Mr. Leffler, and Signor Belletti. Tickets, Area, 3s.; Reserved, 5s.; Stalls, 10s. 6d. Annual subscription, Area, £1 1s.; Reserved, £2 2s.; Stalls, £3 3s. Subscribers now entering entitled to three tickets for this performance, and one for each succeeding concert to Michaelmas. Office, 5, Exeter Hall.

Published by JOHN BOOSEY of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28 Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 3. SATURDAY, JANUARY 21, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

We have to inform our readers that the office for the publication and sale of THE MUSICAL WORLD is removed to MESSRS. BOOSEY & SONS', No. 28, Holles Street, Cavendish Square. Subscriptions, Advertisements, Music for Review, Correspondence, and all communications whatever for this Journal, must be addressed, henceforward, to the EDITOR OF THE MUSICAL WORLD, care of MESSRS. BOOSEY & SONS, as above.

## A PUPIL OF MENDELSSOHN.

*To the Editor of the Musical World.*

MR. EDITOR,—In your impression of to-day, after quoting an extract from the *New York Musical Review and Choral Advocate*, you make the following remarks:—

"Liszt may give lessons; we have no doubt he does. Thalberg gives lessons; we know he does, and gets well paid for them. But Mendelssohn *never* gave lessons. 'A pupil of Mendelssohn' is, therefore, no better than a puffing advertisement."

Now, I am not in the habit either of *puffing* or *advertising* myself; and I deeply regret the necessity which compels me, on the present occasion, publicly to state that I received from Dr. Felix Mendelssohn Bartholdy, a long course of instruction in pianoforte playing, counterpoint, and composition.

I could, were I inclined to do so, call upon many ladies and gentlemen, whose names are well known both in England and in Germany, to substantiate what I say; but to those who are unwilling to believe my single assertion, I will not condescend to bring forward proofs that I am not telling a falsehood.

There are other pupils of Mendelssohn, who are neither *puffers* nor *advertisers*. If they feel any regard for the memory of their lamented master, they will not scruple to come forward and publicly avow a fact on which they have just reason to congratulate themselves.

I remain, Mr. Editor, yours,

Jan. 14th, 1854. WILLIAM ROCKSTRO.

## MISS ROSA P. LYNE.

*To the Editor of the Musical World.*

SIR,—I beg to call your kind attention to a mistake which has crept into your valuable paper a second time, or I should not have noticed it. If you refer to page 823, of the 24th of December, 1853, and page 29 of your last, you will find that both times you have announced Miss Vinning to be the elected King's Scholar of the last examination, which is a great mistake on your part, and very unjust towards the real King's Scholar, who is Miss Rosa P. Lyne, an extremely talented and clever student, and one who is indeed worthy of the honour she has obtained. I therefore beg you will have the goodness to correct this error in your next.—I remain, dear Sir, yours obediently,

A STUDENT OF THE ACADEMY.

P.S. As a proof of my statement I refer you to the Academy books and the *Times* newspaper of that date.

## ERNST.

THE musical public will be pleased to hear that Ernst intends to spend the season in London, and will arrive here in less than a fortnight from the present date.

## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from No.* 1.)

THERE is no Overture; and a very short Introduction is but an accompaniment to the rising of the curtain and the entrance of Œdipus and Antigone. The grave expression of the opening bars proclaims the tragic, the almost solemn character of the work, and the succeeding phrase, commenced by two flutes alone and continued by two clarionets, is a beautiful suggestion of the gentle devotedness, the engrossing affection of the blind king's daughter.

The action takes place in the sacred grove of the Eumenides, whither the all-ruling destiny, of which the Theban hero is the involuntary yet scarcely unconscious victim, has led the wanderers' steps. Antigone, the loving parasite that still clings to the noble trunk which reared her—now in its decay its only sustenance, reciprocating the support she once received—supplies to her dependant father that most precious sense which, in the paroxysm of anguish, he destroyed. She is his sight; and through the medium of her glowing speech his mind's eye can perceive the more than natural beauties of the scene by which they are surrounded. A Coloniate warns them that the spot, to which unknowingly they have strayed, is holy ground, and answers to their inquiries, that they are at Colonos, in the Athenian territory. Urged by Œdipus, he goes to announce their presence to the royal Theseus, implying, in terms of oracular mystery, that "for little aid he much may gain." Œdipus then invokes the goddesses, within whose sanctuary he stands, to bring his more than mortal sufferings to their timely close. Phœbus, in fulfilment of whose predictions his career of chequered fortune has thus far been brought, has foretold that his death will take place in some spot consecrated to the Fates, and be announced by the most awful voice of Nature—the earthquake and the thunderstorm—its event being the certain harbinger of welfare to whomever may afford him kindly protection. Anxious at the approach of strangers, the wanderers penetrate further into the grove.

### No. 1.

The chorus, personating the Senators and Elders of Colonos, come in quest of the strangers, who have intruded into the sacred precincts. Their eager search for those whom the messenger to Theseus has described, and their horror at the strangers' temerity in approaching the hallowed spot, are embodied in the first strophe, wherein the distribution of the text between the first and second choirs, into which the body of choristers is always divided, has an effect eminently dramatic and calculated to realize the consternation, mixed

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with indignation, which is stimulated by the sense of sacrilege. The awe of the presiding virgins, whose name is a terror, and whose supposed proximity silences even the voice of prayer and compels the passers by to think rather than to utter their adjurations, is livingly expressed by the hushed and breathy quality of the low notes of the tenor voices in a passage commencing :—

In this, however, admirable as is the general effect, it is due to the very merit of this general effect, to the very greatness of Mendelssohn, to except against the irrelative and consequently unsatisfactory employment of the D natural in the above quotation, which I cannot feel to be essential to the poetical expression, and must own to be objectionable to the musical propriety. Thus much for conscience' sake. Grammar is a hard taskmaster, and it has ever been the province of genius if not to slacken his severity, certainly to widen his limitations. It is because genius has succeeded in making our art what it is, out of the crude chaos of barbarism and pedantry of which Gregorianism is the type, that it becomes a duty, in examining the process of this alchymical power, to discriminate scrupulously between the pure ore which it reveals and the dross that passes also through its alembic. Were we to accept every novelty in art as an excellence—were we to refer to practice, instead of principle, example instead of precept,—we should end by confounding beauty with ugliness, and be compelled to refer to some arbitrary and artificial system, such as that of the cold and uncongenial contrapuntal school, to distinguish between the two. Thus much, I say, for conscience' sake; and very much, it seems, is involved in the due deference to this exacting intuition, since all these words, and all this amount of our friendly editor's "valuable space," have been expended in the discussion of a single note. The D natural is, to me, truly *un*-natural; the minor third in the dominant harmony is, to me, a deformity. Let those who like it justify it as they may; and that they like it will be to them its best justification. The passage is, I have said, most truthfully conceived; and because, in my reverence, I question the propriety of a single harmony, surely its general truthfulness of expression is not discoloured.

Œdipus discovers himself, in answer to the summons of the chorus-leader—expressed in recitative for a bass solo. Then follows a colloquy between Œdipus and Antigone, who speak, and the chorus, who sing, in which the latter respond to the fugitives' appeal for hospitality in broken exclamations of dismay at their impious intrusion.

We next come to the first antistrophe, in which, with most admirable judgment, the music of the relative strophe —with only such slight modifications as are induced by the proper accentuation or pointed declamation of some occasional words—is adapted to the continuous verses, the responsive portions divided between the first and second choirs being now reversed. It is highly interesting to trace the coincident propriety of the general expression in the adaptation of the same, or nearly the same, music to lines certainly of a different, if of a somewhat analagous sentiment. Surprise at the blind helplessness of the intruder soon gives place to fearfulness of the results of his profane presence within the holy circle. As an example of what I have admired in the adaptation of the old expression to the new situation, I will refer to the passage of which the commencement is quoted above, where the chorus acknowledge their awful reverence of the powers of the place, and which is now fitted to the words :—

"Therefore beware, unhappy stranger!
Hence remove from that awful place," &c., &c.

The chorus leader, in solo recitative, then directs them to a spot without the sacred verge, where they may freely converse with them. The blind man's conference with his daughter, while she supports his tottering feebleness, step by step to the appointed place, is exquisitely enforced by this very picturesque accompaniment :—

This is a fair example of the deep feeling evinced throughout the orchestral colouring of the spoken dialogue of the play.

The second Strophe introduces a change of movement. A short and very marked melody is almost immediately interrupted by speaking; but the unbroken continuance of the orchestral figure connects the dialogue in the progress of the music. The measured motion of the accompaniment then ceases; and the following earnest passage, for the voices in full harmony, is thus made to enunciate the injunction to which it is set, with great emphasis :—

The second Antistrophe is, like the first, set to a repetition of the music of the preceeding Strophe, with such occasional alterations as the rendering of particular words exacts. This regular division of the verse into corresponding sections is now, however, discontinued; and when, in consequence of repeated exhortations, the unhappy wanderer declares himself to be Œdipus, the entire body of voices unite in an exclamation of horror—accompanied by the full orchestra, of which the extreme power is now first employed. There is scarcely in the whole work a more powerful effect than is here produced. The feeling of the awful character of the reputed crimes of Œdipus, and the thrilling agony of dismay that revolts from the presence of their actor, are embodied with a grandeur true to the situation.

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To speak in musical, no longer Aristotelian, terminology, what succeeds may be described as the *coda* of this interesting piece. The chorus warn Œdipus from the spot. The tearing open of his unhealed wounds renders him doubly sensitive to the disappointment of the expectation their ceremonious exactions have aroused. "Is this," he exclaims, "your promised protection?" Their reply—a sophistication, to the effect that, being deceived, they are justified in deception (a sentiment characteristic rather of the schools than of the chivalry of Greece)—and a command to the fugitives to depart instantly, and remove from the city the curse that hangs over their presence, is rendered in the most lengthened and much the most exciting passage that has yet appeared; by reason of its length it is unavailable for quotation, but its beauty is so obvious that, for such as can refer to the work, it is almost superfluous even thus to call attention to it. The ruthless character of the prominent melody, enhanced by the prolongation of the rhythm at the end of the second phrase, and still more enforced by the powerful climax to the stern and emphatic conclusion, is wonderfully coloured by the singularity of the orchestration, in which the accompaniment of the voices, by trombones in octaves, is a striking and important feature, while the peculiar employment of the harp, in a figure of a contrary measure to the *pizzicato* violins, sustains in a novel manner the agitated character of the situation.

Appended to the scene thus forcibly concluded, is an address of Antigone to the chorus, in which she appeals to them, by all their sympathies of home and kindred, to give ear to her, innocent, supplicating for her father, whose guilt, since being unconscious and visited by the gods, cannot merit this terrible retribution at the hands of mortals. The complete change here introduced into the feeling of the music, and the intense expression given, not only to the general sentiment but even to particular words, many of which are accompanied with a note to a syllable, evince the deepest poetical feeling and the keenest sense of dramatic propriety. G. A. MACFARREN.

*(To be continued.)*

BEETHOVEN ROOMS.—Mademoiselle E. St. Marc invited her friends and admirers to an evening entertainment on Wednesday evening at the rooms in Queen Anne Street. It was the annual *Soirée Musicale* of the young and fair pianist, and a crowded audience honoured the invitation. The vocalists were Misses Messent, Fanny Ternan, Annie de Lara, Van Millingen (sisters), and Mademoiselle Herrman; Messrs. Burdini, Henri Drayton, Perren, and M. Emile Villot. The instrumentalists, in addition to Miss St. Marc, were Herr Oberthur, harp, and the brothers Alfred and Henry Holmes, violin. The concert was of the popular chamber kind. The performances entitled to most notice, in the vocal department, were Miss Messent's, "Prita gia Soffre," very neatly sung; Fanny Ternan's "Batti, Batti," given with real artistic feeling and expression; and Signor Burdini's "Muletier de Calabre," a good comic song rendered with great animation and spirit. Miss St. Marc performed Mendelssohn's andante and rondo capriccio, in E minor, the grand duet, No. 1, for piano and violin, of Beethoven, with Mr. Alfred Holmes; duet for piano and harp, with Herr Oberthur, and Leopold de Meyer's *Lucrezia Borgia* fantasia, by desire. Mendelssohn's andante and rondo seemed to please the most, and narrowly escaped an encore. Miss St. Marc is most zealous and painstaking in her profession, and if determination constitute the true artist, she is certainly entitled to the distinction of being so called. Let her persevere, and there is no knowing to what she may not arrive. She is yet young, and has all her career before her. The brothers Holmes are both clever violinists, and Alfred promises to take a high position in his art. The concert was entirely satisfactory, and concluded before eleven. Conductors: Herr Meyer Lutz, Signor Pilotti, and Herr Rummel.

## RACHEL AT ST. PETERSBURGH.

SOME of the accounts which have been received of Mdlle. Rachel's success in St. Petersburgh, speak of it in the highest terms, while others deny it altogether. From the most authentic and trustworthy information, we are enabled to state the real bearings of the case, and we feel bound, at the outset, to say that the success achieved by the great tragic actress has been immense; she is the idol of the public.

PARIS.—(*From a Correspondent.*)—By the 9th of December last (our news cannot be accused of being stale) Mdlle. Rachel had given twenty representations, and these twenty representations had produced 211,816 francs (£8,464 13s. 9d.). As our readers may be desirous of knowing what pieces were given, we will tell them. *Phèdre* was played four times, *Marie Stuart* four times, *Andromaque* four times, and *Adrienne Lecouvreur* four times. The largest sum taken in one night amounted to 11,818 francs (£472 10s.), on the occasion of the seventh representation of *Adrienne Lecouvreur;* and the smallest sum was 8800 francs (£352), for the second performance of *Andromaque.*

The subscriptions produced the enormous sum of 350,000 francs (£14,000); and, every morning, the public besieged the box-office to take those places which were not let for the season. We believe that, after the representations of *Adrienne Lecouvreur,* all the vacant places were absorbed in the subscription list. Thus we see an audience, which was, so to speak, always the same, rushing eagerly eight successive times to see the same play.

Such are the figures, or material side of Rachel's success. Is the reader desirous of becoming acquainted with what may be called its moral side? If so, here it is.

After the third performance of *Adrienne Lecouvreur,* some fifty young officers waited nearly two hours in the corridor for Rachel to pass. As soon as the great tragic actress, who was not informed of the circumstance, presented herself, the officers formed themselves in a double rank, holding in their hands their glittering helmets (for they all belonged to the Guards) As no one spoke, Madlle. Rachel took the initiative, and, with a salutation such as she alone is capable of making, addressed the young men, in that vibrating, deep voice with which we are all so well acquainted, as follows:—

"Gentlemen,—I have come to thank you from the bottom of my heart, for the marks of approbation which you manifest towards me. Had I been aware that you were doing me the honour of awaiting my arrival, I would have come sooner. I hope, gentlemen, that you will deign to pay me a visit at my house, for that will afford me an opportunity of once more thanking you for the bravos with which you overwhelm me, and of which I am proud. Be assured that the artist will never forget you."

These words were received with acclamations.

The next day, there was a general reception. Each officer made his appearance with a flower or leaf of the great actress's bouquet, which they had divided among themselves, the evening previous, and which served as a mark of recognition. Two officers happened to be talking of Rachel's success. "Plessy," they remarked, "had the Lancers for admirers; Volnys, the Artillery; Mila, the Dragoons, and Mayer, the Cossacks; but Rachel has all the regiments of the service at once." In fact, the entire youth of the army hardly knows to what acts to resort in order to prove its enthusiasm. The reader shall judge for himself by one instance, which smacks of the *Régence* mixed up with a little of the Tartar element.

The scene is laid in the establishment of Dussaux, the first *restaurateur* of St. Petersburgh, at one o'clock in the morning, after the play is over. Fifteen young men sit down to table—Phædra's health is drunk.

"Gentlemen," says one of the company, "you have just drunk Phædra's health; the glasses we have just emptied must never be used again."

The glasses are shivered into a thousand pieces. The health of Marie Stuart is drunk, the health of Andromaque is drunk, the health of Adrienne is drunk, and the health of Rachel

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is drunk, the last, possibly, more than once; and at each toast the glasses are broken. This was going very far, perhaps too far; but the company did not stop here. They threw all the dessert service out of the window, including even a magnificent table cover. After doing this, they made an appointment with each other for the next performance.

On this occasion, Madlle. Rachel was greeted with nine rounds of applause on her entrance, and recalled fifteen times. These recalls fatigued the great actress more than the performance itself. But there was no one waiting to receive her outside the theatre; it seemed as if all the enthusiasm of the public had been expended in the house.

Rachel reached her own residence. What did she find there? The cavalry officers stationed on the staircase, on which they had formed a path of roses and camelias from the vestibule up to the door of her apartment. The door itself was decorated with a wreath. Three rounds of applause saluted Adrienne, and then the officers, taking off their helmets, cried: "Homage to Genius!"

Nor is it from these rather turbulent young men alone, that Rachel has received proofs of the deep impression produced by her talent. On the festival of St. Catherine, she was invited to a *soirée* given by the Grand Duchess Helena, and attended by all the Imperial family. The Emperor, who had been rather indisposed for a couple of days, was the only one of its members not present. Rachel was to recite two scenes, and was asked for four. The Italian singers had been summoned to finish the entertainments; but the Empress, who had behaved with the most marked kindness towards the actress, withdrew as soon as the French scenes were terminated, but not before she had invited Rachel to a *soirée*, which was to take place a short time afterwards at the Winter Palace.

On the 7th of December, the whole Court was present at the performance of *Adrienne Lecouvreur*. This was the first time that the Imperial family had been to the theatre this season. It was expected that they would honour the French Plays frequently, since they had returned definitively from the country, although winter had not actually set in. On the 5th and 6th of December people had been able to dispense with fires. "The snow is a long time coming," says a letter now before us, "and I look forward to it ardently, for as yet I do not know Russia. At the present moment St. Petersburgh, as far as the temperature is concerned, very much resembles Paris, when the weather is gloomy, and there has been a little rain the night previous."

From the 8th of November to the 8th of December, Mdlle. Rachel will have performed twenty times. After Phædra, Marie Stuart, Andromaque, and Adrienne Lecouvreur, she was to play Roxalane. She was never in better vein. The repose she enjoyed during the summer has restored her strength, and she feels as if she were only at the commencement of her career. Why were we not allowed, before her departure, to profit a little by the return of her youth?

It is promised, however, that she will punctually return to Paris on the expiration of her leave of absence, and that she will devote six months to the Comédie Française. As for her resignation, which she has sent in, no one believes her to have been in earnest.

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Sacred Harmonic Society.—The first performance for the season of Mendelssohn's *Elijah*, took place last night at Exeter Hall. There was an overflowing attendance.

Mr. Lambeth, of Portsmouth, has received the appointment of organist to the Glasgow Music Hall. Mr. Hiles has succeeded Mr. Lambeth as organist of St. Thomas's, Portsmouth.

Signor Calzolari.—The report of this gentleman's arrival in town is unfounded. Signor Calzolari is at St. Petersburgh, fulfilling his engagement at the Court Opera.

New Music Hall in Chester.—The present theatre in Chester (which, by the way, belongs to the Ecclesiastical Commissioners) is to be turned into a handsome music-hall, which will accommodate an audience of 1,400, and an orchestra of 300 performers. It is proposed to raise the sum required for the alterations (£3,000) in £5 shares.

## ST. MARTIN'S HALL.

The *Creation* was performed on Wednesday evening, being the third concert under Mr. Hullah's direction since the opening of the hall. Mr. Hullah is now supplying a high class of entertainment at a moderate charge, which affords hundreds of lovers of sacred music an opportunity of gratifying their tastes, without levying too large a contribution on their pockets. For this he deserves well of the public; and the public will, no doubt, support him. But the performances at St. Martin's Hall have an attraction independent of their cheapness—they are intrinsically good. The orchestra, if not large, is thoroughly efficient, and comprises among its members some of our best instrumental performers, and Mr. Hullah's first upper singing class constitutes a body of choristers which, from continual practice, has attained a degree of excellence highly creditable to their own perseverance and the method of training adopted by their preceptor. Mr. Hullah also engages the best principal vocalists; and thus, from an oratorio given under his direction, we may expect something worth hearing and worth paying for.

The performance of the *Creation* on Wednesday night was creditable to all concerned. The principal singers were Miss Birch, who sang the *soprano* parts of Eve and Gabriel; Mr. Lockey (tenor), Uriel; and Mr. Weiss, who interpreted the two bass parts of Raphael and Adam. Haydn's oratorio, the simplest and easiest of all the sacred works of the great masters, was given throughout with decided effect. The interdiction against applause and encores not existing at St. Martin's Hall, as is the case at the elder establishment in the Strand, many of the pieces were received with the utmost warmth, and one or two repetitions insisted on. The chorus was quite up to the mark. "The Heavens are telling," and "Achieved is the glorious work," especially, were given with precision and force. The soloists all distinguished themselves. Miss Birch was very happy in the well-known *soprano* airs, "With verdure clad" and "On mighty pens," (or "wings"). Mr. Weiss came out with great power in the popular scene, "Now heaven in fullest glory shone;" and Mr. Lockey obtained a well-deserved and unanimous encore for his pure and effective singing of "In native worth."

Mr. Hullah was received with great applause on his entrance into the orchestra. Owing to the crowded state of the room and the success of the performance, the oratorio of the *Creation* is to be repeated on Wednesday.

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Signor Belletti has arrived in London for the season.

Mr. R. Harold Thomas.—This gentleman, a short account of whose concert at Leamington appeared last week, although very young, is a sub-professor in the Royal Academy of Music, one of the best pianists in that institution, and moreover a composer. Mr. Thomas is a favourite pupil of Mr. Sterndale Bennett, who so kindly lent the *prestige* of his name and talent to the concert. A local paper, speaking of this concert, says, among other flattering things—

"His spirited performances were the theme of general encomium and admiration. He was encored in both his solos, and repeated, in the second part, his new sketch—'An April Shower,' by particular desire."

The writer concludes with the following remarks:—

"This concert has thoroughly established Mr. Thomas's reputation in Leamington. Many of his patrons personally complimented him upon the success which had attended his first appearance here; and not a few expressed a hope that he would, in future, make an annual visit to a town where his own intrinsic merits could not fail to secure for him a leading place among the most popular of public favourites.

Want of space alone prevented the insertion of these extracts in the notice of Mr. Thomas's concert last week.

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## MR. AGUILAR'S SOIRÉES.

THE first of Mr. Aguilar's *soirées* of classical and modern pianoforte music, took place at his residence, on Saturday last. The programme was one of legitimate musical interest. Mr. Aguilar's solo performances consisted of Clementi's sonata in D, (No. 3, Op. 46), Beethoven's characteristic sonata, entitled "Les Adieux, l'Absence, et le Retour" (Op. 81), and a selection from Mendelssohn's *Songs without Words* (No. 3, Bk. 4; No. 1, Bk. 6; and No. 2, Bk. 5). In all of these he maintained his reputation as a thoughtful and intelligent interpreter of the highest order of pianoforte music, rendering every passage with a perfect appreciation of the composer's intention and execution at once chaste and correct. Mr. Aguilar also played, in conjunction with Herr Jansa and Signor Piatti, his own MS. trio, which was so much admired at his concert in the Hanover Square Rooms last May. This composition improves on a new hearing. It is at once highly effective and replete with musical interest. Its performance, by the three able artists, left nothing to be desired.

The vocal music consisted of Sterndale Bennett's beautiful songs "To Chloe in sickness," and "May Dew," charmingly given by Madame Ferrari; a pretty serenade, "The stars are brightly beaming," of Mr. Aguilar's composition, well sung by Signor Ferrari; and Donizetti's duetto, "Ah, le potessi piangere," by the lady and gentleman together. The concert, which commenced at half-past eight and ended at a quarter-past ten, afforded the utmost satisfaction to the audience. The rooms were very full. The next *soirée* is announced to take place on the 28th inst.

## SKETCHES OF ENGLISH ARTISTS.

NO. I.

### SIMS REEVES.

*(Concluded from our last.)*

SIMS REEVES made his *début* at Drury Lane on Monday evening, December 6, 1847, in the part of Edgardo, in Donizetti's *Lucia di Lammermoor*. We say *début*, since his performances at the same theatre five years previously, in 1842, were comparatively little better than the attempts of a novice in secondary parts. Those who remembered the youthful and imperfect singer of the earlier period could hardly have done otherwise than prognosticate a failure; while those who knew nothing of Sims Reeves, and they were the greatest number, wondered in what unknown regions the new English tenor had been found.

Of the *début* of Sims Reeves at Drury Lane we shall take leave to quote at length from an article in the *Musical World*, of December 11th, 1847, which, as it conveyed our impressions at the time, will render our account more faithful than if it were drawn from memory, and preclude us from entering into any further details about his vocal and histrionic capabilities, which seven years' experience has only served to perfect.

"The new tenor, Mr. Sims Reeves, achieved, deservedly so, the most unequivocal success we have witnessed on the English stage for a quarter of a century. It may be in the recollection of our readers that, in our review of a concert in which Mr. Reeves sang last year, at Drury Lane, we spoke of him in the highest terms, and prognosticated for him a great career as a dramatic singer. We must own, however, that, on the stage, he has far surpassed our expectations. Mr. Reeves's voice is a pure high tenor of exquisite quality, the tones vibrating and equal throughout. The management of this fine voice displays a skill which shows that its possessor must have studied deeply and laboured hard in early youth. We have heard no voice, not Italian, so decidedly Italian as that of Mr. Reeves. It is Italian in character, Italian in *timbre*, and there is the Italian feeling in his style. He has evidently been taught in the best school, and with a good natural capacity he has done wonders in a few years. It is almost impossible to believe that within so short a space so great an improvement could have been accomplished, since we heard Mr. Reeves with no strong hopes of him in 1842. He is now a practised, we may say indeed a great singer: and it will be his own fault if he does not become one of the foremost artists of the modern stage. As an actor Mr. Reeves is also entitled to high praise. His deportment is natural and easy; his action manly and significant; and, without any tendency to exaggeration, he exhibits both force and passion. In his first scene on Monday night he was somewhat cold—perhaps from the anxiety inevitable to a first appearance; but in the second act he created a *furore*. His malediction was extremely fine, and the death scene was both sung and acted in the most artistic and effective manner. Mr. Reeves was called for after the first act, twice after the second, and again at the end, when the audience cheered him for several minutes. Mr. Sims Reeves's *début* was, to conclude, a signal triumph."

During the period of Jullien's management at Drury Lane, Sims Reeves's performances were confined to *Lucia di Lammermoor* and Balfe's *Maid of Honour*, both of which were frequently given. The season was a brief one, but the new tenor contrived to ingratiate himself into public favour. His great success procured him an engagement from Mr. Lumley. On Saturday, May the 20th, 1848, Sims Reeves appeared, for the first time, at Her Majesty's Theatre as Carlo in *Linda di Chamouni* (Madame Tadolini being the Linda) and at once established himself in the good graces of the *habitués* of that aristocratic theatre, as he had already done with those of Drury Lane.

It was to be regretted that an engagement which commenced so brilliantly, and which promised so well both for actor and manager, should have been brought to a sudden and unsatisfactory termination. Sims Reeves appeared but one night. The following letter, published in the principal journals of the day, will explain the cause of his withdrawal from Her Majesty's Theatre:

*To the Editor of the Musical World.*

SIR,—As the wording of Mr. Lumley's announcement is calculated to mislead the public as to the *real* cause of my non-appearance on that occasion, and the date affixed to his placard, viz., "Tuesday evening, five o'clock," is evidently intended to convey the impression that my decision was not made known to the management until within a few hours of the performance, I trust you will allow me to offer a few words in explanation. The facts are these:—In my engagement with Mr. Lumley, certain characters were expressly stipulated for by me, viz., Edgardo in *Lucia* (the nomination of which in the bond principally induced me to accept the offer), Percy in *Anna Bolena*, and Arturo in *Puritani*, the small part of Linda having been undertaken by me at the request of the manager, who seemed to think my performance of it would strengthen the cast. Those who considered the introduction of an English artiste to the patrons of Her Majesty's Italian Opera a dangerous experiment, and who witnessed my *début* on Saturday last, must be now convinced that no encouragement is wanting on the part of the public, whose kindness on the occasion I shall not cease to remember with gratitude. My *début* being considered successful, and the opera of *Lucia* having appeared in the play-bills of Her Majesty's Theatre, I naturally concluded that my next part would be Edgardo. But, alas! for the faith of managers and the inviolability of agreements, the startling intelligence soon reached me that Signor Gardoni was to perform my part in *Lucia*, no rehearsal of which was called until *after* my *début*. The intention of the manager was thus carefully kept from me *until after my appearance in Linda*, Mademoiselle Lind's name having been the only one mentioned in the announce bills of *Lucia*. As soon as I became acquainted with the facts, I *immediately* informed the manager, that, in consequence of the direct violation of our engagement, I could not consent to appear again unless my part was restored

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to me. As I did not wish to sacrifice my hard-earned reputation by tamely submitting to a proceeding calculated to lower me in the estimation of the public, my decision was transmitted in writing to M. de la Bellinaye (Mr. Lumley's acting-manager) yesterday (*Monday*) at half-past two o'clock, p.m. This can be proved by witnesses. The public will now be enabled to judge of the accuracy of the date of Mr. Lumley's placard, viz., Tuesday evening, five o'clock! It is most distressing to me that the public should have experienced any disappointment on my account, but I trust that I shall be held blameless when it is considered that, under these circumstances, Mr. Lumley had no right whatever to announce me for Tuesday evening. Trusting you will pardon me for intruding on your valuable space, I am, your obedient servant,

109, Great Russell Street, J. SIMS REEVES.
Tuesday, May 23, 1848.

In reply to this, the following explanation was transmitted to the papers by Mr. Balfe, director of Mr. Lumley's orchestra :—

*To the Editor of the Musical World.*

SIR,—Having signed that gentleman's engagement, I am compelled to answer the statement made by Mr. Reeves.

The nature of Mr. Reeves' engagement was simply that he was engaged for five nights certain this season, one night at least in each week, with power of renewal at the option of the direction for an additional number of nights, on the same conditions, this year, and for twenty nights next season—nothing more was stipulated.

The part of Edgardo, which Mr. Reeves suddenly and imperatively demanded, had been in the hands of that great public favourite, Signor Gardoni, six weeks before Mr. Reeves was engaged. But so far from any wish existing to prevent Mr. Reeves having the fullest opportunities of success, some of the best parts in the *répertoire*, and those deemed most suited to his talents, had been destined for him.

When yesterday I made the last effort to persuade Mr. Reeves, to whom I sincerely wished success, not to act against his own interest, and against the advice of his real friends, I once more stated that these parts were reserved for his immediate performance; although the direction was only bound by his engagement to make him sing five nights, which did not imply his performing several parts, but quite the contrary.—I have the honour to remain, sir, your obedient servant, M. W. BALFE.

Her Majesty's Theatre, May 24, 1848.

Sims Reeves was not slow in rejoining. The following seems to have settled the controversy :—

*To the Editor of the Musical World.*

SIR,—Mr. Balfe's reply to my statement is singular, in having made its appearance before any statement of mine had been published. (See "Notice to Correspondents," in this day's *Morning Post*.) It will not easily be credited by the public, that I should consent to sing at Her Majesty's, or any other theatre, without the fullest assurance that the part of Edgardo—to a certain extent identified with any dramatic reputation I may possess, both at home and in Italy—should not be taken from me, and entrusted to one who, though he may be, no doubt, justly styled "that great public favourite," has never yet attempted the part, and is, perhaps, not altogether adapted to the performance of it. It is, however, for the public to decide, whether what decidedly assumes the aspect of a foreign cabal against an English artist shall, or shall not, be successful. I am unwilling to credit the general reports that jealousy, in a direction where it could least be expected, has, succeeded in effecting this most unlooked-for catastrophe. It would certainly appear hard that an artist should be driven from the public service, not because he has been unsuccessful, but because he has had the good fortune to please the public "*too well*." In conclusion, I have to reiterate my statements, that the clear understanding at the period of my engagement was, that I should perform the character of "Edgardo;" that I should never have sung at all under any other understanding, and that I can only attribute the management's apparent change of purpose to the public's great kindness on Saturday evening, and the small envies and jealousies these may have excited. With the renewed assurance of my deep regret that any step on my part should appear derogatory to the rights of the subscribers or the public,—

I remain, sir, your obedient servant,

May 25. J. SIMS REEVES.

We think now, as we thought then, that Sims Reeves had cause to feel aggrieved, and that it would have been better for the theatre had he appeared in the part for which he had stipulated.

In the autumn of the same year Sims Reeves made a tour in the provinces, where he laid the foundation of his ex-metropolitan reputation. He was engaged as principal tenor at the Norwich Festival, in September, and obtained the unanimous praises of the critics for his singing in Handel's music. He was then engaged by the Directors of the Sacred Harmonic Society, and appeared frequently during the winter at Exeter Hall, where his performances materially added to his reputation.

On Saturday, May 22, 1849, Sims Reeves made his first appearance at the Royal Italian Opera, as Elvino in *Sonnambula* with brilliant success. The cast of the opera was admirable—Persiani being Amina, and Tamburini, Rodolpho. Shortly after, June the 2nd, to oblige the management and to add a special attraction to the event—the performance being by desire of Her Majesty—he consented to appear in the *Huguenots*, as the soldier who leads the "Rataplan" chorus. That such an act manifested the feeling of a true artist needs not be urged, and that Sims Reeves has always been impressed with a desire to gratify the public, even at a sacrifice to his own interests, may easily be gathered from this and other incidents of our memoir.

On Saturday, July 14, Sims Reeves performed Roderick Dhu, in Rossini's *La Donna del Lago*, a character eminently fitted to his large and energetic style of singing. His associates in the opera were, Mario as the king, Grisi as Elena, Angri as Malcolm Grœme, and Marini as Douglas.

At the close of the Royal Italian Opera, Sims Reeves again proceeded on a provincial tour, in the course of which he appeared in the operas of *Ernani*, *Puritani*, *Lucia di Lammermoor*, and *La Sonnambula*. Passing through Dublin, on his way to England from Cork, he went to the Theatre Royal, to witness the *début* of an Italian singer in the part of Edgardo in *Lucia di Lammermoor*. The failure of the *débutant* was signal; after the first scene he was obliged to quit the stage, and some gentlemen in the pit having recognised Sims Reeves in the boxes, with true Hibernian coolness called upon him to come forward and finish the opera. Unprecedented as was this request, it was nevertheless instantly taken up by the audience, who unanimously appealed to Sims Reeves for compliance. Who could resist a solicitation at once so genuine and complimentary? Sims Reeves, after some natural hesitation, bowed to the audience to signify his assent, and in less than twenty minutes made his appearance on the stage in the dress of Edgardo, and concluded the performance. The excitement of that night will not be forgotten by those who were present.

In October following, Sims Reeves was engaged at Covent Garden—now transformed into an English Opera under Mr. Bunn's management—as Elvino in the *Sonnambula*. He also appeared, during the same season, in Auber's opera of *Haydée* with remarkable success—Miss Lucombe (now Mrs. Sims Reeves) making her *début* on the operatic stage in the character of Haydée with equal credit. During the winter season he also frequently sang in the oratorios at Exeter Hall, at the London Wednesday Concerts (the great success of which was in a great degree owing to Sims Reeves), and in several provincial concerts of importance.

In 1850, Sims Reeves accepted another engagement from Mr. Lumley, and appeared on the 21st of March, at her Majesty's Theatre, as Ernani (in Verdi's opera of that name), a character which he seems to have made his own. *Ernani* was frequently played during the season. On the Tuesday after Easter, he played his famous part of Edgardo, in *Lucia*, Catherine Hayes being the heroine; and in the same year Elvino, in *Sonnambula*, to Madame Sontag's Amina.

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Provincial tours, Exeter Hall, the Musical Festivals in the Provinces, and country concerts of all kinds, kept Sims Reeves fully occupied during the winter of 1850-1.

In 1851 he was engaged for the third time at Her Majesty's Theatre, where he appeared as Florestan, in Beethoven's *Fidelio*, on the 20th of May. Sophie Cruvelli (after an absence of three years) was Leonora; and the night was one of the most remarkable in the annals of the establishment. Sims Reeves's performance of Florestan, distinguished by the highest intelligence and the finest musical appreciation, was, perhaps, his greatest triumph on the Italian Stage. *Fidelio* was given repeatedly during the season, and always with increasing success.

Drury Lane was opened by Mr. Bunn after Christmas 1851, with a serio-comic opera company, and Sims Reeves played Fra Diavolo—for the first time in London—on Saturday, January 24th, and created an immense sensation. He had previously been recognised as a tragic actor, and it was now seen that he was equally a proficient in comedy. His Fra Diavolo was a picturesque and highly finished performance. Auber's opera was followed by *Lucia di Lammermoor*, and on Tuesday, March 10th, Balfe's last grand opera, *The Sicilian Bride*, was produced, Sims Reeves playing the principal character, one of the most trying and arduous he had ever undertaken.

In the winter of 1852-3, Sims Reeves did not appear on the operatic stage, but in the spring of 1853 he played at Drury Lane, and the Lyceum, on several special occasions, in *Fra Diavolo*, *The Waterman*, *The Beggars' Opera*, *Lucia*, *&c.*,—and became more popular than ever with the public.

His engagement at Drury Lane concluded, Sims Reeves made a tour of the provinces, which was almost unprecedentedly successful. He returned to London laden with bank-notes and crowned with laurels.

Having brought the subject of our memoir down to the present time, nothing remains to be said. All our readers know that Sims Reeves, some time ago, married Miss Lucombe, a most talented and accomplished lady, and one of our best native vocalists; but all our readers do not know that he is, at present, enjoying (with his *cara sposa*) his *otium cum dignitate* in Paris, where, for a month at least, he intends to remain.

Sims Reeves is now in the prime of life and the meridian of fame. He is respected, and admired, in public and in private. Nature has been bountiful to him, and Fortune has smiled upon his endeavours. What, then, is to prevent him from attaining all that a man and an artist can desire?

## FOREIGN.

PARIS.—(Jan. 15).—At the Académie Impériale de Musique, the *début* of Sophie Cruvelli in the *Huguenots* has been postponed till to-morrow (Monday, 16th), in consequence of a slight indisposition. Fanny Cerito, in the ballet of *Orfa*, is as great a favourite as ever with the Parisian public. For the moment the star of Mdlle. Priora is eclipsed.—At the Opera Comique, the long-expected opera of Meyerbeer, *L'Etoile du Nord*, has been further postponed, owing to the illness of Mdlle. Lefèbvre.—At the Théâtre Italien, the revival of the *Barber of Seville* has recalled the palmy days of Italian Opera. The cast presents an *ensemble* of unusual strength. Alboni sings to perfection in Rosina, and the costume suits her figure to admiration. We must especially compliment her on her *coiffure*, which is an innovation on that which she has hitherto always adopted. Mario is the *beau ideal* of the Count Almaviva; and Tamburini (Figaro) seems to have recovered all his vigour and youth. Rossi is excellent in Bartolo. The only weak point is the Basilio of Ferrara, whose voice is not suited to the music. The *Barbiere* has become a decided attraction. Yesterday, the *Italiana in Algeri* was performed, with Alboni, Gardoni, and Rossi.—At the Théâtre Lyrique, Mdlle. Duez has returned and made her *rentrée* in the *Barbier de Seville*, in which she produced a great effect.—Georges Hainl, the well-known *chef-d'orchestre* from Lyons, has arrived in Paris for a few days.—Mme Dufiôt-Maillard, the dramatic singer, has quitted the stage, in order to devote herself entirely to tuition.—Seligmann, the violoncellist, has gone to Amsterdam, to fulfil an engagement with the Philharmonic Society. He returns to Paris in the beginning of next month.—M. Alexandre Dumas has written the *libretto* of a comic opera, in one act, to be produced at the Theatre of the Porte Saint-Martin; M. de Groote, who has written a great deal for that theatre, has composed the music. The musical season is likely to be rich in harpists: among them is Mr. John Thomas, from the Royal Academy of Music, and Her Majesty's Theatre, in London. He has been in St. Petersburgh, Vienna, Berlin, Leipzic, Dresden, and Hanover.—Grard, the ancient barytone of the Opéra Comique, who lost his voice some time since, has become insane. The cause is said to be poverty. Coudero, the well-known tenor, has set a subscription on foot, to which all his associates of the Opéra Comique have contributed.

The *Société des Concerts du Conservatoire* commenced their season on Sunday, the 8th instant. The concert began with the overture to *Don Juan*, followed by the introduction to that master-piece, including the trio and duet, sung by Mdlle. Rey and M. M. Chapuis, Bonnehé, Battaille, and Noir. A *fantasie concertante*, for two flutes, composed by M. Léon Magnier, came next. It was played by M. M. Dorus and Brunot, and was very successful. This was followed by Spontini's Religious March from the opera of *Olympia*, which, in its turn, gave way to Beethoven's Pastoral Spmphony. The concert was brought to a close by the *finale* of the second part of Haydn's *Creation*, the vocal solos by Mdlle. Rey and M. M. Chapuis and Battaille.

Jan. 19.—Sophie Cruvelli made her first appearance at the Grand Opéra on Monday, the 16th instant, and achieved an immense success. She made her second appearance on the following Wednesday. The house was crammed to suffocation on both occasions, and the tickets were sold at fabulous prices.

HAVRE.—Mme. Cabel is singing here with great success, in the *Fille du Régiment*, and the *Barbier de Seville*.

BOULOGNE-SUR-MER.—On Sunday last, the day of the Epiphany, a mass by Lesueur was performed in the church of Saint-Nicholas, by a hundred singers, under the direction of M. Jules Vervoitte, Chapel Master of the parish. A great number of persons from Abbeville attended the performance of this composition of their townsman.

NANTES.—Madlle. Louise Guénée, the pianiste, has given a concert here. She lately gave one, towards the funds for building the Church of Saint-Nicholas, which produced a considerable sum.

ROUEN.—Poultier, the tenor, whose Georges in *La Dame Blanche* has procured him the utmost applause, will devote himself henceforth to the *répertoire* of the Opéra Comique.

VIENNA.—During the year 1853 the new management at the Court Theatre has produced twenty-nine operas and ten ballets. Meyerbeer's *Prophète* was played thirteen times; *Les Huguenots*, nine times; *Robert le Diable*, eight times; Beethoven's *Fidelio*, eight times; and Rossini's *Guillaume Tell*, eight times. The first concert of sacred music took place on the 8th of January, at 12 o'clock, in the hall of the Musical Union (*Musikverein*). The performance began with the *Trauer-Cantata*, by Sebastian Bach. This was followed by the "Ave Verum" of Mozart, and the concert concluded with Beethoven's "Pastoral Symphony."

HANOVER.—Marschner's opera of *Austin* has been brought out with great pains and tolerable success.

LISBON.—At the Don Carlos Theatre, the Italian company has already produced the following operas:—*I Masnadieri*, *Luisa Miller*, *Ernani*, *La Sonnambula*, and *Maria d'Ingleterra* (Pacini). *Don Pasquale*, *Rigoletto*, *Il Trovatore* (Verdi), and the *Huguenots*, are in preparation. Mesdames Castellan and Fortuni, and Messrs. Miraglia and Bartolini are the principal artists.

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## WILHELMINA CLAUSS.

[For the following information about the proceedings of Mdlle. Clauss, on her way to St. Petersburgh, we are indebted to *La Revue et Gazette Musicale.*]

Cologne, 13th January.—Mdlle. Clauss, who has been expected with impatience, has at length given us an opportunity of applauding her great talent. The charming *pianiste* played on January 10th at one of the Society's Concerts. She performed Mendelssohn's concerto in G minor; one of Chopin's Nocturnes; an impromptu by Ferdinand Hiller, and a piece by Thalberg. The audience insisting on another *morceau*, Mdlle. Clauss played Chopin's impromptu in A flat (Op. 29), and retired amidst the most flattering applause. Mdlle. Clauss is to appear on the 12th at Düsseldorf; the 13th at Elberfeld; the 15th or 16th at Bonn, and the 20th, again at Cologne. From Cologne, Mdlle. Clauss goes to Hanover, where she is engaged at the Court, and from Hanover she will proceed to Berlin.

## SOPHIE CRUVELLI.

(*From a Correspondent.*)

*Paris, January* 18, 1854.

I send you a few lines about the *début* of Sophie Cruvelli, at the Grand Opera, which took place on Monday evening, the 16th inst. I may at once say that a more triumphant success has never been witnessed on the boards of that theatre, on which so many renowned artists have appeared. "At last Cruvelli has found her place!"—was the unanimous exclamation at the end of the opera.

The house was crammed to the ceiling. I have rarely witnessed a scene of such excitement. The audience were literally palpitating with expectation in the interval which preceded the rise of the curtain. So great had been the curiosity to be present on the occasion, that, a fortnight in advance, orchestra stalls were sold as high as 200 francs, and the best places in the boxes were scarcely to be had at any price. On the evening of the performance the mere privilege of *entrée*, without fixed places, was selling at the doors of the theatre for twenty and twenty-five francs, and finding greedy purchasers. The *foyer*, and all the lobbies, were crowded with persons unable to get seats. You are aware that there is no "standing room," as at our London theatres, in the Grand Opera here.

The Emperor and Empress arrived some time before the hour of commencement. The number of notabilities among the audience was so great that I shall not think of naming them. Among others, however, I must mention the celebrated Meyerbeer, whose interest in the success of Sophie Cruvelli must have been urged by two influences—the first, a real desire for the young singer's welfare; the next, the renewed impetus given to the attraction of his *Huguenots*—which, I am told, among all his operas, is his chief favorite. There was Auber, too—looking young and vigorous enough to compose another *Muette de Portici*, and vivacious enough for another score of Black Dominoes. Benedict, just arrived from Munich, where he had assisted at his own success, was now anxious to witness that of his interesting friend and compatriot; but, as he came too late to get a place at any price, he was gallant enough to risk his neck in the heated and thronged *parterre*. Vivier, of course was there—for what *évènement* can be regarded as complete without the presence of the humoristico-spirituesque horn-player—a self-constituted, but not the less a satisfactory *arbiter elegantiarum*? To conclude, Alboni, "the inimitable," the intellectual Pauline Viardot-Garcia, Mario, Tamburini, and a host of artistic celebrities, with Jules Janin, Hector Berlioz, Théophile Gautier, Fiorentino, and all the authorities of the Parisian press, were observed in the crowd; and, in short, it was scarcely possible to direct an opera-glass to any part of the house without bringing the face and figure of some notable person into view.

I have no time to enter into details of the performance; but I may sum up by assuring you that, by unanimous verdict, it was agreed that such a Valentine had never been seen or heard before. Had Mario been the Raoul I think the public would have gone mad. The reception given to Cruvelli on her entrance was deafening; but this was pale when compared with what followed. The first scene established her success. Her costume was in exquisite taste, and I never saw her look more fascinating and beautiful. The voice—and what a voice is Sophie's!—vibrated through the house in such a manner as to give almost a fresh musical sensation. The duet with Marcel in the scene of the *Pré aux Clercs* produced a *furore*. The applause and cheering of the organised *claque*—the crying nuisance of the French theatres—was utterly drowned by the thunders of approval that came direct from the audience. The *claque* had lost its voice, and its office was a derision. Where truth speaks out, the cry of the mere hireling is suffocated. After the great scene—the duet between Valentine and Raoul, which follows the Benediction of the Poignards (the dramatic triumph of Meyerbeer)—the enthusiasm that ensued surpasses my powers to describe. Imagine it yourself. I was present the first night of Jenny Lind at Her Majesty's Theatre, in London. Well, then, the excitement at the Grand Opera, on Monday, was still greater than that which was raised by the sweet notes of the "Swedish Nightingale." Sophie vanquished Jenny on her own ground. And this, too, in a theatre where applause is generally left to the *claque*, and the real public seldom interferes, seldom gives any demonstration of sympathy or content—unless it be when the "lions," in the orchestra stalls, begin to roar in behalf of one of their terpsichorean darlings. At the end the stage was literally covered with flowers.

You must take the will for the deed. I am no professed critic; but, aware of the interest you have ever manifested in the career of Sophie Cruvelli, I was sure you would be glad to have some news of her *début* at the Grand Opera, before one of the most formidable tribunals in the world. For myself, I own candidly, I have never been so moved, so delighted, at a theatrical representation; and to me the Valentine of Sophie Cruvelli appeared an equally grand display of genius and accomplishment. She looked like an angel, sang to perfection, and acted like Rachel.

If you have no better and more detailed history of this event—which, in spite of the Turkish question, Omar Pasha, the Sultan, the Czar, and the fleets, has excited all Paris both by anticipation and retrospection—I hope you will accept mine as a true reflection of what was the public opinion, while laying no claim to be considered a critique.

I must inform you that the Emperor frequently applauded; and that the handsome and intelligent Empress, who shone like a star in the Imperial box, was evidently enchanted with the performance of Sophie Cruvelli. To the conquest of the German and Italian operatic stages she has now added that of the French. Excuse me—but I am proud of my fair young countrywoman.

To-night the second *début* comes off, and it is quite as difficult to get places as it was on Monday. The prices paid for stalls have been incredible.

A German in Paris.

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## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

### CHAPTER III.

### 1763—1766.

Among the numerous letters of recommendation that our travellers brought with them to Paris, there was one to Herr Grimm, the secretary of the Duke of Orleans. Who is not acquainted with the intimate friend of Rousseau, the author of the literary bulletins for several German princes, the dauntless combatant of the *Coin de la Reine* (Queen's Corner), and the witty author of the *Petit Prophète de Böhmesbrod?* A lover of music like Grimm could not do otherwise than display the most polite and obliging readiness towards fellow-countrymen who were recommended to him. The following letter to a German prince was written by him about the Salzburg family, of whom he had constituted himself the guide and protector in Paris:—

"Eighth wonders of the world are too rare for a person not to take a pleasure in gossiping about them when he is lucky enough to see anything of the kind. A Salzburg capellmeister of the name of Mozart has just arrived here with two most lovely children. His daughter, who is eleven years old, plays the piano in a brilliant manner; she executes the grandest and most difficult pieces with wonderful precision. Her brother, who will not be seven before next February, is so extraordinary a phenomenon that a person can scarcely believe what he sees with his own eyes and hears with his own ears. Not only is it an easy task for the boy to execute with the greatest exactness the most difficult pieces, and that, too, with tiny hands that can scarcely grasp a sixth, but what is incredible, he improvises for hours together, giving himself up to the inspiration of his genius, and a flow of enchanting ideas, which follow one another in the best taste and without confusion. The most practised capellmeister cannot possibly possess so profound a knowledge of harmony and modulations as this child, who always carries it out according to the least known but invariably correct method. He possesses so perfect a knowledge of the keyboard, that if it is hidden from him by a cloth laid over it, he continues playing with the same quickness and precision as before. To decipher all that is laid before him is for him an easy task; he writes and composes with wonderful facility, without going near the piano or seeking for his chords on it. I noted down a minuet, and requested him to write the bass beneath; he snatched up his pen, and, without approaching the piano, wrote the bass under the minuet. After this, you can easily believe that it does not cost him the slightest trouble to transpose and play any air that is placed before him in whatever key may be required. But the following fact, which I myself witnessed, is no less incomprehensible. A lady asked him a short time since, whether he could, from ear alone, and without looking at her, accompany an Italian cavatina that she knew by heart? She then began singing. The boy tried a bass, which was not strictly correct, because it is impossible for a person to hit exactly beforehand upon the accompaniment of a song which he does not know. As soon as the song was finished, however, the child requested the lady to begin again, and, on her doing so, he not only played the whole of the song with his right hand, but, at the same time, and without the slightest hesitation, added the bass with his left. After this, he asked the lady ten successive times to recommence, and every time he altered the character of his accompaniment. He would have allowed her to recommence twenty times, had he not been entreated to discontinue. I see very well how it will be; this boy will turn my head if I hear him only once more; and I can now comprehend how difficult it must be for a man to restrain himself from going mad if he beholds miracles."

Under the guidance of so zealous and influential a friend, the sojourn of our travellers in Paris could not fail of being crowned with success. They gave concerts, received invitations from the best society, and were presented to the King and all the Royal family, as well as to Madame de Pompadour. All three found their account in this. Leopold Mozart appeared contented with the *louis d'or* which he took; Nannerl received elegant presents; while Wolfgang was allowed to eat tit-bits from off the Queen's plate, and say to her Majesty, in German, whatever happened to enter his head. His prattle, which the Queen translated to Louis XV., entertained even that worn-out monarch. Will the reader believe that our hero had the boldness to give his opinion of Madame de Pompadour, because she had refused to kiss him?

"Who is she, I should like to know," he enquired, "who will not kiss me? Why, the Empress kissed me!"*

On all sides, poems were showered upon "these mortals beloved by heaven and the Queen," and an excellent engraver executed a plate representing the whole family in a group, the father playing the violin, the son at the piano, and the daughter with her mouth opened as if to sing. Encouraged by such various marks of homage, Leopold Mozart now resolved to publish the attempts of the young composer. Our hero's first works appeared in Paris. They consist of four sonatas for the pianoforte, with violin accompaniment *ad libitum;* two of them were dedicated to Victoire of France, the King's youngest daughter, and the two others to the Countess of Tessé.

After a stay of five months in France, our travellers directed their steps towards the land of guineas and old music. They had hardly arrived in London ere they obtained an admittance at Court, that is to say, to the place in which they had now become accustomed to obtain a firm footing in every fresh country which they visited. The manner in which they were received surpassed, according to Leopold Mozart's declaration, all the marks of favour bestowed upon them at other courts. George III. was a lover and connoisseur of music. His wife, Caroline of Mecklenburg, enjoyed the reputation of being an excellent *virtuosa*. Our hero could not have found in all the rest of Europe judges more distinguished or more competent to estimate his powers. I am of opinion, too, that local influences had a share in spurring on his zeal. He was in a place where still reigned supreme the remembrance of Handel, to whom the gratitude of Old England had raised a monument in Westminster Abbey, next to the monuments of kings, and between those of Newton and Shakspeare. Among the living, too, Mozart saw another celebrated fellow-countryman, the favourite composer of the English in those days—a son of Sebastian Bach.† Many of my readers may, perhaps, think it improbable that motives of this description could influence the mind of a child only eight years old; but I would beg them to bear in mind that this child was a man

* This translation, which has been made expressly for the *Musical World*, is copyright.

* Herr Von Nissen says, that the Empress had taken him up in her arms and kissed him.

† To distinguish him from his brothers, the epithet of "*der Englische*," the English (Bach). A. Schraishuon.

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in all that concerned his art, and, moreover, such a man that very few even in those days could stand a comparison with him. "He already knows everything," his father writes, "that can be expected even in a professor of forty years' standing." The names of great musicians already made his bosom heave with a feeling of rivalry and enthusiasm. But, however this may be, the little enchanter was of opinion that he must excite the enthusiasm of his audience at St. James's by totally different means to those he had previously employed to gain the suffrages of the lovers of music in Vienna and Paris. He commenced playing *at sight, and without mistakes*, fugues by Bach and Handel! This most certainly surpassed all his former extraordinary feats. He afterwards selected, by chance, one of the numerous instrumental parts of an air of Handel which were lying scattered about on the piano. It was a bass part, to which, without altering a single note, he supplied a most beautiful melody. All those who turn pale at the very sight of a sheet of music-paper, are well aware that such a task is incomparably more difficult to execute than merely to write a bass under a melody. We can conceive the astonishment of the artists on seeing a problem solved by the inspiration of the moment, in so brilliant a manner, that the actual melody to the bass, which melody had been the work of deep consideration on the part of its composer, could hardly be said to bear away the palm when compared to the composition of the child. Bach could contain himself no longer, but rushed up and embraced Handel's little rival. He then took him on his lap, and commenced playing the first bars of a sonata which was lying on the music-stand. Mozart played the following bars, and the two succeeded one another in this fashion to the end of the sonata with such a mutual good understanding and precision, that the persons who were sitting in the more distant part of the room scarcely remarked what was really going forward. They thought that Bach alone had played. Some few days later, our virtuoso played on the king's organ, and judges in London, as well as Paris, all agreed in the conclusion that his mastery over the organ was even more wonderful than his mastery over the piano.

A very interesting notice of Mozart is to be found in vol. 60 of the *Philosophical Transactions*. It is written by Daines Barrington, member of the Royal Society, and is addressed by him to the secretary of the society. In this paper, the learned author treats of the prodigy which he has before his eyes, considered both musically and psychologically. After Barrington has discussed various points, which I here omit, in order to avoid repetition, he relates several facts of which he was an eye-witness. One day, he brought Mozart a duet composed by an Englishman, with accompaniment for two violins and a bass, to some words of Metastasio, and asked Mozart to play it. In order to give those of my readers who are not aware with what difficulties the reading of a score is beset, some slight idea of what the boy's feat really was, I will cite the comparison, as ingenious as it is correct, made by Mr. Barrington. He says the reader must imagine five lines placed one under the other, the first line containing a passage from Shakespeare, and the four lower ones commentaries on this passage, but all written in such a manner that the letters in each line are pronounced in a different manner; for instance, on one line *B* meaning *a*, on the second *b*, and on the third *c*. (By this Mr. Barrington would typify the different cleffs.) Let the reader now picture to himself, the author of the paper goes on to say, a child of eight years of age, who is capable of comprehending so intricate a combination at the first glance, delivering the text with the readiness of a Garrick, and simultaneously indicating the principal matters contained in the commentary on each line, or rather translating them out of their various characters, and some idea may be formed of the capabilities of him who is the subject of the present notice. The greatest masters would hardly be capable of singing and playing a duet as this child did, that is to say, performing a piece of music on the first trial from the score, in the time and style most suited to the composition, with correctness and precision. We learn from Mr. Barrington's paper that Mozart could sing, and that, too, in the most charming manner. His voice, it is true, was thin and infantine, but his method was excellent and classically pure. At that period there happened to be in London a celebrated singer of the name of Manzuoli, of whom our hero had a very high opinion. In order to complete his musical examination, Mr. Barrington gave Mozart to understand that he should be glad to hear a love song from him, such as his friend Manzuoli sang at the Italian Opera. The boy looked at him with much archness, and then immediately began a kind of jargon in the form of a recitative, to which he added a ritornello as a perfectly suitable accompaniment to the song. He then played a symphony which might correspond with an air composed on the single word *Affetto* (love). Upon this he was requested to give a song of rage, which he improvised as quickly as he had done the other, executing it in the same fashion, and with all the passion required by the word *Perfido* (unfaithful one). The feeling of dramatic enthusiasm worked his nerves up to such a pitch that he struck the notes like a person possessed, and bounded several times up from his chair. Although these improvised compositions were not masterpieces, Mr. Barrington goes on to say, still they rose far above mediocrity in this branch of the art, and gave proof of an extraordinary fertility of imagination. So wonderful a talent, that victoriously overcame all the tests which the learned Englishman applied, caused him to suspect in the individual he was studying the presence of a double phenomenon. He was of opinion that Mozart's stature, which might be called small even for a boy of eight years of age, was an exception to the general rule, quite as much as his genius was. It was possible that the father might have concealed the true age of his son, who in all probability was fifteen or sixteen, and thus have kept one half of the wonder secret, at the cost of the other. A fortuitous circumstance, however, completely overthrew all Mr. Barrington's learned hypothesis. One day, as he happened to be present, a cat came into the room, and Wolfgang, who was very fond of animals of this kind, ran after it without troubling himself any more either about his music or Mr. Barrington. On another occasion, he suddenly took it into his head to run about the room with his father's stick between his legs by way of a horse. This was certainly a strong refutation of the opinion which Mr. Barrington had adopted, for behaviour of this kind perfectly agreed with the boy's diminutive stature and infantine features. Almost all the musicians in London shared Mr. Barrington's doubts without, however, giving themselves so much trouble to clear them up as he did, for he did not relax in his endeavours until he had succeeded in obtaining through Count Haslang an extract from the parish register of the place where Mozart was born. After this point had been decided, to the honour both of father and son, Barrington wrote the paper cited above, from which I have taken the most important facts, and which closes with a comparison between Handel and Mozart. The former

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played the piano when he was seven years old, and commenced composing when he was nine, from which facts the author of the paper comes to the conclusion that the latter, whose talents developed themselves at a still earlier age, might perhaps one day equal his great model, if he lived as long as Handel, who died at the the age of sixty-eight. This prophecy must have appeared in England a very bold one, and yet how far was it behind the truth!

Among the works which Wolfgang composed in England, there is a Sonata for four hands, and Leopold Mozart affirms in his letters that it is the first thing of the kind which his son ever composed; but this is an assertion that I shall leave unexamined.

From London the family proceeded to the Hague, where Wolfgang and his sister fell seriously ill, and did not recover until after a lapse of four weeks. The Princess of Nassau-Weilburg, at whose invitation Leopold Mozart had come to the determination of taking Holland in his way, gave the children the most touching proofs of attention and kindness during their illness. Wolfgang showed his gratitude by the dedication of six sonatas to her. Besides this, he composed some *arias*, and, on the occasion of the festival of the Prince of Orange, the brother of his patroness, a *pot pourri*, in which all the instruments of the orchestra were used *concertante*, and had to play variations one after the other. From the Hague our travellers made an excursion to Amsterdam, they were allowed to give two concerts, although it was Lent, when all public amusements were forbidden by law. This exception in their favour was made because, as the decree of the authorities said, "the making public the wonderful gifts of the children was conducive to the glory of God."

In the spring of the year 1766, our artists returned to Paris. Let us once more listen to their friend Grimm, in order to be enabled to form a true idea of their progress.*

"We have just seen the two amiable children of Herr Mozart, capellmeister to the Prince Archbishop of Salzburg, who met with such success during their sojourn in Paris in 1764. The father remained eighteen months in England and six in Holland, and brought them back here with the intention of returning hence to Salzburg. In every place where these children have remained any time, there has been but one opinion in their favour, and they have astonished all connoisseurs. Mademoiselle Mozart, who is at present thirteen, and who in other respects is greatly favoured by nature, has the most beautiful and brilliant execution on the piano, and her brother alone can rob her of the voice of applause. This wonderful boy is now nine years old; he has hardly grown at all, but he has made prodigious progress in music. Two years ago he already composed *sonatas*; since then he has had six *sonatas* engraved for the Queen of England. He has published six others in Holland for the Princess of Nassau-Weilburg, and has also composed *symphonies* for a grand orchestra, which have been produced and received with general applause. He has even written several Italian *arias*, and I do not despair of seeing, before he is twelve years old, an opera of his produced at some theatre in Italy. He has heard Manzuoli in London for a whole year, and turned this circumstance to such good account, that, although his voice is extraordinarily weak, he sings with as much good taste as feeling. But what is most incomprehensible, is the profound knowledge of harmony and its most delicate transitions which he possesses in the highest degree, and in allusion to which the hereditary Prince of Brunswick, the very best judge in such matters, as well as in many others, said, 'That many capellmeisters, who were most accomplished in their art, died without having been able to learn that which this boy knows at the age of nine.' We have seen him hold contests for an hour and-a-half together with musicians from whose foreheads the perspiration ran down in large drops, and who had all the trouble in the world to keep up with the boy, who came out of the struggle without fatigue. I have seen him conquer and silence, upon the organ, organists who imagined themselves to be extremely clever. In London, Bach used sometimes to place him between his knees, and in this manner they would play in turn on the same piano for two hours together, in the presence of the King and Queen. He has here gone through the same ordeal with Herr Raupach, a skilful musician, who has been a long time in St. Petersburg, and improvises with great readiness. I could talk for a long time of this interesting phenomenon. In other respects, he is the most amiable creature that you could meet with; all that he says and does is full of intelligence and feeling, joined with the grace and innocent behaviour of his age. His good spirits even prevent our fearing, which we otherwise should do, that fruit so precociously ripe might drop off the branch before the proper time. If these children live, they will not stop in Salzburg. In a short time, sovereigns will contend for the possession of them. Their father is not only a skilful musician, but a man of good sense and intelligence, and never did I know any one in his station who, in addition to his talent, possessed so many other good qualities."

On their journey homewards through Switzerland, our family of artists became acquainted with Solomon Gessner, who presented them with a copy of his works, on the title page of which, in the dedication, he called Wolfgang Mozart, "The Honour of Germany, and the Wonder of the World."

At last, after an absence of three years, the Mozart family once more reached their home.

*(To be continued.)*

* Herr von Nissen does not inform us to whom this letter was addressed. The original is written in French.

## AN UNPUBLISHED OPERA OF BELLINI.

When Vincenzio Bellini was a young and promising student in the Conservatoire at Naples, he was entreated by his associates to compose an opera for them. Bellini acquiesced, and *Adelson e Salvina*, a comic opera, was the result of his first essay in this style of composition. It was performed by his fellow students with great success at one of their public representations at the Conservatoire, and received with enthusiasm.

Owing to some reasons of etiquette, however, the authorities of the Conservatoire would not permit the publication of the work, but shortly afterwards, when the composer quitted the Conservatoire, he was allowed to take away the score with him, for the purpose of making some alterations. Bellini always retained a strong affection for the first offspring of his genius, and it was his intention to revise the instrumention, and produce the opera with the auxiliaries of a large orchestra and first-rate singers in Paris. But he did not live to complete his wishes, and at his death, in 1835, *Adelson e Salvina* was found among his papers. It was then reconsigned to the Conservatoire, where it has remained ever since, a valued relic with all those who knew and loved Bellini, and an agreeable and useful work for the student to consult.

At the earnest request of many friends of the composer, the

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Conservatoire has agreed to sanction the publication of *Adelson e Salvina*, and arrangements have been made to assign the copyright of the opera to publishers in Naples, France, and England. In all these countries it will shortly be brought out, in a complete form. We anticipate its publication with great interest, as the first work of a man of genius, and one of which report speaks highly.

## THE LONDON ORCHESTRA.

THE first concert of this new Association was given on Thursday evening, and, if we may draw conclusions from an opening night, promises to take its stand among the established societies of London. The Orchestral Union evidently suggested the new association, which is constructed on exactly the same principles. The London Orchestra and the Orchestral Union have both different aims from other societies. They constitute in themselves bodies corporate, which not only purport to give concerts on their own account, but are open to engagements for any concert in the metropolis or in the provinces. No doubt this offers an advantage to the givers of concerts on a large scale, and will save them time and expense. A concert-giver, instead of employing intermediately an agent to engage a band for him, thereby incurring additional expense without the certainty of obtaining what he required, has only to apply to Mr. Alfred Mellon, or Mr. Frank Mori, and he has an orchestra ready formed to his hand. Such institutions were evidently wanted in London, and will tend materially, by the facility afforded of engaging a body of instrumentalists, to elevate the generality of entertainments.

The London Orchestra numbers in its ranks some of our most eminent performers, and we have only to mention the names of Lazarus, Barret, Baumann, Lovell Phillips, Prospère, Rowland, Chipp, Thirlwall, and Payton, to shew of what materials it is composed.

The concert of Thursday night was a good beginning. It commenced with Mendelssohn's A minor Symphony, which, on the whole, was admirably played. The London Orchestra would certainly be improved by the addition of a few stringed instruments, the only department in which it exhibits weakness. The wind instruments for the most part are beyond reproach. Mr. Frank Mori took the real times of every movement, and conducted the symphony with the readiness and precision of a practised hand. Mendelssohn's glorious inspiration was heard with unalloyed delight from beginning to end.

The second great piece of the concert was Mendelssohn's pianoforte concerto, in D minor—another splendid composition—with Miss Arabella Goddard at the piano.

Miss Arabella Goddard has lately been in no small degree instrumental in rendering the pianoforte compositions of Mendelssohn constantly familiar to the public. Her present choice was a good one. Perhaps in the whole repertory of the piano there is nothing more transcendent and more beautiful than the D minor concerto of the great master; nor one in which an artist of the highest powers can display them to greater advantage. The youthful pianist on the present occasion in no way diminished her reputation in the trial. Her performance was masterly and finished, and the expression of each movement was reflected with congenial feeling. The first movement was complimented with loud and unanimous applause, while the *andante*, given with a peculiar charm, from the exquisite music and playing combined, appealed irresistibly to every heart. The finale was worked up with surprising fire and impetuosity, and the pace at which it was taken was rigidly Mendelssohnian.

Another instrumental feature was the new trio for piano, violin, and violoncello, by Mr. Ferdinand Praeger, of which we have spoken so favourably in a late notice. The executants on Thursday night were Messrs. Ferdinand Praeger, Sainton, and Lovell Phillips.

Madlle. Cesarini, a *débutante* at the Hanover Square Rooms, sang the difficult *aria d'intrata* from *Lucia di Lammermoor*. This young lady promises to become a great acquisition to the concert room. She has a pure soprano voice, of a fine metallic quality, and has acquired the true Italian method of singing. She produced a decided effect, and accomplished one of the most trying airs for the soprano voice more like a practised mistress of her art than a *débutante*. We shall have to say more anon of Madlle. Cesarini.

The other vocalists were Mdme. Amadei, Signor and Madame F. Lablache, Mr. and Mrs. Weiss, and Mr. Land.

Mr. Frank Mori obtained a most flattering reception on his entrance, and—at the conclusion—well deserved it.

## ROSINA STOLTZ.

THIS celebrated lady appeared, on the 5th inst., at the Theatre Royal, Turin, as Arsace in *Semiramide*. Her reception by the public was most brilliant. She was repeatedly applauded throughout the opera, especially in the andante, "Un si barbara sciagura" where the bravos actually interrupted, for a moment, the performance. At the fall of the curtain, she was recalled several times, and overwhelmed by a shower of bouquets.

## THE REV. DR. EVANS.

WE learn, with the deepest regret, of the unexpected death of this highly respected gentleman, at the age of 52. The Rev. Thos. Evans was Master of the Grammar School connected with the Cathedral at Gloucester. He was an admirable amateur musician, and for many years one of the most strenuous and untiring promoters of the Gloucester Musical Festival. A more amiable and enlightened man, a better master, or a more learned and conscientious churchman than the Rev. Dr. Thos. Evans never existed. His loss will be bitterly felt by all who had the honour to know him. His memory will be as sacredly and firmly cherished.

## DEATH OF MR. PHILIP KLITZ.

(*From the "Hampshire Advertiser."*)

IT is with a very deep feeling of sorrow and regret (in which a large proportion of the public of Southampton, together with the principal towns of the Southern Counties, will participate), we record the decease of Mr. Philip Klitz, professor of music, who died after a short illness, of bronchitis, yesterday morning, January 13, at the age of 49. He was born at Lymington, where his father established his reputation as a musician, and brought up six sons to his profession. Philip, the eldest, early became a popular composer of ball room music. He came to reside in Southampton about twenty-five years ago, and showed the versatility of his talent by composing a variety of ballads, of which the words were frequently his own. A series of naval songs, called "The Songs of the Mid-Watch," the Admiralty did him the honour of ordering to be added to Dibdin's, in a special edition published for the navy. Besides his musical works, he was the author of "Tales of the New Forest," which he was well qualified to write, from his intimate acquaintance with the scenery of the forest and the manners of its people. He was a great advocate for the Hullah System, and introduced it

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in Southampton and other places, and indeed sought to cultivate a musical taste among the young generally. His lectures on music were exceedingly attractive at all the Literary Institutions of these counties. He was a performer on the pianoforte and violin, and conducted Paganini's Concerts when very young. He has, for many years, held the office of organist at All Saints Church, and there, as well as previously at other churches, raised and taught a choir, and perfected the vocal service. His wife and an only son have to mourn the loss of an affectionate husband and father—the profession of one of its most meritorious members—and the Masonic brethren a brother whom they esteemed. He always gave a willing assistance to the craft, and distinguished himself amongst them, and was P. P. G. O. of Hampshire. One of his Masonic compositions, "Faith, Hope, and Charity," is possessed by every lodge in the province, and is introduced at most of their festive entertainments.

## MONS. ARMAND BERTIN.

*(From La France Musicale.)*

DEATH has just struck down one of the most honourable and most honoured members of the press. Mons. Armand Bertin has been suddenly snatched away from his friends. We feel it our duty to render one last mark of respect to this eminent writer. Mons. Armand Bertin, chief editor of the *Journal des Débats*, lived during the most turbulent periods of political feelings; but, by his conciliating disposition, the elevation of his ideas and the generosity of his heart, he was always able to maintain a position of unassailable independence; and even those persons who were opposed to him politically, at epochs fraught with the greatest peril, never ceased to entertain for him, personally, sentiments of the most profound sympathy.

Mons. Armand Bertin was, so to say, the father of his co-editors. Whenever a writer of talent entered the family of the *Journal des Débats*, he met with sincere goodwill and friendship, and if he severed the bonds of relationship it was from his own free choice. Mons. Armand Bertin's death is a great loss for the daily press. For a long succession of years he was always on the breach, and succeeded in preserving for the *Journal des Débats* its powerful influence. Who will now continue his work? This is a question which we cannot answer. There is, however, one assertion that we can safely advance, which is, that he has rendered the task one of great difficulty for his successors. His name will always be remembered in conjunction with that of the paper of which he was the soul, and he will always be cited as a model for all who purpose entering the difficult career of newspaper polemics.

BERLIN.—The following is a list of the musical works produced at the Royal Opera House from the 26th of December to January 8th:—*Masaniello* (principal character by Theodore Formes, brother of the bass); Taglioni's ballet *Satanella*, music by Auber, Hertel, and Pugin (Marie Taglioni as Satanella) three times; *Lucrezia Borgia* (Johanna Wagner as Lucrezia Borgia, and Theodore Formes as Gennaro); *The Marriage of Figaro*; Gluck's *Armida*; and Bellini's *Capuletti e Montecchi* (Johanna Wagner as Romeo).—Mendelssohn's brother-in-law, Professor W. Henzel, to whom we owe a large number of excellent portraits of various artists—among others, of Mendelssohn, Meyerbeer, Liszt, etc.—has been suffering from liver complaint, but is at present recovering.—Jenny Lind is to sing at the third concert for the benefit of the Gustavus Adolphus Society.—Wilhelmina Clauss intends giving a concert here on her way to St. Petersburg.—Count Thomas Tyszkiewiez, the chivalrous defender of Carl Maria von Weber's *Der Freischütz*, has arrived here from Paris.—His Majesty the King has conferred the title of Royal Chamber Singer on Madlle. Johanna Wagner.—Vieuxtemps will be here about the end of this month.—Flotow's opera of *Rübezahl* was to be brought out at the Royal Opera some day during the week just passed. The *Niebelungen*, by Capellmeister Dorn, will shortly be produced at Weimar. Carl Formes will play for a certain number of nights at the Opera House in April next.

STUTTGART.—The Opera here has brought out the *Prophète*, the *Huguenots*, *Fidelio*, *Norma*, *Fille du Régiment*, *Sonnambula*, *Don Juan*, and *Giulia, oder die Corsaren*, by Lindpaintner. The last opera, the most recent work of the composer, has had success.

FRANKFORT-ON-THE-MAINE.—Theresa Milanollo gave three concerts here during the Christmas week.

LEIPSIC.—At the second *Gewandhaus* Concert, two fine specimens of chamber music—namely, Mendelssohn's quartett in D major and Mozart's quintett in G minor, for stringed instruments—were played, the former by Messrs. Dreyschock, Routgen, Herrmann, and Wittmann, and the latter by Messrs. David, Routgen, Herrman, Hunger, and Rietz, and rapturously received by the audience.

## TO CORRESPONDENTS.

REVIEWS OF NEW MUSIC.—*We have made arrangements to commence notices of New Publications next week. Every composition forwarded to the office of the* MUSICAL WORLD, *for review, will be attended to in the order of its arrival. All works of importance will be noticed, without delay, as matters of general interest; but short ballads, dance pieces, &c., having no such claim, must be advertised previously, if their authors are desirous of the publicity of our columns.*

NORTHAMPTON.—*Our correspondent from this town is respectfully informed that we cannot afford space for long provincial notices. Nor can we publish opinions, or criticisms, or, in short, anything further than news, from any but the accepted and responsible writers of the* MUSICAL WORLD. *For mere facts we are always obliged to our friends, in the provinces or elsewhere; but it would be unreasonable to expect us to endorse their individual private opinions. Were we to do so, there would scarcely be a column in the paper without some direct contradiction of doctrine. We are sorry that the article of our correspondent should have been so strangely modified, and will inquire into the matter. The late editors of the* MUSICAL WORLD *will doubtless be flattered by our correspondent's opinion of their editorship.*


## ADVERTISEMENTS.

MR. BRINLEY RICHARDS has the honour to announce that he has returned to town for the season to resume his engagements.—6, Somerset-street, Portman-square.

EGYPTIAN HALL.—A GRAND MOVING DIORAMA of CONSTANTINOPLE, including the Dardanelles and the Bosphorus, up to the Black Sea, will open, in the New Turkish Room, on Monday evening next, the 23rd inst., at 8 o'clock. The diorama was painted by Mr. ALLOM, from sketches made on the spot, assisted by Mr. Desvignes and Mr. Gordon. The explanatory lecture has been written by Mr. ALBERT SMITH and Mr. SHIRLEY BROOKS, who are personally acquainted with Constantinople, and will be delivered by Mr. CHARLES KENNEY. The concluding tableau, representing a fire at Constantinople, as seen from the Golden Horn, has been painted by Mr. WILLIAM BEVERLEY. Full programmes and particulars may now be had at the Hall, and reserved seats taken. It is respectfully intimated that no charge is made for taking places, nor for programmes, nor are the attendants permitted to receive any gratuity.—Admission, One Shilling; Reserved Seats, Two Shillings.

WANTED an ORGANIST in an Independent Chapel. Apply to Thos. Isaac, Maldon, Essex.

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ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

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MUSICAL DIRECTORY, REGISTER, & ALMANAC, and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

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ROYAL ACADEMY OF MUSIC.—The Christmas Vacation terminates on Monday, January 23rd, 1854. The examination of Candidates for admission will take place at the Institution, on Thursday, January 26th, at Two o'clock, and on every succeeding Thursday at the same hour.—By order of the Committee. J. Gimson, Secretary.—Royal Academy of Music, Tenterden-street, Hanover-square, January 12th, 1854.

MR. W. STERNDALE BENNETT respectfully announces that his Annual Series of Performances of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Tuesday evenings, February 7th, 28th, and March 21st. Subscription to the series, one guinea; single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses; and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

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MR. AGUILAR respectfully announces that his TWO REMAINING SOIREES of CLASSICAL and MODERN PIANOFORTE MUSIC will take place at his Residence, No. 68, Upper Norton-street, Portland-road, on Saturdays, January 28th and February 11th. Subscription or Triple Tickets, 21s.; Single Tickets, 10s. 6d.; to be had of Mr. Aguilar, and at the principal music publishers.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—Mendelssohn's ELIJAH will be repeated on Thursday, the 9th February. Vocalists at present engaged—Miss Louisa Pyne and Mr. Sims Reeves. Tickets, 3s., 5s. and 10s. 6d.; or subscriptions, one, two, or three guineas per annum, may be had by immediate application at the Society's office, No. 6, in Exeter Hall. The next subscription concert will be on Friday, the 17th February.

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Published by JOHN BOOSEY of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28 Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION**:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 4. SATURDAY, JANUARY 28, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

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With the present Number, each Annual Subscriber will receive a new song (never before published), by Signor Gordigiani, entitled "The Sad Wild Strain," being the first which that popular composer has ever set to English words.

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

### CHAPTER IV.
### 1766-1768.

Every one in Salzburg was now anxious to see the Salzburgers, who had departed unknown and returned celebrated. Matters took the same course with them as they do with many others in a similar position: people crowded round them, and were more obliging and friendly than they ever had been, while, in their hearts, they were less favourably disposed to them than before. Among other visitors who now sought their acquaintance, was a notability of the town, a certain baron, who was puzzled how to address the artists. *You*† appeared to him, on account of the distance which then existed between the nobility and the middle classes in Germany, too much; still he did not think that, towards artists who had been allowed to penetrate into the familiar society of kings and princes, he ought to use the much-loved *he*, and, therefore, believed that he had discovered a fortunate medium when he couched his remarks in the following terms:—

"Well, *we* have made a long tour; *we* have gained a great deal of honour"—

Wolfgang, however, interrupted him with the words:

"Excuse me, sir, but I do not recollect ever having seen you anywhere but in Salzburg."

This anecdote, related by the sister of our hero, proves that the boy possessed not only genius but wit.

The year 1767 deserves to be inscribed in golden letters in the annals of music. Mozart spent it quietly at home, passing his time in the study of the compositions of Sebastian and Emmanuel Bach, Handel and Eberlin. I have read, somewhere or other, that the last-named composer, who was, at that period, a capellmeister in Salzburg, and, consequently, a colleague of Leopold Mozart, gave our hero lessons in counterpoint. He was, it is true, a celebrated contrapuntist and organist. But Wolfgang devoted his attention to the renowned Italian masters as well. We do not find their names mentioned anywhere, but, if a careful comparison of Mozart's style, with the various epochs of the Italian school, can enable us to repair this omission of all former biographers, I, for my part, am of opinion that the Italian masters to whom our hero was under the greatest obligation, were those who represent the transition period from the seventeeth to the eighteenth century, namely: Stradella, Carissimi, and, most especially, Alessandro Scarlatti, Leo, and Durante. But, however this may be, so much is certain, that this double and thorough course of study, which disregarded every thing like national prejudice, was of the highest importance. It affords us a key to all Mozart's works, and we shall afterwards treat of it at length in its proper place.

In the autumn of this year, our *virtuosi* resumed their wandering life. They went to Vienna, but the small pox, which was then committing great ravages, immediately drove them away. The children, however, did not escape the disease, it attacked them in Ollmütz and detained them there two months. When the danger was passed, they returned to the Austrian capital. They were received at the court of the Emperor, Joseph II, in the most flattering and distinguished manner. Personages of the highest influence, such as Count Kaunitz, the Duke of Guttemburg, Fräulein von Guttemburg, the favourite of the Empress Dowager, and, also, Metastasio, appeared to take a lively interest in them. How bright were their prospects!—and yet their sojourn in Vienna, this time, was one continued succession of annoyances, petty quarrels and deceptions. We will tell the reader why.

Wolfgang was now almost past the age of childhood, an age so well calculated to excite feelings of kindness, and which disarms even envy itself. However eminent the talent with which a child may be endowed, people are always inclined to consider him more in the light of a *thing* than a *person*. He is nothing more than a rare and wonderful object and in no wise a superior being of the same nature as themselves. Moreover, in the case of a child, the envious can always console themselves with the reflection: "As a general rule, these little prodigies either become very ordinary men or do not live." Matters, however, begin to assume a more serious aspect, when the prodigy, who has already attained the age of youth, progresses instead of retrograding, and thus annihi-

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† For the benefit of our non-German readers, we may state that, until a comparatively recent period, people of rank in addressing their inferiors did so in the third person singular (*er* or *sie*), and not in the third person plural (*Sie*), which is the form of expression always used by the Germans of the present day, with a few exceptions which are rapidly giving way before the more enlightened views of the age. So common, however, was formerly the custom of using the third person singular towards inferiors, that even Frederick the Great, is well known, after a review, to have addressed one of his favourite generals, who had greatly pleased him by the manner in which he had commanded the day's proceedings, with the words: *Er hat gut manœuvrirt*, (*He has manœuvred well*, instead of *You have manœuvred well*). *English Translator.*

lates the secret hopes of his rivals, who only pardoned him on account of his being a child. Young Mozart now came as a musician of twelve years of age into a city filled to the very garrets with pianoforte players and composers. This youth, three feet six inches high, already took his position by the side of the first artists, and was the most accomplished extempore performer of his day. There was, too, the strongest evidence that, in time, he would become something more. This fact sufficiently explains the dismay in the camp of all the professional musicians, who laid aside their hatred of one another, and their secret and petty jealousies, in presence of the common enemy. They all united against a foe who threatened to rob them of their already scanty means of subsistence. As, however, these worthies could not deny facts, they came to an understanding among themselves to avoid, on all occasions, meeting the Mozarts; the result they desired followed as a matter of course. If any person asked one of them what he thought of the boy, he first regretted in an off-hand manner that he had not yet heard him, smiled significantly, ridiculed the fashionable world, and appeared to set out from the conviction that the latter was neither so ignorant nor so credulous as to believe all the idle stories which were related. The members of the upper classes, ashamed of their supposed mistake, felt themselves bound to assure the musicians that they themselves, so to say, had been the first to laugh at the whole matter, and requested a frank statement of the real merits of the case. They were then informed, under a promise of the most profound secresy, that the father was a very clever charlatan, and the son, a little creature who had been admirably tutored for the purpose of making money and throwing dust in people's eyes. In this manner, the conspirators would necessarily have gained their end, without exposing themselves to a charge of calumny; for, supposing things came to the worst, they could always assert that they had been informed so themselves, and that they had had no opportunity of convincing themselves of the contrary. Leopold Mozart, however, got scent of their tactics, and succeeded, by a masterstroke of policy, in overthrowing them. He obtained information that one of the most important conspirators intended playing, in a numerous assemblage of musical amateurs, a concerto of his own composition, which was as yet in manuscript, and had been pre-announced and trumpeted forth as the *ne plus ultra* of difficulty. What did our cunning Salzburger do? He went to the amateur, in whose house the composition was to be played, and offered his son's services for the evening in question, but with the especial proviso, that the gentleman was not to say a word of the matter to anyone. The latter, who saw in the proposal merely an additional source of pleasure for his guests, accepted it with delight. On the appointed evening, the intended hero of the party made his appearance with the pleasant consciousness of anticipated success. The manuscript was lying upon the desk; the amateurs had grouped themselves around the piano and were waiting in breathless expectation for the treat they were about to enjoy. The professor took his seat, cleared his throat and blew his nose. At this moment, the door opened—no doubt to let in some guest who was late. But what a surprise for every one! What a piece of wily cunning! It was the dreaded Salzburger himself—Banquo's ghost at Macbeth's feast! It was now totally impossible to escape him. The master of the house, who suspected nothing, expressed the pleasure he experienced in having an opportunity of making two such celebrated *virtuosi* acquainted with each other. As is invariably the case on such occasions, the two men complimented one another in the most flattering terms. But, while the Viennese professor and Leopold Mozart were exhausting themselves in compliments, Wolfgang, who, all his life, could never learn to play the courtier, proceeded at once to the principal object of the evening, seated himself at the piano, and played the concerto off, at sight, as if it had been a composition which he had diligently studied and learned by heart for the purpose of executing in public. We must, however, be just towards the composer of the concerto, and confess that his conscience, awakened by his astonishment, would not allow his feeling of enmity to keep the upper hand any longer. He could not refrain from openly declaring: "That, as an honourable man, he must admit that the boy was the greatest master then in existence—previously, he had not been able to believe it."

It was not, however, sufficient to have vanquished one opponent in so noble a manner; it was necessary to overcome the whole dreaded fraternity, and place the Viennese public in a position to decide between Mozart and his antagonists. An opportunity of doing this soon presented itself, and one of such a kind that nothing better could possibly have been desired. The Emperor Joseph gave the young *maestro* to understand that he should like to hear a comic opera of his composition. This wish was a command, which Wolfgang most joyfully obeyed. The opera entitled *La Finta Simplice* (the Simple Stratagem) was written in a few days, and received the approbation of Hasse and Metastasio. But the task of composing it was the least difficult part of the matter. Scarcely were the conspirators informed of the danger with which they were menaced, than they moved heaven and earth to prevent the work from being produced. They were successful. The Italian theatre was leased to a certain Affligio, under the condition that he should continue to pay all the singers who had formerly received their salaries from the Court, and allow all persons connected with the Court to retain their right of free admission. As the *impresario*, in consequence of this agreement, had alone to incur the whole risk of the enterprise, he reserved to himself, as was perfectly natural, the full power of selecting his *répertoire;* on him alone depended the accepting or declining new pieces, and, in this particular, the Court had not the right of dictating the course he was to pursue. The conspirators now applied to this poor man, who was already bowed down to the earth by the fear of soon being declared a bankrupt, and instilled into his mind the idea: that he would be inflicting his own death blow were he to bring out *La Finta Simplice;* that the public would feel greatly displeased at seeing a mere boy of twelve years old seated at a piano and conducting an opera, the very day after that on which Gluck had conducted; that his immediate ruin would be the inevitable consequence, and much more to the same effect. Affligio allowed himself to be so terrified, that all he now thought of was to get rid, in the best manner he could, of his obligations to our hero, to whom he had promised a hundred ducats for the piece. The principal point was this: to break with him without formally violating the agreement or incurring the displeasure of the Court, who had ordered the opera and wished to see it. It was necessary that the plans destined to annihilate Mozart's first dramatic attempt should be artistically arranged. First of all, the poet was never ready with the alterations deemed necessary in the *libretto;* then, the singers declared that they were not capable of singing the airs, which they had found quite suited to their vocal powers at the rehearsals held by the *maestro*. After the singers, came the orchestra.

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How could veterans, who had grown grey in the service, place themselves under a beardless conductor? What an insult! While the *impresario* was thus conspiring against himself, the individuals, whose instrument and victim he was, were not idle out of the theatre. They exerted themselves to the utmost to bring the new opera into discredit, everywhere declaring that it was horrible, a fact of which they, as musicians, must, of course, be good judges. But this, according to the German expression, was a blow in the air. Mozart had already played his work on the piano in some of the first houses in Vienna, and all who had heard it were unanimous in its praise. The conspirators now changed their plan of attack, going about everywhere and spreading the report that the music was the work of the father, since the son did not understand a word of Italian, and was scarcely acquainted with the A B C of composition. Leopold Mozart, always prepared to fight them with their own weapons, forgave his opponents, from the bottom of his heart, for a lie which was destined to afford his son the opportunity of a new triumph. In the presence of numerous witnesses, he took a volume of Metastasio's works, opened it at hazard, and gave the poem, which he had thus accidentally turned up, to the young *maestro*. Wolfgang did not stop to reflect, even for a single moment, but wrote, as if from dictation, and in something less than an hour, both a melody and an accompaniment, fit for immediate performance. Wolfgang was subjected to a similar ordeal at the Count of Kaunitz's, the Duke of Braganza's, Hasse's, capellmeister Bono's, and also at Metastasio's, and on each occasion passed through it with the same result and the same rapidity. Unable to dispute such convincing proofs, the cabal was silent, but continued, notwithstanding, to prosecute its intrigues in secret. In this manner, months passed away; empty excuses were substituted for deceptive promises, without, however, any one thinking for a moment of bringing out the *Finta Simplice* upon the stage. At last, worried by these continual annoyances, and exhausted by the fruitless steps he had taken, Leopold Mozart lost all patience, for, instead of his bettering his circumstances, he saw his exchequer sinking lower every day. He went to the so-called Count Affligio, reminded him, in strong terms, of the contract he had entered into with his son, and threatened, in case the manager intended to disappoint him, that he would bring an action. The Italian, highly incensed at this specimen of German roughness, at first endeavoured to find excuses, but, when he saw that these would not suffice, and that he could not avoid giving a decisive answer, ended by saying:—

"Very well, then, if you are absolutely determined to see your son prostitute his talent, you may, but I will have his opera hissed off the stage."

Our hero's father knew only too well that Affligio was the man to keep his word—on this occasion, at least—and, therefore, did not choose to put him to the proof. *La Finta Simplice* was not produced.

I confess that when, reading through Leopold Mozart's letters, I came to these particulars, which I have considerably abridged, I could not avoid being of opinion that, after all, the wrong done by the manager Affligio was, perhaps, not so great, and that our hero's first dramatic attempt was too weak to be worthy of production on the stage. But my doubts were dispelled at a later period, when I had turned the circumstances of the case more carefully over in my mind. Arguing from all Mozart's previous efforts, by which, principally, we must form our conclusions, he rose far superior to the ordinary composers of his time; the *dilettanti*, too, who set the fashion in Vienna, and had heard the opera on the piano, agreed in saying that the merit of the music would ensure its success; in addition to this, there was the enthusiastic applause of the singers themselves, before they had been forbidden to be sincere, and lastly, above everything else, the impartial evidence of two great connoisseurs, to the effect that the production of *La Finta Simplice* would have raised the reputation of its composer to the stars (*alle stelle*). Hasse and Metastasio expressed their admiration of the work, and declared that they had seen thirty operas succeed in Italy, which, in no respect, could be compared to Mozart's. There is no doubt that, at the present day, *La Finta Simplice* would not please very much, or, rather, it would not please at all, but, precisely on this account, it would probably have been successful in the year 1768. Our hero's genius, at that period, and for a long time subsequently, was developed by his memory; the *maestro* of twelve years of age did not yet stand high enough to risk a non-success with the possibility of not being understood; his style was not yet *Mozart's;* he copied the faults of the favourite composers of his time, just as a youth of his age, at the present day, would begin by imitating Rossini or Beethoven, however great the originality he might manifest at a subsequent period. All who have seen the scores of Italian operas written before *Idomeneo*, are aware that, between the time previous to Mozart and the time after him, there is an abyss in which the former dramatico-lyrical taste of the public is for ever buried. The Italian operas of the eighteenth century, which have preserved their place in the memory and affections of musical connoisseurs, were all composed during the last years of Mozart's life, or after his death.*

But although the conspirators had closed the theatre against our hero, they only half attained their end, which was to render it impossible for him to enjoy a public triumph. Mozart had his revenge. A new church, belonging to the Orphan Asylum, was just completed at this period. The director commissioned Mozart to compose, for the consecration of the church, a solemn mass, an offertorium, and a trumpet concerto, which the young *maestro* was to direct in person. The whole Court was present at the performance; the concourse of spectators was immense, and the Emperor Joseph at last had the satisfaction, which he had promised himself, when he commanded the opera, of seeing the boy at the head of a grand orchestra. A handsome present from the Empress afforded the *maestro* a proof of the satisfaction of his distinguished auditors.

The celebrated Mesmer, who, at that period, resided in Vienna, was one of the most zealous friends of the Mozart family. A prodigy like that which he now beheld could not possibly do otherwise than awaken the sympathy of the father, or rather the renewer, of magnetism. Mesmer was fond of music; in the first place, on its own account, and next, perhaps, as a medical man, because he often found it to be a useful auxiliary in his magnetic cures. He was determined that, in spite of Affligio and the whole cabal, an opera by his young friend should be produced. To gratify Leopold Mozart's desire, an operetta, translated from the French, was selected, which Wolfgang set to music, and which was played in Mesmer's house. It experienced the success which is invariably met with in amateur theatricals. The title of it was *Bastien et Bastienne*. As far as I know, Herr von Nissen is the only person who mentions this

* To this period belong, for instance, B. Fioravanti's *Sängerinnen auf dem Lande*, Cimarosa's *Heimliche Ehe* etc.

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trifle, which is not found in the general index of Mozart's works, and concerning which even his father's letters do not say a word. So conscientious a man as the Danish Biographer never would have invented the fact: that is beyond all doubt; but, in obedience to the maxim laid down for his own guidance—namely, to assert but little when others do not speak for him—Herr von Nissen disposes of the matter in two lines, without giving us the source whence he obtained his information; and, in obedience to another principle, quite as unchangeable as the first, leaves the reader to make his own reflections and commentaries. Gerber, in his new *Lexikon der Tonkünstler*, reckons the opera of *Bastien et Bastienne* among Leopold Mozart's works, and not among those of his son Wolfgang. Which of the two is right, Herr von Nissen or the *Lexikon*, I will not take upon me to decide.

In this manner, the family remained in Vienna fourteen months, a period which our hero's father must have considered doubly lost, because he had been obliged to break into his savings, while his son had lost the money expended on his score. *(To be continued.)*

## ROBERT SCHUMAN'S MUSICAL LIFE MAXIMS.

(*From the German.*)

(The following maxims were designed to form an appendix to the first edition of the author's *Jugendalbum* (Album for Youth). Each maxim was to have been illustrated by an appropriate piece of music; but this part of the original plan was never carried out. The German publisher, however, proposes to insert them in the next edition of the *Jugendalbum*. Meanwhile they have appeared in the Leipsic *Zeitschrift für Musik*.)

I. The cultivation of the ear is the most important matter. Endeavour early to distinguish notes and keys. Ask yourself what tones the bell, the window pane, the cuckoo, respectively give out.

II. Sedulously practise scales and other finger exercises. Do not, however, imagine you have accomplished everything, when you have spent many years in mechanical exercises. It would be as if you had employed all your time in repeating the alphabet, with daily increasing rapidity. Use your time better.

III. "Dumb pianofortes," so called, or key-boards without sound, have been invented. Try them long enough to find that they are good for nothing. You cannot learn speech of the dumb.

IV. Play in time! The performance of many *virtuosi* is like a drunkard's gait. Make not such your models.

V. Learn betimes the fundamental laws of harmony.

VI. Be not frightened by the words *theory, thorough-bass, counterpoint*, etc.; they will meet you in a friendly manner, if you do the same with them.

VII. Never hesitate about a piece of music; attack it briskly; and play it to the end.

VIII. Dragging and hurrying the time are faults of equal gravity.

IX. When you play, never trouble yourself about who is listening.

X. Play as if you were conscious of the presence of a master.

XI. To play easy pieces well, is better than to play difficult pieces indifferently.

XII. Insist on having your instrument in tune.

XIII. Be able not only to play your pieces, but to hum them without a piano. Accustom your imagination to retain not only the melody but the harmony of a composition.

XIV. Use yourself to sing at sight, no matter what your voice may be, without the aid of an instrument. The sensitiveness of your ear will continually improve by that means. If you have a good voice, cultivate it without delay, and regard it as the fairest gift of heaven.

XV. Study till you can understand a piece of music on paper.

XVI. Read over new compositions before you try to play them.

XVII. When you are fatigued with practising, leave off. It is better to stop, than to continue without spirit and freshness.

XVIII. As you grow older, play nothing merely *fashionable*. Time is precious. A hundred lives would not suffice to make you acquainted with all that is good.

XIX. In every period there have been bad compositions, and fools to praise them.

XX. Mere finger passages grow commonplace, and require change. They should only be regarded as a means to an end: they are otherwise worthless.

XXI. Do not help to circulate bad music: nor listen to it, unless compelled by circumstances.

XXII. Do not labour to acquire facility in the so-called *bravura*.* Try to convey the impression of the composer; attempt no more than this, since more than this becomes caricature.

XXIII. Consider it monstrous to alter or omit anything, and to introduce modern ornaments in the music of good composers. There is no outrage to art so flagrant.

XXIV. In the selection of pieces for study, ask advice of older players, and you will save much time.

XXV. Gradually make yourself acquainted with the most important works of the great masters.

XXVI. Be not led astray by the dazzling popularity of the so-called *virtuosi*. Court the applause of artists, rather than that of the multitude.

XXVII. Every fashion grows unfashionable: if you persist in the old *route*, you incur the risk at last of being regarded as a coxcomb.

XXVIII. It is more injury than profit to you to play much before company. Pay deference to the taste of others; but never play anything of which, in your inmost heart, you are ashamed.

XXIX. Lose no opportunity, however, of playing with others, in duets, trios, etc. This gives fluency, spirit, and facility. Accompany singers when you can.

XXX. If all were to insist upon playing first fiddle, there would be no orchestra. Respect, therefore, every musician in his place.

XXXI. Love your instrument; but be not vain enough to think it the only one. Remember that there are others quite as good; that there are singers, and that the highest manifestation of music is through the medium of chorus and orchestra combined.

XXXII. As you progress, think more of scores than of *virtuosi*.

XXXIII. Practise industriously the fugues of good masters—above all, those of *John Sebastian Bach*. Make the *Clavier-bien-tempéré* (48 *Preludes* and *Fugues*), your daily companion. It will help you to become a thorough musician.

XXXIV. Among your associates, court the society of those who know more than yourself.

XXXV. As relaxtions after your musical studies, read the poets, and walk in the open air.

* Why not?—Ed.

*(To be continued.)*

Mr. Aguilar's second performance of classical and modern pianoforte music takes place to-night.

Miss Arabella Goddard, accompanied by M. Sainton, Madame Amedei, Mr. & Mrs. Weiss, and Mr. Land, left London on Monday, for a month's tour in the provinces. The first concert took place, on Monday night, at Devizes.

St. Martin's Hall.—The *Creation* was repeated on Wednesday, under the direction of Mr. Hullah to another crowded audience. The singers on this occasion were Miss Birch, Messrs. T. Williams, and Frank Bodda. The performance was quite as successful as the first.

Willis's Rooms.—The annual grand German ball of the Society of Benevolence and Concord came off last week, at Willis's Rooms, and was well attended. The band, under the conductorship of Herr Wilhelm Ganz, gave great satisfaction, and many of the quadrilles were redemanded. The selection of dance music comprised some of the newest compositions.

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## HARMONIC UNION.

The performance of *Elijah*, on Monday evening, under Mr. Benedict's direction, was, on the whole, remarkably good. The choruses were given with unusual clearness, and all in the proper times, except "Behold the Lord God passed by," which was too slow, and wanting in the point and steadiness that characterised the others. Mr. Benedict is an excellent conductor; he thoroughly understands the music of Mendelssohn, and, what is more, has sufficient veneration for the composer to adhere strictly to his intentions, which can hardly be asserted of every public conductor. He must try, nevertheless, to tone down his choristers a little. Some of them sing as furiously as Jehu is said to have driven, and thus derange the harmony of the *ensemble*. It cannot certainly be said of the gentlemen-tenors at the Harmonic Union that they do not "sing out," since at times they positively vociferate. Mr. Benedict, however, will regulate their enthusiasm in proper time. The band also wants pulling back; in the chorus "Thanks be to God," the scale for the violins—which produces such a striking effect, when well played, that it has been compared to a flash of lightning—was by no means in order. Some of the gentlemen, in their eagerness, began upon F instead of G; and rendered it necessary for those who began upon G to endeavour to catch them, which they did not succeed in doing. Thus a very bright and original idea of the composer was well nigh being made ridiculous.

The singers were all in good vein. We like Miss Dolby's spirited reading of Jezebel's recitatives (where the wife of Ahab excites the people against Elijah) much better than the calculated and long-drawn declamation of a celebrated foreigner who has been so highly extolled for her execution of this scene. Miss Stabbach's improvement is rapid; she has evidently been studying with ardour, or she could not possibly have sung the difficult *soprano* music throughout so well, and especially the great and trying air "Hear ye, Israel." The applause bestowed by the audience upon this young lady was amply merited. Mr. Lockey sang with his accustomed care; and Mrs. Lockey, who divided the *contralto* music with Miss Dolby, gave "Woe unto them," as well as the author himself could have desired. Mr. Leffler sang some of the bass recitatives and the last air of Elijah, "For the mountains," which he rendered with smoothness and good effect. Sig. Belletti appeared for the first time at Exeter Hall, though not for the first time in English oratorio, as those may remember who were at the Norwich Festival of 1852, when the air "Why do the nations?" was allotted to him in the *Messiah*. At Liverpool, too—which emporium of commerce Jenny Lind besieged with "farewell" concerts, on her way to the United Concerts, in 1850—among other things, the *contralto* air (as Mr. Macfarren has now established it to be on such undoubted authority) "But who may abide the day of his coming?" was confided to Sig. Belletti. His task on Monday night was still harder, but he acquitted himself admirably. Being a practised musician, Sig. Belletti found the music easy in spite of its difficulties, and sang the impetuous air, "Is not his word like a fire?" so finely, that the audience re-demanded it with unanimity. The rest of Elijah's music was also given with effect by the clever Italian vocalist, whom we can compliment with strict impartiality upon his general pronunciation of our not very readily attainable language. In the double quartet, "For he shall give his angels," the principals were assisted by a Mr. Plumb and a Mr. Frost and by two ladies, Misses Newby and Ada Newby, who furthermore joined Misses Stabbach and Dolby in the quartet "Holy! holy!"

Mr. W. Rea, the organist, must be praised not merely for his good playing but for the fidelity with which he adheres to Mendelssohn's own organ part, to which he does not add and from which he does not detract a note, a fact hardly to be asserted of every public organist. There was great applause for Mr. Benedict on his appearance and exit, and great applause during the oratorio; and we see no reason why there should not have been. When we go to an oratorio on week-days we are not supposed to be attending divine service; why, therefore, should applause be restricted? Let echo answer. Sig. Belletti's was not the only encore; Misses Stabbach and Dolby with Mrs. Lockey won the same compliment in "Lift thine eyes;" but they did not deserve it, since they sang the unaccompanied trio a great deal too slow, which took all the life out of it. The hall was not crowded.

## WEDNESDAY EVENING CONCERTS.

The last two concerts have been exclusively of the popular kind. The addition of Mrs. Newton Frodsham (late Mrs. Alexander Newton) has materially strengthened the vocal department, and that clever lady's execution of the fine air of the Queen of Night, "Gli angui d'inferno," from Mozart's *Il Flauto Magico*, was the feature of the concert of Wednesday week. Two pianists have appeared, an Englander and a foreigner—Miss Ellen Day (at the first concert) and Madlle. Graever (at the last). Both are easy and brilliant performers, and both were quite successful. A trombone solo by Sig. Cioffi, at the first concert, a great display of executive skill, was warmly applauded. The concert of last Wednesday was essentially a Bellini-concert. The most popular pieces from the *Sonnambula* were allotted to Mrs. Newton Frodsham, Miss Grace Alleyne, Mr. Augustus Braham, and Mr. Lawler, all of whom acquitted themselves well. The audience were evidently delighted. A pleasing variety of songs, duets, etc., was also given by Misses Poole and Lascelles, Madame F. Lablache Mr. T. Young, and Sig. F. Lablache, besides solos on the violin and violoncello by Messrs. Viotti Collins and G. Collins, each very effective in its way. Herr Lutz now conducts the entire concerts, Mr. Benedict having altogether seceded. Herr Lutz has an excellent leader at his elbow—viz., Mr. Thirlwall.

The performance at the next concert will be for the benefit of the Royal Westminster Ophthalmic Hospital. Mozart and Beethoven are to be the chief contributors to the programme.

## D'ALBERT'S ALBUM, for 1854. *T. Chappell.*

"Rich not gaudy," might be the characteristic motto for D'Albert's Musical Annual for the current year. The colours on the covers are white and gold, and though simple, are displayed with elegance and good taste. The title-page is plain to a fault, but the presentation page is elaborate and fancifully designed. The illustrations are five:—A young lady representing "Fair Star," another young lady representing no one in particular, a view of the Dardanelles, a Turkish Warrior with Attendants, and a lithograph of the French Empress. The ladies are hardly to be called beauties (according to our taste), but the view of the Dardanelles, and the Turkish Warrior are excellent specimens of the combined labours of Messrs. Brandard and Hanhart. The lithograph—an uncoloured one—of the Empress of the French is attractive, though questionable as a likeness. The figure is perhaps too tall, and the face not sufficiently feminine to do justice to the illustrious and charming lady.

Of the music it is not so easy to speak, as there is so much more to describe. The Album contains six sets of waltzes, four quadrilles, three galops, three polkas, and one mazurka. We should be somewhat puzzled to say which are the best. However, if called upon to make a selection, we should point to the "Georgette Waltz," the "Constantinople Quadrille," the "War Galop," the "Marquise Waltz," the "Autumn Flower Waltz," and the "L'Espérance Mazurka," as most to our liking. Many will doubtless select for particular approval the "Little Bo-peep Quadrille," and the "New Lancers' Quadrille." By-the-bye, this last we can strongly recommend to all gentlewomen who are desirous of re-essaying a dance which should never have been banished from the ball-room.

Mr. D'Albert, who of late years has become so popular and prolific a contributor to the repertory of dance music, has not hazarded his reputation in the volume before us. He has written his best, and provided his admirers with a varied collection of pieces, for the greater part so easy, that the mere beginner can readily play them. We recommend the Album as an elegant presentation book, and the music as pretty and well fitted for the purpose to which it is devoted.

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## SKETCHES OF ENGLISH ARTISTS.

NO. II.

### CLARA NOVELLO.

CLARA ANASTASIA NOVELLO is the fourth daughter of Mr Vincent Novello, a highly-esteemed organist and musician, and the head of one of the oldest and most respectable musical firms in London. She was born on the 10th of June, 1818. Her family being for the most part bred to the musical profession, she was afforded early opportunities of developing the talent she displayed as a child. When nine years old her parents placed her under the care of Mr. John Robinson, of York. At York she underwent a regular preparatory course of tuition, in pianoforte playing as well as in singing. Miss Hill, of York, was her first instructor in the vocal art, and, under her superintendance, Clara made rapid progress.

There are some in York who still remember the small, clear, "childish treble" of little Clara, when she sang in the Roman Catholic Chapel of that city. Shortly before her departure from York, she was witness to the almost total destruction of the magnificent cathedral.

In 1828 Clara Novello returned to London, and prosecuted her studies under her father.

In the following year, Mr. and Mrs. Vincent Novello, on their return from a visit to the widow and sister of Mozart at Salzburg, ascertained at Paris that there was a vacancy for a pupil in the Academy of Singing for Church Music. The father immediately called upon M. Choron, head-master of the establishment, and obtained leave for his daughter to enter herself as a candidate, Clara being on a visit to some friends in Boulogne. Mrs. Vincent Novello went there in search of her, and three days afterwards Clara was examined before the masters of the Academy, according to the adopted practice at that institution. She sang the "Agnus Dei," from Mozart's Mass in F, No. 1, and Dr. Arne's "The Soldier Tired;" and was unanimously pronounced the successful candidate against nineteen competitors.

During her stay at the Academy, Clara Novello applied herself with assiduity to the study of the greatest writers for the Church, and laid the foundation of that fame she now enjoys, as one of our most accomplished singers of sacred music. At one of the public exhibitions of the pupils, Clara had the honour of singing before the king (Charles X.) and the Royal Family, when Prince Polignac was pleased to pay her some kind and encouraging compliments. She was placed upon a low stool, that she might be better seen by the audience.

The Royal Establishment being dispersed, at the outbreak of the Revolution, in 1830, Clara left Paris. The governess of the female pupils, alarmed for the safety of the young ladies—more particularly of Clara, who was a foreigner and an especial favourite—made intercession with a friend to take her little charge under his protection. Clara was, in consequence, hurried through the streets, encountering, as she went along, the wounded and the dead who were being conveyed away. The scene produced so strong an effect upon her nervous system, that, when she reached her destination, she sank into a lethargic stupor, in which she remained many hours; and this, according to her medical attendant, probably saved her from a brain fever.

Returning to England, in 1833, Clara Novello made her *début* in public, at the benefit Concert of Mrs. Jewell, at Windsor. Shortly afterwards she received an engagement for the series of twelve Ancient Concerts; and, in the same season, was engaged by the directors of the Philharmonic Society, where she sang the "Per pietà" of Mozart. This was an important event in her life. Not having reached her fifteenth year, she was the youngest singer who had ever obtained that honour. In the same year she made her first appearance at a provincial festival, in Worcester; and, in 1834, formed one of the orchestra at the centenary celebration of Handel in Westminster Abbey. In the same year, the members of the Philharmonic Society elected her an associate.

At this period her youth, her accomplishments, and prepossessing appearance won general admiration. Some, however, while they acknowledged her artistic claims and admired her personal attractions, found fault with a certain gravity of demeanour, and apparent coldness of manner, which, they said, detracted from the impression she made, and was unnatural at her age. *Apropos* of this, in 1836, one who knew her well, writes as follows:—

"The fact is, that Clara Novello, who appears so sedate and demure to a large and mixed audience, is, among her friends, remarkable for exuberance of animal spirits. Her courage is indomitable: difficulties and opposition only acting as stimulants to exertion. She has a generous nature, with a child-like fondness for the most simple pleasures. But the best features in her character are, that she does not appear to have a spirit of envy, and is totally devoid of affectation."

The success of Clara Novello as a concert singer steadily advanced until 1837, when she was recommended by Rubini and others to visit Italy, and study for the stage. This new career presented manifold advantages; but circumstances combined to prevent its realization for years. She had serious thoughts of starting for Italy forthwith; but, having already accepted engagements in England for the autumn festivals of 1837, etc., it was represented to her there would be great difficulty in crossing the Alps so late. This was especially urged by Mendelssohn, who was then in London, and who solicited her to take part in the Leipsic Gewandhaus Concerts, of which he had just been appointed a director. Such a compliment from so great a man could not be disregarded, and Clara Novello at once complied.

She went to Leipsic at the close of the season. In Leipsic she made a great sensation. The Germans were delighted with the beauty of her voice and the purity of her style, and at the first concert she was received with the utmost favour, although no previous interest had been exerted in her behalf. The effect produced by Clara Novello at the Gewandhaus Concerts is described by Mendelssohn at length in the following letter, written at the time, and which we have great pleasure in publishing entire:—

Leipzig, 18th Nov., 1837.

MY DEAR SIR,—It is now a fortnight since your sister first appeared here in public, and directly after it I wanted to write to you and give you a full account of it, and only to-day I have leisure enough to do it. Excuse it, but although it is late, and I may think that you heard already from other sides of all the details of her great success here, I cannot help writing you also on the subject, and before all I shout "triumph," because you know that you were my enemy,* and that my opinion prevailed only with great difficulty (tellers included), and that it comes now out how well I knew my countrymen, how well they appreciate what is really good and beautiful, and what a service to all the lovers of music has been done by your sister's coming over to this country. I do not know whether she thinks the same of my opinion now. I am sometimes afraid she must find the place so very small and dull, and miss her splendid Philharmonic band, and all those marchionesses, and duchesses, and lady patronesses who look so beautifully aristocratically in your concert-rooms, and of whom we have a great want. But if

* In allusion to Mr. A. Novello's desire that his sister should proceed direct to Italy and not visit Germany.

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being really and heartily liked and loved by a public, and being looked on as a most distinguished and eminent talent, must also convey a feeling of pleasure to those that are the object of it, I am sure that your sister cannot repent her resolution of accepting the invitation to this place, and must be glad to think of the delight she gave, and the many friends she made in so short time, and in a foreign country. Indeed, I never heard such an unanimous expression of delight as after her first recitative; and it was a pleasure to see people at once agreeing, and the difference of opinion (which must always prevail) consisting only in the more or less praise to be bestowed on her. It was capital that not one hand's applause received her when she first appeared to sing "*Non più di fiori*," because the triumph after the recitative was the greater; the room rung of applause, and after it there was such a noise of conversations, people expressing their delight to each other, that not a note of the whole *ritornello* could be heard. Then silence was again restored, and after the air, which she really sang better and with more expression than I ever heard from her, my good Leipsic public became like mad, and made a most tremendous noise. Since that moment she was the declared favourite of them; they are equally delighted with her clear and youthful voice, and with the purity and good taste with which she sings everything. The Polacca of the *Puritani* was encored, which is a rare thing in our concerts here, and I am quite sure the longer she stays, and the more she is heard, the more she will become a favourite; because she possesses just those two qualities of which the public is particularly fond here, purity of intonation and a thoroughbred musical feeling. I must also add, that I never heard her to greater advantage than at these two concerts, and that I liked her singing infinitely better than ever I did before; whether it might be that the smaller room suits her better, or perhaps the foreign air, or whether it is that I am partial to everything in this country (which is also not unlikely), but I really think her much superior to what I have heard her before. And, therefore, I am once more glad that I conquer'd you, my enemy.

They are now in correspondance with the Court of Dessau and with Berlin, whereto they intend to go during the intervals of the concerts here; I hope, however, that their stay will be prolonged as much as possible. We had Vieuxtemps here, who delighted the public; we also expect Blagrove in the beginning of January. Charles Kemble, with his daughter Adelaide, passed also by this place, but she did not sing in public, only at a party at my house. Has Mr. Coventry received my letter, and the one for Bennett I sent him? And have you received the parcel with my concerto, which Breitkopf and Hartel promised to send in great haste? Do you see Mr. Klingemann sometimes? And how is music going on in England? Or had you no time to think now of anything else than the Guildhall-puddings and pies, and the two hundred pine-apples which the Queen ate there, as a French paper has it. If you see Mr. Attwood, will you tell him my best compliments and wishes, and that a very great cause of regret to me is my not having been able to meet him at my last stay in England. And now the paper is over, and, consequently, the letter also. Excuse its style, which is probably very German. My kindest regard to Mr. and Mrs. Clarke, and my best thanks for his kind letter and the papers he sent me by Mrs. Novello. And now good-bye, and be as well and happy as I always wish you to be.—Very truly yours, FELIX MENDELSSOHN BARTHOLDY.

Alfred Novello, Esq.,
London,
69, Dean Street, Soho Sqnare.

The fame of Clara Novello's success at Leipsic spread throughout Germany, and a gracious reception at the Court of Weimar procured her an introduction to that of Prussia, which led to substantial and lasting results. His Majesty, Frederick, father of the present sovereign, was warm in his approval of the young English *cantatrice;* and, at several private and public concerts, in the royal palaces of Berlin and Potsdam, invariably commanded a repetition of his favourite air from the *Messiah*, "I know that my Redeemer liveth." The king had retired from the active duties of sovereignty, and frequently indulged, at Potsdam, the taste for music which was eminent in his family. He displayed an almost paternal interest for Clara, and, at the parting audience, examined her minutely about her future intentions, and presented her with introductions to his sister, the Empress of Russia (since that time a constant patroness), as well as to the Court of Vienna, accompanied by much excellent advice.

At Vienna, Clara Novello passed the spring of 1838, singing at the Court and at public concerts—especially at a series which was devoted to the relief of the sufferers from a flood at Buda-Pesth.

Proceeding, with her family, to Milan by the Tyrol, Clara spent a day, at Salzburg, with the aged widow of Mozart, to whom she sang several of the great composer's songs. The widow was enchanted, and entreated her to prolong her stay; but her arrangements made this impossible. On arriving in Italy, Clara's projected training for the stage was reluctantly postponed for two years. The cause may be shortly explained. At the time of their arrival, Milan was thronged with visitors, who came to take part in, or witness, the coronation of the Emperor of Austria as King of Lombardy. Clara Novello was engaged at all the musical festivities. Several of the ambassadors were present, and were entertained by the Austrian ministry, who had accompanied the Court to Milan. At a party given by Prince Metternich, the Russian Ambassador urged Clara to pay a visit to St. Petersburgh, and avail herself of the august patronage she would be likely to obtain through the letter of the King of Prussia. The hint was adopted.

A series of engagements in most of the important towns of North Germany occupied Clara Novello's time in the season 1838-9. The terms secured to the singer were generally half the receipts, with a certain sum guaranteed, in case the concert should not prove successful. This, however, was not once the case; and the number of the concerts was often tripled and quadrupled.

At St. Petersburgh, Clara was received with the utmost courtesy by the Empress, who intimated the gratification she should experience at hearing Miss Novello again, on her Majesty's projected visit to the Rhine, at the close of the year. Accordingly, when the time arrived, we find Clara was seldom absent from the musical entertainments given to the Empress by her Rhenish hosts. Thalberg, another favorite of her Imperial Majesty, was also frequently engaged.

At the close of the year 1839, Clara Novello determined to enter upon her long deferred project of studying for the stage—which, amid all her successes, had never been abandoned.

At the coronation in Milan, Clara Novello had been introduced to Rossini, the recollection of whose kindness on that occasion induced her to pay him a visit at Bologna, and solicit his counsel. After she had sung several pieces, he told her that the popularity she had achieved in the Courts of Europe might lead her to expect he would pay her compliments; he preferred, however, to call her attention to what she had yet to learn. This he did most elaborately, ending by advising her to resign all engagements for a year, to go to Milan and take lessons in singing from Micheroux, to study *mimica*, or stage action, to attend the theatre nightly, and give her undivided attention to operatic music. The advice was adopted. Clara went to Milan, studied with Micheroux, and became his favorite pupil. But Micheroux oftener praised her more for her humility than for her talent, and used to say, that no success could spoil her.

Clara Novello's first appearance on the stage took place at Padua, in 1840. The part selected was Semiramide. It was a

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bold essay for a beginner, but was nevertheless decidedly successful. After her *début* in Padua, she obtained engagements at Bologna, Modena, Genoa, etc. By some misunderstanding with the agents, she became due for the Carnival season of 1842 both at Rome and Genoa. Neither would yield up its right. Rome adopted the stratagem of engaging her for the previous autumn at Fermo, and, as she was thus within the papal territory, her passport was stopped, and she was not permitted to depart. The affair was ultimately compromised by Clara Novello singing during six weeks of the Carnival at each city. At Fermo she met the Count Gigliucci, who paid his addresses to her, and was accepted. The marriage was deferred, however, till after fulfilment of all her engagements. These included her performances in *Saffo* and other operas at Drury Lane, under Macready's management, together with the autumn festivals of 1842. At the conclusion of the Gentlemen's Concerts in Manchester, Clara Novello retired from professional life without taking leave of the public. In November she became the Countess Gigliucci, and passed several years of domestic happiness and quietude in private. The union has been blest with four children.

It fortunately happened for the lovers of the vocal art, that about three years ago, circumstances compelled Clara Novello to resume the exercise of her talents in public. She reappeared at Rome in 1850, and subsequently at Florence, Lisbon, Madrid, Düsseldorf, London, and the English provinces in succession. Between the stage, oratorios, and concert singing, Clara Novello's time has been fully occupied. She is at present fulfilling an engagement of three years at Milan. Her popularity at the famous Scala is very great, and the Milanese, at the end of every season, look forward to her reappearance as an event. This year is the third of her *scrittura*.

Clara Novello is engaged for the projected English opera at Drury Lane, and the public will be enabled to form their own opinions as to her dramatic talents. It is to be hoped this opportunity will be afforded her, since as yet her capabilities as an operatic singer are comparatively unknown in England, and her reputation has been entirely made by oratorios and concerts. That reputation, however, stands so high, as to warrant us in anticipating an artist of no ordinary accomplishments and powers.

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NEW CHURCH AT READING IN BERKS.—In the centre of the Castle Hill Estate, fronting the Bath road, in Reading, a plot of ground had been apportioned by the original proprietor of the property for a square, which was surrounded by a very handsome iron palisading with large gates at each corner. The land having been recently purchased for the Conservative Land Society, the executive committee have decided that the ground in the centre of the square shall be given for the erection of a new church, the increasing population of Reading rendering the gift very useful and beneficial to the locality. This is the second grant of land for the building of a church by the Conservative Land Society.

NEW THEATRE.—Mr. E. T. Smith, of Drury Lane, is about to build a new theatre on the site of the Shadwell Workhouse.

A CHARITABLE MANAGER.—Mr. E. T. Smith, lessee of Drury-lane Theatre, has during the last fortnight issued in the theatre 250 quarts of excellent soup and 200 loaves to destitute and deserving applicants. Mr. Gustavus Brooke gives blankets to the provincials.

THE ORPHEUS ENGLISH AND GERMAN GLEE UNION, under the direction of Mr. F. Kingsbury, including Misses Rycroft, Lizzy Dyer, and Mr. Suchet Champion, have just returned from a successful tour in the West of England.

CELEBRITIES OF SCOTCH EXTRACTION.—Chambers, in his *Journal*, reminds us that Ben Jonson, Sir Isaac Newton, Cowper, Kant, Byron, Macaulay, Lola Montes, the Empress of France, Donizetti (from Donald Izett), and Jenny Lind, are all of pure Scotch descent.

## FOREIGN.

PARIS (Jan. 22).—At the Académie Impériale de Musique the rehearsals of the new ballet in five acts, for Cerito, have commenced. The music is by M. le Comte de Gabrielli. An Italian *mime*, M. Mathia, will make his *début* on the occasion. Mdme. Tedesco is about to take a *congé* of a few months; she commences her *tournée* in Belgium. M. Brignoli, a young tenor, who made his *début* a few years ago at the Italian Opera, under Ronconi's management, has been engaged at the Académie.—At the Opéra Comique, on Sunday, and on Friday, Halévy's *Mousquetaires de la Reine* was performed, with MM. Mocker and Hermann Léon; Mdlles. Caroline Duprez, Lemercier, etc. The *Noces de Jeannette*, the *Papillottes de M. Benoist*, and the *Châlet*, have also been given. The rehearsals of Meyerbeer's comic opera, *L'Etoile du Nord*, will proceed with activity. It is expected, unless war is declared against Russia, that it will be produced in the middle of February.—At the Théâtre-Italien, *l'Italiana in Algeri* has been given with great success. Alboni's Isabella is one of her most admirable performances. Gardoni seconded her efficiently in the part of Lindoro. Rossi was Taddeo, and Fortini, Mustafa. The *finale*, and the trio "Pappatacci," were encored.—Among the pianists of the season, there is much talk of a boy of twelve years of age named Theodore Ritter, who, though yet unknown, promises one day to be famous. He is said to play all styles, from Chopin up to Sebastian Bach. The *Société des Concerts* give their second concert this morning (Sunday).—The Amateur Musical Society, under the direction of M. Georges Bousquet, (the musical critic of the *Illustration*), commence their *Séances* shortly.—Charles Soliva, a composer, a *maître-de-chapelle* to the Emperor of Russia, died in Paris, lately, aged 61. He was a pupil of the *Conservatoire* of Milan, and produced two operas at the Scala—*La Testa di Bronza* and *Elena e Malvina*. He also composed a great deal of sacred music. He was—as everybody is, native or foreigner, who passes through Rome—hon. member of the *Société Sainte-Cécile*. He has left several MSS., among others a *Te Deum*, for voices and orchestra, dedicated to the Emperor Napoleon.

CHARTRES.—The Philharmonic Society gave its first concert for the season on January 11th, under its new directors, MM. Maroteau and Gosmann. The programme was in the Casino style, the trumpery overture of Adolphe Adam to *Le Roi d' Yvetot* being one of the features. To this, Auber's sparkling overture to *La Part du Diable* was a relief. Mdlle. Leprince, M. Gosmann, and Madame C. Ponchard were the singers, and M. Lee played some very heavy solos on the violoncello. They have little notion of good music at Chartres.

HAVRE.—The new and clever singer from the Théâtre Lyrique, in Paris, Madame Marie Cabel, has come here to spend the remainder of her *congé*. She has appeared, with great success, in *La Fille du Régiment*, *Le Barbier de Séville*, *Les Diamants de la Couronne*, *Galathée*, and *Le Bijou Perdu*. The receipts of her first performance were presented to the poor of Havre. Madame Cabel returns to Paris immediately to resume her duties at the Théâtre Lyrique.

STRASBURG.—Emile Prudent has been giving concerts here. He is well received by the public. His fantasias on *Guillaume Tell*, and the *Sonnambula*, his *Danse des Fées*, and *Retour des Bergers*, created a sensation. The *Danse des Fées* was especially successful, and was always redemanded. The local papers are in extasies with M. Prudent.

MADRID, January 6.—The day before yesterday at the Theatre Royal the first representation of *Robert le Diable* took place, with a *mise en scène* which surpassed everything that had been seen here before. All that Madrid possesses, distinguished by birth, knowledge, and talent, was present on this occasion. The opera was received with the greatest applause. At the end of the last act, the house resounded with the cries of "*Vive Meyerbeer!*" "*Vive le grand compositeur!*" The artists entrusted with the principal parts were all recalled.

ANTWERP.—Madame Doria continues in favour with the public. On the 20th she appeared as Semiramide. All the authorities of Antwerp, and half the court from Brussels, whither *on dit*, Madame Doria is going, by royal command, were present.

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# THE SAD, WILD, STRAIN,

## A Melody,

*Words by the Author of Blondelle.*

Music by

**L. GORDIGIANI.**

AND DEDICATED TO

*Mrs. Drummond Wolff.*

Musical World. Vol: 32. No. 4. (Jan: 28th. 1854.)

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MILAN.—The *Gazetta Musicale* of Milan informs us, that at La Scala, Verdi's *Rigoletto* has created a *furore*, and is being repeated nightly to crowded houses. Madame Clara Novello appeared in Gilda—the character played by Madame Bosio at the Royal Italian Opera—and sang admirably. The *Gazetta Musicale* speaks of her in the highest terms.

LEIPSIC.—At the twelfth *Gewandhaus* Concert, Joseph Joachim performed a new concerto of his own composition, and caused an excitement unusual with the Leipsic public. The playing and the composition were both much praised by the Leipsic judges.

VIENNA.—The following is a list of the pieces produced at the Imperial Opera-house, during the week beginning on the 12th instant.—On the 12th inst, *Eine Sommernacht;* on the 13th, *Eine Sommernacht;* on the 14th *The Prophet;* on the 15th, *Die Teufelsgeige*, ballet; on the 16th, *Eine Sommernacht;* on the 17th, *Keolanthé*, and on the 18th, *Die Zaubergeige*. In the *Sommernacht*, the principal characters were cast as follows: Fräulein Wildhauer, Elizabeth; Herr Ander, Shakspeare; Herr Staudigl, Falstaff; Fräulein Tietjens, Olivia; and Herr Kreutzer, Latimer. According to the *Neue Wiener Musik-Zeitung*, Herr Staudigl was not suited for Falstaff, the only true representative of the jolly knight being, in the opinion of that journal, Karl Formes. Herr Ander with Fräulein Wildhauer and Herr Staudigl were called for at the end of the second act and at the conclusion of the opera.—The following musical celebrities died in Austria during the past year: Fuchs Aloïs, member of the Imperial orchestra, on the 20th March; Foroni, composer, on the 24th March, in Verona; J. Kresky, Imperial *emeritus* capellmeister, on the 2nd February, in Ollmütz: and von Lannoy, composer, on the 28th March, in Vienna.—Meyerbeer's music to *Struensee* was performed at the second Spiritual Concert, on the 22nd inst.—Vieuxtemps' third and last quartet meeting took place on the 22nd inst., at five o'clock, p.m., in the Musical Union Hall. The programme included Haydn's quartet in E major, Beethoven's sonata in A major (the piano-forte part by Herr Evers) and Mozarts quartet in G minor.—J. Merk, an excellent composer for the violoncello, died a short time since. His place in the Imperial Chapel has been filled up by M. Carl Schlesinger.—Carl Evers, the pianist, leaves Vienna for Prague, where he intends giving concerts. His sister, Katinka, is also at Vienna.

BERLIN.—At the yearly Coronation Festival, His Majesty conferred the Order of the "Red Eagle," fourth class, on Dr. Theodore Kullak, the composer.—*Cologne Gazette.*

NEW YORK.—(*From our own Correspondent.*)—The grand *Bal Paré*, which had been announced by Jullien for the 18th instant, was nearly being abandoned altogether. It was to have been given at Metropolitan Hall; but on the night of the 7th a fearful conflagration reduced this splendid building, and another large building contiguous—Lafarge's Hotel—to a heap of ruins. It is supposed that the fire originated in one of the hotel furnaces, under the orchestra belonging to the concert-room.

Metropolitan Hall (where Jullien has given all his concerts since leaving Castle Garden) was originally entitled Tripler Hall. It was built by a Mr. Tripler, and in 1850, although not quite finished, was publicly inaugurated (on the 14th of October) by Mdme. Anna Bishop and Mr. Bochsa, with a concert, at which only about 1,000 people assembled—although the room was calculated to hold 4,000, comfortably seated. Jenny Lind was to have made her first appearance at Tripler Hall; but, as it was not finished, Mr. Barnum took Castle Garden for the purpose of bringing out his new wonder, the successor of Tom Thumb. The cost of erecting Tripler Hall, without the purchase-money for the ground on which it stood, was reckoned at about 100,000 dollars. The concerts of Catherine Hayes, Alboni, and Sontag were also given in this building. Mr. Lafarge, proprietor of all the ground from Broadway to Mercer-street, purchased the hall of Mr. Tripler, when it was anything but a lucrative speculation. The total loss connected with the destruction of the two buildings is estimated at 494,000 dollars, of which 242,500 were insured at various insurance-offices—150,000 in New York alone. Lafarge House was leased to Messrs. Wright, Laniers, and Co. for 54,000 dollars per annum. It was a new hotel, and one of the finest and most capacious in New York. Hundreds of rooms had already been engaged. Luckily the plate, valued at nearly 20,000 dollars, had not yet been carried into the hotel, which was to have been inaugurated with a grand festival (of eating and drinking).

Jullien, thus frustrated, has made arrangements, however, to give his *Bal Paré*—which, says the *New York Herald*, "is to be attended only by the *bon ton*, and gentlemen who wear neither frock-coats nor boots, all to appear in full dress coats, pump-shoes, white stockings, and cravats made of white satin"—at "Niblo's." Talking of Jullien, I must tell you that, at the close of his last concert in New York, a handsome and elaborately designed silver salver was presented to him by the resident musical artists, whose conjunction with his orchestra added to its efficiency.

The following was the inscription:—

"Presented to M. Jullien, by the New York members of his Band, whose names are annexed, as a token of their high appreciation of his admirable skill and ability as a *chef-d'orchestre*. *New York, January* 1, 1854."

This was preceded by a few remarks, to which Jullien replied in appropriate terms.

Jullien has been giving Handel's *Messiah* at Metropolitan Hall, in conjunction with the New York Sacred Harmonic Society. Nearly 4,000 people were present. Madlle. Pico Vietti, Miss M. S. Brainard (a native), Mr. M. Colburn, and Sig. Badiali were the chief singers. At "Niblo's" they have been performing Meyerbeer's *Prophète*, but in a very imperfect fashion. Poor Jullien has again given offence to the strong national conceit of the Yankees, by declining to produce at his concerts a so-called symphony (in reality a very tiresome and unmeaning *pot-pourri*), entitled *Washington*, the last "movement" of which is the American air of "Hail Columbia." I suspect that it was the *music*, and not exactly the political tendency of this "symphony" of M. Emilius Girac—a contributor to the *Musical World and Times*, who professes himself a pupil of Reicha and Cherubini—to which Jullien objected. The work proposes to illustrate the life of Washington. Had it been called *Horse-radish* it would have been equally suggestive, since it is as *apropos* of horse-radish as of the American liberator. I heard it at a rehearsal, and had a great mind to recommend the author to send it to the Society of British Musicians. On Thursday, Jullien gave us a regular dose of Yankee musical genius. "Symphonies," by Fry and Bristow, were presented (the first movement only of Bristow's); and, as a *bonne bouche*, we had the great *maestro's* own *American Quadrille*. As for Fry, with the *Day in the Country*, *Breaking Heart*, and *Santa Claus*, if none understand them better than myself, he has not much chance of being appreciated. I have no more musical news at present. The fact is, things are rather dull just now.

BOSTON.—(*From a Correspondent*).—Mr. Forrest, the tragedian, is playing at the National Theatre, and Mr. J. R. Anderson, the tragedian, at the Howard Athenæum—the former in *Richelieu*, the latter in *Hamlet*. One is worth the other. If Gustavus Brooke were here, he would make up the trinity of histrionic magnificence. Mr. Davenport (from London), a real Bostonian, is expected in the spring. Of him Mrs. Mowatt, in her *Autobiography*, writes thus:—

"Edward L. Davenport, of Boston, was strongly recommended to Mr. Mowatt by old and leading members of the profession. His high moral character, his unassuming and gentleman-like manners, his wonderful versatility and indisputable talent, caused him to be selected as the person who was to travel with us during my second year on the stage. Upon this selection every succeeding month and year gave us new cause for congratulation. The prominent position he has since won upon the English stage, and the honours he has received from fastidious English audiences, are the just reward of intrinsic but *unostentatious* merit."

Dion Boucicault, having sufficiently lectured New York, is now going to lecture Boston. Meanwhile a local paper, the *Sunday Dispatch*, bids him welcome in the following paragraph:—

"DION BOUCICAULT.—This celebrated lecturer, wit, dramatist, and gentleman, announces a series of lectures, commencing on Tuesday

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next. The author of *London Assurance* connot help being well received in a city so much indebted to him for amusement; and if in his lectures he manages to enlist attention as successfully as he does in his plays, he may count upon being well bestowed and duly honoured while under our *protection*; great word that—but let it go! If energy is anything, "Dion" will take, and no mistake."

*Apropos* of Boucicault, a most singular paper has appeared in the *Boston Saturday Evening Gazette*, under the heading of *Those whom I have known*, by "Cosmopolitan." The writer speaks of Boucicault as of one with whom he must have been intimately associated; and, moreover, brings into his narative other men of London, in a style so peculiarly graphic, that I cannot help thinking your old and brilliant contributor, Charles Rosenberg, must be the real "Cosmopolitan." I have shipped you a *Gazette*, that you may read and be convinced.—Jullien is again here. He commenced a series of six concerts, on the 5th, at Music Hall. The "sleighing time" did not militate against his attractions, and the hall was full. On the 6th he gave his "Shaksperian night," with the same programme which pleased so much at New York. By the way, Jullien is "burnt out" of the "Emperor City." Of course you have heard of the destruction of Metropolitan Hall by fire. The Germania Society are giving their annual series of concerts at Music Hall. The 6th took place last night. The Handel and Haydn Society have just performed the oratorio of *Samson* for the second time, in the same building, and are now preparing *Israel in Egypt;* so that we do not want for good music in Boston. The Germania and Mendelssohn Societies are combining to get up a performance of the oratorio of the *Desert* (Qy. the *Deluge*, ED.).

## DIORAMA OF CONSTANTINOPLE.

THE ever-active and indefatigable Albert Smith, whose mind is a bee in summer seeking for honey to hive up for the public benefit, with the co-operation of the no less active and equally indefatigable Shirley Brooks, has written a new entertainment, which was given for the first time on Monday night at the Egyptian Hall, and in point of interest, if not of stirring events and adventures, promises, at the present moment, to rival even Mont Blanc. The entertainment consists of a moving diorama of Constantinople and its environs, with an explanatory lecture written by the above-named gentlemen and delivered by Mr. Charles Kenney. The diorama is on a large scale, and includes numerous and magnificent views along the Dardanelles and Bosphorus, as far as the entrance to the Black Sea, and many highly interesting pictures of the interior of the Golden City. It is painted by Mr. Allom, by whom the sketches were made on the spot, and reflects the highest credit on his pictorial skill and industry.

The views are too many to particularize. In the first part we were much struck with the French and English fleets riding at anchor in the Dardanelles, and the first approach to Constantinople. The Gardens of the Seraglio and the interior of St. Sophia are splendidly painted; and the views of the Atmeidan, or Hippodrome, and the Turkish *Café* at night, are exceedingly striking and picturesque. As the diorama proceeds, the illustrations become even more real and interesting. The Great Public Baths of Constantinople, the Water-side with the Seven Towers in the distance and the Sultan's State Barge on the water, the Summer Palace of the Sultan, the Mosque of Shah-za-deh Djamasi, and the Gun Factory at Tophana, are all admirable specimens of dioramic art. The last view is one of the finest and most natural we have seen in any moving picture. The concluding picture—a View of a Fire in Constantinople by Moonlight—is painted by Mr. William Beverley, whose name is a guarantee for its excellence.

The diorama is explained in an appropriate and ably written lecture, delivered quietly, sensibly, in a clear voice and with perfect distinctness, by Mr. Charles Kenney. It is, we believe, that gentleman's first essay in public speaking, or, at least, in lecture-giving. We congratulate him on his success.

The new entertainment cannot fail to prove attractive in the highest degree. Independently of its own intrinsic merits, it derives an unusual interest from passing events. Everybody is anxious to learn particulars of the Dardanelles, the Bosphorus, and the Black Sea. He who goes to the Egyptian Hall to see Constantinople will learn, in one night, more from Messrs. Charles Kenney and Allom than if he studied the subject in books for one year.

## THE IMPORTANCE OF POLKAS.

OUR announcement of last week has brought down upon us a terrible letter from the composer of the "Delightful Polka." We print it for two reasons, first, to give the writer an opportunity of making his own views public, next, to protest against the insinuation that the *Musical World*, or any respectable journal, is in the habit of giving favourable reviews in return for subscriptions or advertisements.

The following is the letter—*verbatim et literatim*;

3, *Hartland Terrace Kentish Town Rd.*

SIR—After I gave your collector two of my last Compositions I find in your paper that you dont intend noticing any except work of importance. Now in my opinion a Polka or Waltz &c &c is a work of great importance first to the Publisher, and then to the Composer My Delightful Polka sold 2000 and now is passing through a new Edition wile my Pianoforte fantasias, Studies, Overtures sell very slow.

The reason that I have been Subscriber so many years is that I had a right to send my music to be reviewed and I have paid five Shilling a Quarter for that purpose as I can see the Musical World when ever I like to the American Store—without paying for it.

I have send to all the papers (which I dont subscribe to them) every week several pieces for review and have had them noticed

My Album contains no less than 750 Notices (wich very few belongs to your World) from different papers including Sunday time &c and I only send one copy of each work You will find that I am not the only person that finds fault with your publishers rule as I know several persons who take the World in for the sake of the review. Mr. Novello wished me to subscribe to his Musical Times I send him a note to say that I will be happy to do so, and sent some music at the same time for review the next week I received the music back with the message they did not review Music and consequently I declined having the paper as it was full of Novello's publication and you will be full of Boosey's Dancing music as they are no less of 31 advertisements this week and of course they will reviewed so that there will be no chance for any Composer of Dancing Music to have his work noticed unless he pays for it. All the Publishers of my Music advertised it in those papers wich they think proper, and profitable so that if I want a notice in yours I must advertise against my wish and pay for the notice. I think I ought to do like Mr. Cocks the Publisher did in one of the Weekly paper by send them a letter by saying that if the Review was favourable he would take a ½ of 100 of Copies so that if it is your intention, or the proprietors intention not to give me any notice without advertising the Music and paying for it I shall be compelled to troble you to send me back my last two new pieces wich cost me three shilling and a 11 you have by you nearly six Months which have never been reviewed at all and I only cut out the notice for the Album and see if there is any one that wants a Master wich I never see 12 years I have had your paper. You see Mr. Editor every one for themselves so you cannot blame me for taking this step if proprietors will make such obsurd rules.

Perhaps you will be so kind to send me a line and consider this note a private one. I remain

Dear Sir

Yr Ob. Servant

Monday 23 Jan 1853. CARLO MINASI.

"Every one for *themselves*" is a good maxim. Let Mr. Carlo Minasi adhere to it, but let him not judge others by his own narrow notions. He may rest assured that the province of journalism is not so despicable as he imagines, and that, if he has no other means of courting fame than those suggested

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by his letter, he had best take his five shillings and his polkas, "delightful" or detestable, to another market.

P.S.—We are surprised that the "Delightful Polka" should have sold 2000 and be "passing through a new edition"—or indeed, that it should be allowed to pass under any pretext—but we are not at all surprised that the "Pianoforte fantasias, studies, overtures sell *very slow*," since they are what they sell—if not absolutely a *sell*.

## LUMLEY v. GYE.

### COURT OF QUEEN'S BENCH, WESTMINSTER, JAN. 14.

*(Sittings in Banco before Lord* CAMPBELL *and Justices* COLERIDGE, ERLE, *and* CROMPTON.)

IN this case the court has granted a rule, calling upon the plaintiff in the above action to shew cause why a commission should not issue to the Royal Court of Berlin, or to one of the judges of the said court, to examine witnesses in the kingdom of Prussia on behalf of the defendant. It appeared when the rule was granted that, in the month of June last, a commission had issued to a member of the English bar (Mr. Hayward, Q.C.) to examine Miss Wagner and her father in reference to that lady's engagement with the plaintiff, the breach of which engagement, at the instance of the defendant, had given rise to the action. That commission, however, had proved abortive, in consequence of the refusal of the counsel who appeared for the parties to allow the commission to be executed according to the Prussian forms as prescribed by a Prussian judge who attended to administer the oath to the witnesses, and by the subsequent refusal of Miss Wagner to consent to be examined in any other manner than before a judge of her own country and in her own language. The present rule was granted to remedy the failure which had thus taken place, and it was proposed that the commission should be addressed to a Prussian judge, and that the oath usually taken by the commissioner under such circumstances should be dispensed with. Sir F. Thesiger, Mr. Hoggins, Q.C., and Mr. Huddleston showed cause against the rule. The Attorney-General, Mr. Creasy, and Mr. Willes appeared in support of it.

LORD CAMPBELL said, he was of opinion that upon the defendant's paying the costs of the first commission, a fresh commission should issue to examine witnesses. If the Court had power to issue the commission, it was very desirable that it should do so, for, otherwise, most important evidence would be excluded. There could be no doubt Miss Wagner and her father were most material witnesses, and their evidence might be for ever excluded unless obtained in this manner. The question then was, had the Court the power to issue the commission? He (Lord Campbell) was of opinion that it had the power. It was not intended to send the commission to the Royal Court of Berlin, but to the individuals who constituted that Court. It had been stated on the part of the plaintiff, as an objection to issuing the commission, that the manner in which the witnesses would be examined was different from what it would have been in England, and no doubt that objection was deserving of serious consideration, and ought to be well weighed. He (Lord Campbell) thought, however, that it ought not to prevail, because the Court was not to suppose that, although the witnesses would be examined according to the law of Prussia, the whole return would be contrary to the law of England. If it should appear upon the face of the return that it was so, it would be rejected. But if the objection did not appear upon the face of the document, extrinsic evidence might be produced to show how the examination was conducted, and if the document could be impeached, it would be rejected. If the Court should be mistaken, an opportunity would be afforded for revising its judgment, for it would be competent for the objecting party to tender a bill of exceptions to the reception or rejection of evidence, and the opinion of the House of Lords might be taken on the question. He (Lord Campbell) thought that in the exercise of their discretion the Court would do well to grant the commission. The fact that the witnesses would be examined by the judge was not alone a sufficient objection. It was also said that hearsay and other objectionable evidence might be returned, but if that should be so, the whole might be repudiated, or any particular objectionable evidence might be rejected. Upon the whole, his Lordship said he thought the commission ought to issue, on the defendant paying the costs.

The other judges expressed similar opinions, and the rule was made absolute accordingly.

## DRAMATIC.

HAYMARKET.—On Monday night Miss Cushman made her appearance at this theatre, after an absence from England of five or six years. The play selected was Milman's *Fazio*, Miss Cushman performing Bianca, the character in which she first essayed her talents before a British public, and which, to a great extent, has been identified with her name.

Six years is an epoch in the life of an *artiste*, and few can withstand the changes and vicissitudes that occur during so long a period. Miss Cushman, however, does not seem to have altered in the least since we saw her in London. She still possesses the same power and energy, the same fire, the same intuition, the same realization, and, we may add, the same expressive looks. Her genius is as pre-eminent as ever, her art as evident, her performance as striking. Miss Cushman has talents of the highest order, and has studied deeply and to the purpose. Her acting bears the stamp of the most careful and thoughtful elaboration. Her impulse is great, her perception admirable, her judgment correct. For abstraction, or the power of projecting oneself into a part, and giving vitality and truth to its personification, Miss Cushman yields to no actress we have seen; her portraits, indeed, have been occasionally objected to as being too closely copied after nature. If this be a fault, however, Miss Cushman has no great cause for regret, since she shares it with Macready and Rachel.

Miss Cushman's faults may be summed up in fewer words. Her energy and impulse sometimes lead her to the verge of extravagance; in passionate scenes she not unfrequently wants repose; her action is often redundant, her attitude angular and constrained, her movements abrupt and hurried. But these admitted, she is always real, always natural, and, whether she be dignified or undignified, graceful or the opposite, the spectator is carried away by her force and earnestness.

Miss Cushman's voice, although a little nasal in its quality, like Braham's, is exceedingly agreeable, and capable of being adapted to every variety of passion. Her low subdued tones are singularly expressive, while her pathos is irresistible.

Such is Miss Cushman as she appeared to us on Monday night, in the character of Bianca, in Mr. Milman's play of *Fazio*.

About *Fazio* we are not desirous of entering into lengthened details. It may be termed a play with one character, the author having expended all his pains on Bianca. The hero is a nondescript—a sort of patchwork made up of Don Juan, Jack Sheppard, and George Barnwell. No actor could redeem the part from insignificance. Bianca, however, is drawn with a bold and masterly hand, and, if the character does not lay hold of our sympathies, it never fails to enlist our deep attention. It repels and attracts at the same time; but the attraction predominates. Aldabella is repugnant from first to last, and the other characters are nonentities.

The whole weight of the performance fell on Miss Cushman; and she sustained it, for the most part, with singular power and skill. Some of the scenes were overwhelming. We were disappointed with the commencement, and, up to the end of the second act, failed to recognise the acknowledged great mistress of her art. From that point, however, Miss Cushman gained upon the audience, went on with increasing success through the remaining acts, and, at the termination, elicited a real enthusiasm. The last scene, when Bianca comes on deranged, and the death of the unhappy heroine, could hardly be surpassed in dramatic truth. Miss Cushman elaborates her

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dying scenes with surprising skill. The death of Bianca may be compared with that of Meg Merrilies, in *Guy Mannering*, one of the most remarkable exhibitions of the modern drama. We could point to other scenes of her Bianca, in which perhaps she manifested more consummate art; but we have said enough to show that Miss Cushman is still the grand actress we always considered her; and we welcome her back, with real satisfaction, as one of the greatest ornaments of the English stage.

Miss Cushman played Mrs. Haller in the *Stranger* on Wednesday, and seemed to please the audience even more than she did on Monday. We are of opinion, however, that Bianca is more suited to her daring and vigorous style than the other. Mr. G. Vandenhoff was excellent as the Stranger. We hope ere long to see that gentleman and Miss Cushman in one of Shakspere's tragedies.

*Fazio* was repeated last night.

Mr. Buckstone has at last obtained a trump card. It depends upon himself to play it to advantage. If genius count for anything, Miss Cushman ought to fill the Haymarket treasury.

Strand Theatre.—Mr. W. Allcroft has been very successful in filling his theatre during the holidays. A full house attended on Monday to witness the first representation of *Der Freischütz*. Considering the smallness of the stage, Weber's celebrated opera was remarkably well got up. Miss Rebecca Isaacs made a very prepossessing Agnes, and Miss Fanny Reeves in the character of Anna pleased unanimously. Mr. Glenville and Mr. H. Manley, were Caspar and Rodolph; and the other characters were all creditably performed. The pantomime continues its successful career, Flexmore, as usual, causing roars of laughter. He is the "clown of modern clowns."

Surrey.—Miss Clayton, a provincial actress, has been performing a series of characters here in genteel comedy and domestic drama. This week has witnessed her performance of Juliana in the *Honeymoon* to crowded houses. Miss Clayton is young, with an agreeable person, and a clear although not a powerful voice. Her reading was clever throughout. She has the fault of all provincial actors when they first come to London —a disposition to "o'erstep the modesty of nature," and to injure their best points by exaggeration. When time and a little more London experience shall have cured this defect, Miss Clayton promises to become an important acquisition to the theatre. Mr. Creswick's Duke Aranza and Mr. Shepherd's Rolando are things of established transpontine reputation.

## PROVINCIAL.

Manchester.—(*From our own correspondent.*)—The fifth concert of the Classical Chamber Music Society had been announced for the 5th instant. The great snow-storm was then at its height—and Messrs. Sainton and Piatti—who were engaged, were arrested at Birmingham in consequence. M. Charles Hallé, receiving telegraphic communication to that effect, the concert was postponed to the 19th, when it took place as usual. The following was the programme:—

Part First—Trio (in E), Mozart; Grand Sonata—Pianoforte and violoncello (in G Minor, Op. 5, No. 2), Beethoven.

Part Second—Grand Trio (in E Flat, Op. 70, No. 2), Beethoven; Fantasia—Violin ("Norma"), Molique; Nocturne (in F Sharp, Op. 15), Chopin; Study (in D), Henselt; Caprice (in F Sharp Minor, Op. 5), Mendelssohn, (pianoforte solus.)

Executants—pianoforte, M. Charles Hallé; violin, Herr Molique; violoncello, Signor Piatti.

Mons. Sainton not being able to appear, in consequence of the change of day, Herr Molique took his place. We were glad to find that Hallé had reverted to his original plan of finishing with a selection of solo pieces for himself, in lieu of a long sonata, since by this means the performance was over at a quarter-past ten. Mozart's trio in E made a delightful opening. The second movement, *Andante Grazioso*, given with grace and delicacy, was much applauded. The finale, *rondo allegro*, was also greatly enjoyed. Beethoven's sonata was admirably played by M. Hallé and Signor Piatti. It was not, however, so well appreciated by the audience, to whom it is unfamiliar; nevertheless, it is one of the earliest and least elaborate works of the master. The trio, which began the second part, was perhaps never heard with more effect in Manchester. The playing of all three executants was perfect. Molique's wonderfully clear tone was heard to great advantage in the *allegretto*, the applause after which and the preceding movement was enthusiastic. The *finale* was a display for Hallé, of which he made good use. The whole trio indeed was a treat of a high order. Herr Molique then displayed his masterly execution with great effect in his own *solo*, which consisted of variations on the well-known march in *Norma*—and elicited hearty bursts of applause after the theme and each of the variations in succession. M. Hallé played the solo pieces of Chopin, Henselt, and Mendelssohn in a remarkable manner, and, as is usual with him, from memory. His reading of each was characteristic, without pretence, and his execution as unfailing as it was energetic. Henselt's Study was a striking performance; but this was eclipsed by Mendelssohn's extraordinary *caprice*—a regular *moto perpetuo*, which M. Hallé gave with an unflinching *prestissimo*, thus bringing this delightful concert to a close with *éclat*. Three more concerts will terminate the present series.

Ibid.—Saturday Evening Concerts.—Mozart's 12th Mass drew a large attendance on Saturday last, at the Mechanics' Institution. The solo parts were taken by Mrs. Tomkins, Mrs. Brooke, Messrs. J. H. Price, Thomas, and Smith. The second part was miscellaneous. Mr. Walker presided at the organ.—The Athenæum Saturday Afternoon Concerts were resumed last Saturday. Mozart's *Jupiter Symphony* was played, and the overture to *Semiramide* and *Masaniello*. Herr Grosse performed on the clarionet. The concerts are to be continued weekly.

Liverpool (Jan. 21).—The annual meeting of the proprietors of the Philharmonic-hall was held on Thursday week, at the Cotton Sale Rooms, Hardman Earle, Esq., in the chair. It was announced that the society was in the most prosperous condition. After the usual routine of business, a vote of thanks was passed to Wm. Sudlow, Esq., Hon. Sec., for his services to the society during the past year. With a vote of thanks to the chairman, the meeting separated.—On Wednesday evening week, a lecture on "Congregational Music" was delivered in the Lecture-hall of the Mechanics' Institution, by Mr. H. A. Ewer. Several specimens of ancient sacred music were sung by the members of the Musical Association, accompanied on the organ by Mr. Rogers.

In describing the Public Hall, opened in Clayton-square by Mr. John White, it was stated that the orchestra would shortly be furnished with a large organ. The instrument, which has been built by our townsman, Mr. Jackson, is now all but complete, and is to be formally opened by Dr. Wesley, on the 23rd and 24th instant. Mr. Jackson has introduced several improvements. The stops, instead of being directly in front of the audience, are placed at an angle of forty-five degrees, and within easy distance of the fingers of the player. This contrivance was first applied by Mr. Jackson to the organ lately erected at Whitchurch: it is also to be used in the organ now being constructed for St. George's Hall. The action is as silent as that of a Broadwood piano, and free from metallic connexion. The following is the list of stops, &c.; the organ is a C:—*Great Organ:* 1, open diapason, of 8 feet metal; 2, stopped ditto, 8; 3, claribella, 8; 4, dulciana, 8; 5, principal, 4; 6, flute, 4; 7, fifteenth, 2; 8, sesquialtra, 3 ranks; 9, passaune, 8 feet; 10, clarionet, 8. *Swell Organ:* 1, double diapason, of 16 feet; 2, open ditto, 8; 3, stopped ditto, 8; 4, principal, 4; 5, fifteenth, 2; 6, cornopean, 8; 7, oboe. *Pedal Organ and Copulæ:* Grand open diapason, of 19 feet; swell to great; great to pedals; swell to pedals; super octave pedals.

Manchester.—On Thursday evening week, Handel's *Messiah* was performed in the Temperance-hall, under the auspices of the directors of the Mechanics' Institution. The oratorio was conducted by Mr. Robt. Weston, and the performers numbered about 50. The vocalists were, Miss Whitham, Mrs. Brooke, Mr. Bednal, and Mr. Mellor. The band was under the direction of Mr. C. A. Seymour. Principal trumpet, Mr.

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Ellwood; drums, Mr. Connoly; harmonium, Mr. H. Walker. The hall was crowded.

GLOUCESTER.—Another death has just occurred in this town, which must be recorded in a musical journal. Mr. Needham, the well-known music-seller died, at the age of fifty-six, on Tuesday the 17th inst. He was highly respected, and will be much regretted by his friends and fellow-townsmen. His son, Mr. Joseph Needham, will continue to superintend the business.

BATH.—The "People's Concert" came off on Monday, the 16th inst., and was the most successful of the series. Nearly one thousand persons were present. The German Band was encored in every piece. Mrs. Darby and Mrs. Whittaker acquitted themselves well, and the gentleman amateurs lent good assistance.

FAVERSHAM.—Mr. William Parsons gave a lecture at the Public Rooms of the Literary and Scientific Institution on Monday week, on the works of Thomas Hood. Miss Wilson gave several songs, among them "It was the time of Roses" and "The Song of the Shirt." On Thursday week Mr. Parsons gave a lecture on the works of Thomas Moore. Miss Wilson again assisted him. The company was greater than on Monday. Mr. Parsons has been delivering the same lectures in Folkestone, Sittingbourne, and other parts of Kent.

MILTON.—On Wednesday week the Milton Harmonic Union gave their first concert in the National School Rooms, Milton.

BATH.—The fifth Concert for the People took place last Monday, the 23rd instant. The principal performers were Mrs. A. Whittaker, and Mrs. and Mr. Gibbs, assisted by a number of gentlemen amateurs. The German Band also played on the occasion. The concert was successful, and the room crowded.

WORCESTER.—An amateur concert was given at the Natural History Rooms on Tuesday, the 24th. Not only songs and duets were sung, and solos performed on various instruments, but chorusses and hymns were attempted, which involved more knowledge of the musical art than we are accustomed to find in the upper circles. We cannot particularise. The ladies and gentlemen who sang and played were Miss Chandos Pole, Miss Clifton, Miss Taunton, Miss Pepys, Mrs. Talbot, Mrs. H. Pidcock, Lady Georgiana Lyger, Mr. Wolley, Mr. H. Chandos Pole, Mr. Peel, Colonel Chester, and certain professionals who assisted. Mr. Done conductor, and Mr. J. John accompanied.

SOUTHAMPTON.—The Southampton Choral Society gave their Annual Concert on Tuesday evening last, when selections from *Elijah*, the *Messiah*, the *Creation*, *Israel in Egypt*, and *Judas Maccabæus*, were performed. The vocalists were Miss Stabbach, Messrs. Stanley, Meers, and Ingram. Miss Stabbach produced a great impression in "I know that my Redeemer liveth," and was encored. She was no less successful in "Hear ye, Israel," from *Elijah*, and in "O had I Jubal's lyre," was encored. Messrs. Stanley, Meers, and Ingram were good in their several parts. The concert passed off with spirit, and the attendance was respectable and numerous.

MR. THOMAS WILLIAMS' LECTURES ON VOCAL MUSIC.—On Wednesday evening Mr. Thomas Williams delivered his lecture on the "Modern Ballad Music of England and Germany," at the Camberwell Institute. In the vocal illustrations he was assisted by Misses B. Williams and Julia Bleaden. Mr. Williams conveys to his audience a clear idea of a composer's style, as well as of the general characteristics of a particular school of music. Mr. Williams in his lecture has borne in mind the well-known Horatian maxim, and affords a pleasing variety by alternating "from grave to gay, from lively to severe." The first part of the lecture is devoted to a comparison between the ballads of England and Germany, the juxtaposition of vocal illustrations of each school enabling the audience to appreciate the difference in their character and construction. The second part introduces amusing sketches of German-artist life, interpersed with lively songs incidental to the subjects. Miss B. Williams, who possesses a rich and full-toned mezzo-soprano voice, sang Spohr's "Rose, in thy charms," and Balfe's "Cantineer" with great taste and expression, and made a most favourable impression. Mr. Thomas Williams was warmly applauded for his delivery of "*Non più andrai*," and Miss Julia Bleaden proved successful in several of the light, *ad-captandum* songs of the day. The encores were numerous, and the entertainment throughout proved entirely successful.

## MISS ROSETTA VINNING.

(*To the Editor of the Musical World.*)

SIR,—I am very sorry you should have omitted inserting Miss Lyne's name, in your account of the King's Scholarship at the Royal Academy of Music; but I must certainly correct a mistake "A Student of the Academy" made in a letter to you. Miss Lyne was elected a King's Scholar for two years, and Miss R. Vinning *re-elected* for one year; therefore she is *still* King's Scholar. I need make no comment on Miss Vinning's talents, as they are sufficiently known.

A PROFESSOR OF MUSIC.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

This day.—Mr. Aguilar's Second Soirée, 68, Upper Norton Street. Eight o'clock.

Monday.—London Sacred Harmonic Society, Exeter Hall. Eight o'clock.

Wednesday.—London Wednesday Concerts, Exeter Hall. Half-past seven.


## ADVERTISEMENTS.

MR. AUGUSTUS BRAHAM (the celebrated Tenor) will appear again, at Exeter Hall, on Wednesday next, the 1st of February, being positively engaged by the Directors of the Wednesday Concerts for that evening.

PIANOFORTES.—Notice to the Trade, and others.—MESSRS. RUST & Co. have a dozen very superior Rosewood, Piccolo, and Cottage Pianofortes, being the last of their manufacture on the ordinary principle, they being now solely engaged in the manufacture of their new Patent Tubular Pianoforte. The above are to be sold in one or more lots, on very reasonable terms. Every instrument warranted.—309, Regent-street.

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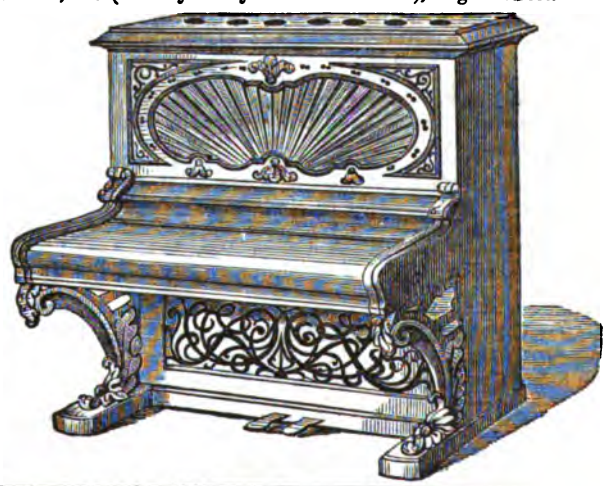

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.


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JULLIEN and Co's MUSICAL PRESENTATION and CIRCULATING LIBRARY combined. Terms of subscription, three guineas per annum. The principal feature which distinguishes this library from all others is, that the subscribers, besides being liberally supplied on loan during the year with all standard and new vocal and pianoforte compositions, are also presented with three guineas' worth of music every year gratis, which may be selected by themselves during the term of subscription. Prospectuses forwarded, free, on application to JULLIEN and Co., 214, Regent-street.

MUSICAL DIRECTORY, REGISTER, & ALMANAC, and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

MADLLE. RITA FAVANTI has returned to town, after a tour of two months through Ireland and Scotland. All letters to be addressed to her residence, 18, Baker-street, Portman-square.

SIX PER CENT. BONUS AND PAYMENT OF INTEREST.—THE CONSERVATIVE LAND SOCIETY.—The shareholders are particularly requested to forward their pass-books without delay to the offices, 33, Norfolk-street, Strand, London, in order that the accounts of the members with the Society may be made up to the end of the first financial year, on the 29th of September last, in pursuance of rule 15. The holders of uncompleted shares are informed that the bonus of six per cent., placed to their credit in the books of the society, will be duly posted in the pass-books. The holders of completed shares not yet exercised who have not received the bonus of three per cent. in addition to the guaranteed three per cent. interest up to the 29th of September last, are requested to apply at the offices, or to the secretary, who will forward the amount and form of receipt. From the 29th of September the interest allowed on completed shares and on payments of a year's subscription and upwards will be five per cent.

CHARLES LEWIS GRUNEISEN, Secretary.

THE ENGLISH GLEE AND MADRIGAL UNION. Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. CARTE, 100, New Bond-street.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are known throughout the Army.—A Register kept of the most experienced Band Masters.

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| La Brise: Mélodie | 2 | 6 |
| Fantaisie on Bellini's Airs | 4 | 0 |
| ***Blumenfest.*** | | |
| Romance, "Luisa Miller" | 2 | 0 |
| Kossuth Indulo: Marche Hongroise | 3 | 0 |
| Carlo Dolce: Nocturne | 2 | 0 |
| Valse des Fées | 2 | 6 |
| ***Li Calzi.*** | | |
| Angeline: Nocturne | 2 | 6 |
| ***Nestand.*** | | |
| Le Jet des Perles; Polka Brillante | 3 | 0 |
| Trois Rêveries | 4 | 0 |
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| Liebesfrühling: 6 Lieder ohne Worte:— | | |
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| 2. Innige Bitte | 1 | 0 |
| 3 Scherz | 1 | 6 |
| 4. Gebet eines Unglücklichen | 1 | 6 |
| 5. Wehmuth | 1 | 6 |
| 6. Maria's Bild | 1 | 6 |
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| La Gazelle: Impromptu | 3 | 0 |
| ***Oury.*** | | |
| Fantaisie Rigoletto | 4 | 0 |

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PERLES D'ÉCUME. Fantaisie Étude for the pianoforte, by Theodore Kullak, of Berlin. Price 4s. Played by Miss Arabella Goddard and Mdlle. Clauss with great success. London, WESSEL & Co., 229, Regent-street.

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MR. CHAS. SALAMAN begs to announce THREE PIANOFORTE SOIREES, which will take place at his residence, 36, Baker-street, Portman-square, on Saturdays, Feb. 18, March 4th, and 18th. Subscription, One Guinea; single tickets, 7s., of Mr. Salaman, and at the principal music establishments.

"JOHN WEIPPERT'S BAND," nightly performs with the greatest success the following New Polkas: "The Ocean Mail," by Charles Coote, Jun.; and "L'Etoile des Salons," by Bosisio; both of which are published (price 2s. each), with Cornet accompaniments, at JOHN WEIPPERT'S QUADRILLE OFFICE, 21, Soho-square.

NEW PHILHARMONIC SOCIETY.—The CONCERTS of this SOCIETY will commence in March next. Subscription to the Series for the reserved seats, £2 2s., received by the Treasurers, Messrs. Cramer, Beale, and Co., 201, Regent-street.—WILLERT BEALE, Secretary.

MR. W. STERNDALE BENNETT respectfully announces that his Annual Series of Performances of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Tuesday evenings, February 7th, 28th, and March 21st. Subscription to the series, one guinea; single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses; and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

EGYPTIAN HALL.—CONSTANTINOPLE is NOW OPEN, every day at half-past Two o'clock, and every evening at Eight. The Lecture is delivered by Mr. Charles Kenney, and has been written by Mr. Albert Smith and Mr. Shirley Brooks. Admission 1s., reserved seats 2s.

ORCHESTRAL UNION.—CONDUCTOR—Mr. MELLON. LEADER—Mr. COOPER. Violins—Messrs. Cooper, Doyle, Watson, Cusins, Watkins, Newsham. Violas—Hill, Webb. Violoncellos—Hatton, Reed. Contrabassi—Howell, F. Pratten. Harp—Mr. Trust. Flutes—Pratten, Rockstro. Oboes—Nicholson, Horton. Clarinets—Maycock, Owen. Bassoons—Larkin, Waetzig. Horns—C. Harper, Rae. Trumpets—T. Harper, Jones. Trombone—Winterbottom. Drums—F. Horton. The Orchestral Union may be engaged for Concerts in London or the provinces, terms to be known on application to the honorary secretary, Mr. Alfred Nicholson, 66, Upper Norton-street, Portland-road.

CLAYTON HALL, CLAYTON SQUARE, LIVERPOOL. This Magnificent Hall, centrally situated, accommodates 1500 persons in pit, boxes, and gallery. The orchestra and platform hold about 200 persons. For concerts, lectures, exhibitions, &c., it is the best public room in Liverpool. For terms apply to the proprietor, Mr. John White, on the premises.

MR. AGUILAR respectfully announces that his TWO REMAINING SOIREES of CLASSICAL and MODERN PIANOFORTE MUSIC will take place at his Residence, No. 68, Upper Norton-street, Portland-road, on Saturdays, January 28th and February 11th. Subscription or Triple Tickets, 21s.; Single Tickets, 10s. 6d. to be had of Mr. Aguilar, and at the principal music publishers.

WEDNESDAY EVENING CONCERTS, EXETER HALL. On Wednesday next, for the Benefit of the Royal Westminster Ophthalmic Hospital, A NIGHT WITH BEETHOVEN AND MOZART. After which Selections from Popular English Composers, Glees, Ballads, Songs, &c.—Vocalists: Mdlle. Rita Favanti (her first appearance in London since her Provincial Tour), Madame Newton Frodsham (late Mrs. Alexander Newton), Miss Grace Alleyne, Madame F. Lablache, Miss Rebecca Isaacs, Miss Fanny Ternan, Mr. Augustus Braham, Mr. Lawler, and Signor F. Lablache. Soloists: Grand Pianoforte, Miss Ellen Day; Harp, Mdlle. Louise Christine; Violoncello, Mr. Horatio Chipp. Unrivalled Band: Conductor, Herr Meyer Lutz; Leader, Mr. Thirlwall; Director of the Music, Mr. Box. Managing Director, Mr. W. Willott.—Admission, 1s., 1s. 6d., 2s. 6d.; and Stalls, 5s. Tickets to be had at the Hall, and at the Royal Westminster Ophthalmic Hospital, King William-street, Strand.

WEDNESDAY EVENING CONCERTS, EXETER HALL.—The Directors have the pleasure to announce that Mdlle. LOUISE CHRISTINE will perform a SOLO on the HARP—"The Minstrel Boy"—on WEDNESDAY NEXT, at the Concert given for the Benefit of the Ophthalmic Hospital. OPINIONS OF THE PRESS.—"Mdlle. Louise Christine performed a harp fantasia with a good deal of dash and brilliancy."—*Morning Advertiser*. "The variations were given with a dashing and brilliant effect, which repeatedly called forth the warmest applause."—*The Era*. "The most interesting feature of the evening was Mdlle. Louise Christine's performance on the harp."—*The Britannia and Conservative Journal*. "Among the most attractive performances of the evening was a harp solo by Mdlle. Louise Christine, which was rapturously applauded."—*Sunday Times*. "Mdlle. Louise Christine executed Parish Alvars' difficult "La Danse des Fees" with remarkable skill and facility."—*Weekly Times*, "The lady has considerable talent, and her execution is facile and certain. The solo was loudly applauded."—*Musical Transcript*. "Mdlle. Louise Christine played with considerable dexterity, and won at the conclusion of her performance an encouraging round of applause."—*Morning Herald*.

LONDON SACRED HARMONIC SOCIETY.—EXETER HALL.—On Monday, January 30th, the Oratorio will be ELIJAH. Conductor, Mr. Surman. Principals: Miss Birch, Miss Wells, Mrs. Lockey, Miss M. Wells, Mr. Lockey, Mr. Perren, Mr. Seymour, Mr. Husk, and Mr. H. Phillips. Leader of the Band, Mr. H. Blagrove. The Orchestra will consist of nearly 800 Performers.—Tickets: Area, 3s.; Reserved Seats, Area or Gallery, 5s.; Central Reserved Seats, 10s. 6d. To be obtained of the principal Musicsellers, and at the only Office of the Society, No. 9, Exeter Hall.

Published by JOHN BOOSEY of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28 Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 5. SATURDAY, FEBRUARY 4, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

A NEW MUSICAL COMPOSITION will be presented to the Subscribers of the MUSICAL WORLD with the last number of each month.

Subscribers residing in the British Colonies, France, Austria, and Prussia, will receive the MUSICAL WORLD regularly by post at the ordinary rate of 20*s*. per annum. The following are appointed agents to receive subscriptions:—Calcutta, BIRKIN, YOUNG, and Co.; Madras, PHARAOH and Co.; Bombay, HOLDER and Co. (late DUNLOP); Sydney, HENRY MARSH and Co.; Melbourne, Port Philip, JOHNSON; Paris, BRANDUS and Co.

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## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from page* 35.)

MOVED by Antigone's appeal (and who could hear unmoved such eloquence as that with which her words are uttered?—each accent softened, yet enforced, each thought idealized, yet having its truth rendered more obvious by the musical accompaniment), the subservient Chorus (whose duty in the drama is, like that of a critic in the arts, to censure everything, and, doing nothing, stand exempt from censure; proving—what need of proof?—how it is easier to judge of others' actions than to act ourselves), relent in their severity against the wanderer and his daughter, and assure them of the monarch's kind reception, when he shall arrive.

A short, but a most exquisite fragment of soft music introduces Ismene, the other daughter of the exiled king. It is a wonderful faculty of art, thus, with a single thought, a thought how transient! to conjure up a whole train of feelings, of loving, gentle, exquisitely feminine, filial duty.

The heartful welcome of her father and her sister cordially received, Ismene hastens to explain the anxious errand that has brought her. Impatient of the regency of Creon, their mother's brother, the sons of Œdipus have risen to assert the royal power in Thebes; but in contention as to which of them should hold it, Eteocles, the younger, has prevailed, and Polynices, exiled, seeks in Argos such support as will empower him to reclaim his rights. Creon, supporting the younger brother's usurpation, comes to seek Œdipus. The Delphic Oracle has told that where his ashes rest that state must prosper, and Creon purposes to lead him back to Thebes, in order to propitiate the fortunes of the cause he serves. Ismene is here to warn her father of Creon's approach. Indignant at the wrongs he has endured, Œdipus curses the state, and curses his sons, who drove him forth a helpless outcast, depending on his daughters' love alone, not only for the sense of sight which he has lost, but for the means of life and for support to his feeble steps. He knows the destiny connected with his death, and he offers to Athens that succour which he denies his native land, claiming alone the present protection of the Coloniate elders and of the awful powers whose precincts they guard. The Chorus describe the ceremonial libations exacted by the virgin goddesses of the sacred grove, and Ismene goes to fulfil the rites necessary to obtain their sanction of the fugitives' presence.

II.

THE music is now resumed. This piece is, still more than the preceding, composed of declamatory dialogue. The dialogue is of even a more agitated and excited character than in the previous scene, and the music is, accordingly, still more broken in its effect; but, proving the utmost mastery in the composer, it is not less regular in its construction.

The first Strophe commences with the Chorus, unwilling to tear open again the wounds of his heart, urging a question upon Œdipus with reluctant courtesy. The deferential tone of the music is here admirably to the purpose, and the gradual ascent of the vocal phrases expresses the interrogative form of speech in so successful a manner as is most rarely attained in noted declamation. This expression is continued in the orchestra for the reply of Œdipus, which answers question by question, demanding what they would ask. They seek to know the nature of his terrible misfortune, and the more definite character of their response, and the keen sympathy which it implies, are rendered in this very poignant passage, in which the interrogative form, difficult indeed to maintain in musical phraseology, is still preserved:—

He claims, by the right of a guest, that they forbear to urge him; but they urge him the more, pressing that, as they honour his wish, he should concede to theirs—which kindly importunity is conveyed in this very beautiful passage:

It must be understood that the several voices of the Chorus enter successively in this, while the orchestra sustains the harmony, the last voices being brought in with the double-basses upon the inverted chord of E flat, which makes the truly exquisite modulation from the key of F, at the end of the second bar. We must notice also the peculiar effect of the transient F sharp, which single note has in it the deepest meaning. Encouragement and hope, hope rather implied than felt, and the respectful sympathy with sorrow are here embodied, and we must feel no less the musical beauty than the poetical expression of the phrase I have quoted.

We are thus brought back to the key of D minor, in which the piece commences, and so the opening subject is resumed for the Antistrophe. This is set to a repetition of the music of the Strophe, with such considerable modifications as are exacted by the declamation and the accentuation of the words. Œdipus answers that he has borne the worst of ills, but calls the gods to

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witness that he has been the unwilling, the unconscious agent of fate. His words are accompanied, a note to a syllable, by the phrases before assigned to the Chorus. The emphatic enunciation thus induced gives great earnestness to his speech, and the deferential reluctancy expressed by the music is quite pertinent to the feeling with which he may be supposed to utter it. The questions of the Chorus are renewed to the same phrases as before most speakingly rendered their interrogatories. Œdipus, by the destruction of the Sphinx, had rendered a signal service to the Thebans, for which they rewarded him with their crown; but they also imposed upon him the marriage with Jocasta, of the guilt of which he was then unconscious. The first passage quoted above, greatly enforced in its effect by some changes in the instrumentation, and by an alteration of the concluding phrase, renders, very powerfully, the appalled expression of the choral exclamation, "Ascendedst thou, as we heard, thy mother's polluted bed?" I must remark, especially, upon the peculiar poignancy with which the last three words are given, rendering this a point of the highest dramatic character. The Chorus extort from Œdipus, anguish-tongued, the admission that his sister-daughters are the offspring of this fatal marriage.

The second Strophe is marked by a change of movement. Becoming more and more excited by his fearful relation, the chorus urge Œdipus still further. His answer, rendered in the English version, "My woes are numberless, around my heart they cling!" is accompanied by a tremolo passage for the violins, the notes of which are sustained with them in unison by the clarionets, while the horns, at a wide interval from the acuter instruments, hold a pedal note. The singular transparency of this instrumentation would make the passage sufficiently prominent; but, the interest of the progressions, the harmony changing with every syllable of the speaker, and the living eloquence with which they endue the words, constitute the true beauty of the idea, of which the orchestral treatment is the colouring. The involuntary shuddering, the sense of cold that shivers through our whole frame when acute grief, or even its recollection, pierces our heart, as with a poisoned dart that spreads its venom, thought-quick, through our nature,—you who have felt this, recognise it with me in the passage now before us; you who have not, cast your loving sympathy upon the world; you have a grief to spare for others, having made no sad experience of your own.

The Antistrophe is again a recapitulation of the music appropriated to the relative portion of the poem. Œdipus is asked if he be not also guilty of his father's murder. His exclamation, "Ah, why *do* ye make the scar again a wound!" is set to the same passage that so beautifully illustrates his former ejaculation of anguish. This is now given, however, in fulfilment of the principles of musical design, in the original key of the piece—whereas, before, it appeared in the key of A minor, the fifth of the original tonic. Œdipus, living again his sufferings in their recital, owns himself the author of his father's death; but declares his moral innocence of the deed—since, having been first attacked and not knowing his assailant to be the king, not knowing the king to be his father, he slew him in self defence. It had been foretold, by the Delphic oracle, that the son of Laius and Jocasta would slay his father and would wed his mother; to avert which terrible destiny, the new-born infant had been conveyed to a strange land. Ignorant of his country and his parentage, Œdipus, the involuntary agent of the Gods, returned to Thebes to accomplish his fate.

It appears that by the arbitrary discretion of the composer, this and the other dialogue scenes are arranged in the form (analagous with that of the Odes) of Strophe and Antistrophe, by means of which, especially, the musical unity is preserved, and coherence of form and regularity of design are maintained, in the setting of passages that would seem to exact a treatment of the most free and fantasial character—such as is employed in those impassioned recitatives, those marvellous masterpieces of dramatic power, of Handel and of Mozart. I have before remarked upon the peculiar pertinency to the subject of this rigid observance of the unities of our art in Mendelssohn's illustration. And, now that we have examined, phrase by phrase, the manner in which this principle is carried out, we are, I think, in a condition to do justice, in our estimation of it, to the admirable ingenuity with which the composer has appropriated the text of the poem to the exigencies of his design, by finding parallelisms of expression in inconsequent passages, the purport of which not only submits to, but is very powerfully heightened and enforced by a repetition or a modification of the same musical phrases, and thus making one idea of Sophocles, metaphorically as it were, to reflect upon and illustrate another. In this way, the reserve with which the Chorus at first urge their inquiries upon Œdipus is shown to influence him, and justifying his own jealousy of his misfortunes, and supporting that respect for his sorrows which showing him that they should be proper to himself, and not common to the world, prompts him to secrete them. Again, the anticipation of the passage in which they, warming in his confidence, growing familiar with his woes, losing the diffidence imposed by his reserve, definitely demand, if the report be true that he consummated the fatal marriage—the anticipation of this passage, when they first press him to reveal the nature of his corroding, acute, mysterious grief—implies that inner foreboding of an unexpressed evil—the darkness of the soul that precedes the thunderbolt—which many a heart has proved and many a poet has acknowledged. Further, the chilling agony that forces from the grief-endowered exile the ejaculation, "My woes are numberless!" runs through his sense anew, intensified into a freezing horror, when the thought that the blood of Laius is upon his hands impels from him another cry of anguish. If to say thus much explains not my meaning, to become more prolix in words can be to add nothing to its clearness. Wherever the suggestion may take root it will yield a goodly flower, believe me. You, whose imagination is not fertile of such niceties, cast it away, sole worth of its worthlessness, and judge better, see deeper for yourselves.

Oh, for the conveniency of a Greek Chorus! We are given to understand that the history of Œdipus is a household tale through all the countries he has traversed; little children are affrighted by it, we may well suppose, as a nurse's legend; the people gossip over it; and the nations shudder at its ominous import; even the senate, the censuring inactivities that compose the Chorus, who do not ill because they do not anything, whose very evil would ennoble them in the scale of humanity by establishing their responsibility,—even the senate, who, it may be, like other senates, are the last to feel what all the world perceives and acknowledges,—even the senate appear to be perfectly well aware of all the circumstances and all the details of the circumstances of the case; and yet, for the benefit of the public—the enlightened Athenian public of the time, and whatever other public succeeding ages may awaken to an interest in the story,—disinterestedly for the sake of all publics, past, present, and to come, the Chorus enter into a severe cross-examination of the agonised hero, to the end that the dramatist may be properly comprehended in his development of the action that is consequent upon this history. Then, by one of those wonderful coincidences that never were natural beyond the sphere of the dramatic art, but which are indigenous to the Adelphi melodrama as to the Greek tragedy, at the precise period—full-stop, complete point, or however your grammarians may denominate it—when Œdipus has said all that he can say to be interesting, and when the cross-examination could proceed no further without being tedious—at that particular instant Theseus arrives, to find the labyrinthine story traced to its termination, the monster of suspense that feeds upon our sensibilities slain; while the Ariadne's clue, the old woman's spell perhaps, that helped to the accomplishment which fortuitously releases the poet's muse from her fetters, is the critical perspicuity of the coloniate senate, who penetratively perceive that for them to admit their knowledge of a notoriety it is necessary for all the world to exclaim against the tardiness of such admission. Forgive me, O classics, that I, ignorant, trespass on your sacred places! That which is time-honored is I know a "favorite corn" with many a more refined, a wiser, and a better man than myself; and I, clumsy, come blundering in the hobnailed shoes of literary unsophistication to tread upon your prejudices and present no panacea for the pang my heaviness imposes; and I the while have, doubtless, crotchets of my own (I am not speaking techni-

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cally), that may be to others' estimation as remote from reason, as much a cobweb investiture of the principles of art, as is the Chorus in the Greek tragedy.

Appended to this second piece of music is a symphony for the entrance of Theseus, which has all the breadth and dignity, the tranquil majesty, the smiling power, that betoken the friendly aspect of the great monarch of a mighty and a peaceful people.

G. A. MACFARREN.

(*To be continued.*)

## HECTOR BERLIOZ.

M. HECTOR BERLIOZ corrects an error which has been circulated in some of the papers relative to himself, in the following letter addressed to the director of the *Revue et Gazette Musicale de Paris*:—

"MY DEAR BRANDUS,—Several of the Paris papers announce my approaching departure for some town in Germany, where, according to them, I have been lately appointed *maître-de-chapelle*. I can easily imagine what a cruel blow my definite absence from France would be to a great many persons, and how difficult a task they would find it to believe and put into circulation so important a piece of news.

"I should, therefore, be extremely delighted were it in my power flatly to contradict it, by saying, with the hero of a celebrated drama—

"'Je te reste, France chérie, rassure toi!'

Respect for truth, however, obliges me to rectify a slight error in the report now current. The fact is, *I am* going to leave France some day or other, in a few years; but the orchestra confided to my direction is not in Germany; and, since everything becomes known, sooner or later, in this diabolical city of Paris, I may as well tell you at once the place of my future residence. I am appointed director-general of the concerts of the Queen of the Ovas in Madagascar. Her Ovaish Majesty's orchestra is composed of very distinguished Malay artists, and a few Malgalchees of the highest talent. They do not, it is true, like white men, and I should, consequently, have had, at first, to suffer a great deal in my new home, had not so many friends in Europe taken such trouble to paint me as black as possible. I hope, therefore, that I shall be thoroughly bronzed against the ill-will of my future comrades when I come among them. Meanwhile, be kind enough to inform your readers that I shall continue to reside in Paris as much as I can, and to go to the theatres as little as I can, although I certainly shall go sometimes, and perform my duty as critic as much as ever—in fact more than ever. I am determined before I go to have my fling in the way of criticisms, since there are no papers in Madagascar.

"Believe me, etc.,

"H. BERLIOZ,

"Librarian of the Conservatoire."

We congratulate Hector Berlioz on his appointment. He will doubtless find some new and curious instruments to add to his already unprecedented scores.

QUARTET CONCERTS, CROSBY HALL.—The second of Mr. Dando's annual series of six, took place on Monday. Miss Helen Taylor was the vocalist, and Mr. William Dorrell was at the pianoforte. We were too late for Haydn's quartet (No. 19), as also for Cimarosa's "Deh parlate." Beethoven's pianoforte trio (No. 2 of Op. 1) was a special feature in the concert, and was finely executed. Spohr's quartet in E minor (No. 45) was also well played. Mendelssohn's magnificent quartet in E flat (his last and one of his most celebrated) had full justice done to it in the performance. Mr. Dorrell played a selection of pianoforte pieces, of which R. Schumann's (No. 4) was the most sentimental, Macfarren's "Welcome" the most sparkling, and Potter's "Etude," from Op. 15, the most difficult and showy. Miss Helen Taylor sang two songs in the second act—Marras' "S'io fossi un angelo," and Molique's "If o'er the boundless sky."

MISS ADELA MERLET was married on Tuesday last to Monsieur A. Carron, of Rouen, France. She will abandon the musical profession.

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

### CHAPTER V.

### 1769–1771.

MOZART had now visited Munich, Vienna, Paris, London, Holland and Switzerland, but never having been in Italy, had seen nothing. At that period, it was absolutely necessary for every composer to make a journey to Italy, while, at the present day, it depends altogether upon his taste and the amount of curiosity he may happen to possess. Then, too, Italy gave the tone in all works of art, and especially in music, to the whole world. It was there this daughter of Heaven was born upon the altars of Christianity, and, under their creative influence, was developed in the twofold character of melody and harmony, as unknown to the old and profane world as, in our times, to all non-Christian nations. For a while the Belgians took the lead, but, in the middle of the sixteenth century, the Italians went beyond them, thanks to Palestrina, from whose works we may date the origin of music, formed to captivate both heart and ear, and which was substituted for the Greek theories and combinations only calculated for reflection and the senses, though often genial and profound. Opera, which also soon afterwards had to thank Italy for its birth and the state of perfection it attained, tended to consolidate the musical superiority of that nation. France and England alone made any pretensions to a national lyric theatre. But what a theatre! in France nothing was to be heard but Lully and Rameau, Rameau and Lully, melancholy psalmody, and insipid cadences executed by grating voices incapable of screeching loud enough for their auditors, whose ears were of horn;† in England nothing more than a few national melodies. The rest of Europe was acquainted with no opera but the Italian. A great number of eminent Italian dramatic composers followed one another, generation after generation, as regularly as ordinary men. Numerous conservatories, fostering talent of every description, supplied the whole world with *maestri* and singers. There it was that the singers destined for the Papal chapel, and so renowned for a pure and masterly execution, unequalled in the world, were educated. Under the dome of St. Peter were preserved the manuscript treasures of the elder masters, which were not shown to any one, at which the uninitiated were forbidden even to look, and which were only performed once a year—in Passion Week.‡

I have already said that the triumphs of Italian operatic composers entirely threw into the shade all that either equalled or surpassed them in merit. The barbarians, who had snatched from Italy the empire of the world, were now beginning to dispute her superiority in music. They had already shewn what they could do, in the persons of Handel, Bach, Gluck, and Haydn. The world, however, had not yet spoken out in favour of men for whom so long a future was in store, but clung to the heroes of the day who at that period were preferred in Europe. Handel's fame was shut in on all sides by the ocean. Sebastian Bach, the most unpopular of all masters of the style he especially preferred,—a style that from its very nature is inaccessible and leaves the great mass of the public unmoved—counted only a very small number of the initiated among his admirers. Europe scarcely knew his name. Gluck, a much greater celebrity

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† The expression of an Italian.

‡ They are now open to public inspection.

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among his contemporaries than Bach, first gained his reputation in France; whither, however, he had not yet transplanted and naturalized the true musical tragedy which he created, and of which he gave the first specimen in Vienna in the year 1768. In fact, such was the opinion held by the critics of the age, that, even in France, where Gluck had some perfectly fanatical disciples, people looked on at the contest between himself and Piccini, without daring to say which of the two would carry off the victory. In both camps was the *Te Deum* performed, and we must not conceal the fact that the most influential votes were given in favour of Piccini! I am, however, of opinion that another and very natural cause had the greatest share in weakening the blow which Gluck's works were destined, sooner or later, to give the old Italian school. *Dilettanti* interest themselves much more for the music than for the drama, and, at all times, have been more capable of criticising the performance than the composition of an opera. Gluck employed German or French singers; and the difference between them and the Italian artists, whose talents often gave weight to the mediocre music of their composers, must have appeared extremely great. At that time, the Italians alone knew how to sing. We must not, therefore, be astounded, that, long before and very long after Gluck, amateurs invariably asserted throughout Europe, that beyond the pale of Italian music there was no salvation.

Joseph Haydn, the predecessor as well as the most famous successor of our hero, might, without doubt, be reckoned the greatest instrumental composer in the world up to the year 1768, the period which our narration has now reached. When, however, we recollect that in Haydn's day instrumental music, in all that regards its loftier signification, was still in its infancy, this is not saying much. We must not overlook the fact that, in Haydn's countless productions, there are two totally different epochs. For the moment, our business is only with the Haydn *before* Mozart, the composer of the first quartets and the first symphonies, which are no longer played, essays, however worthy of admiration in their time, by no means precluding the belief that the symphony would eventually take its place side by side with the opera.

Between this Haydn and the author of the *Creation*, there was, as we see, a great gulf. It was necessary that the way leading from one to the other should traverse the classical period of Mozart.

To conclude: the great composers above mentioned as well as some few other very clever artists, esteemed even at the present day, were scattered throughout Germany, and exercised only a very limited influence, for which they had to thank their genius alone, and which required the more time to develope, since it had to begin by effecting a total change in men's views and a still more decided reform in the art of musical composition. In Italy, on the contrary, the musical world formed a serried phalanx, a compact and homogeneous mass, agreed as to its principles, intolerant, and swamping everything, sending its apostles and missionaries to all quarters of the globe, and causing its doctrines to be promulgated with irresistible superiority and power, inasmuch as it possessed the monopoly of song. From this rapid glance at the position of the musical world about the year 1769, our readers will instantly understand why musicians from all parts of Europe flocked to Italy. They were all certain of being received as by a common mother. She sometimes even preferred foreigners to the most celebrated of her own children, felt pride in their triumphs and affectionately adopted them; but this, naturally, was only when they came to learn and not to teach, and after they had sufficiently profited by their studies to compose in the purest Italian style. Handel and Gluck were among those who had gained their knightly spurs in Italy, and, like all the rest, paid her their first tribute of imitation, the most flattering mark of respect that could be shown her, but which, it is true, she sternly demanded. Woe to the musician who should have endeavoured to maintain barbarous, which meant foreign, doctrines. Like poor Jomelli, he would have been hunted to death with anathemas and hisses. But what honied words, what kindness, what laurels and triumphs, on the other hand, awaited those tractable disciples who remained steady to their musical orthodoxy. What flattering and honourable epithets recompensed the foreigners who had the honour of obtaining letters of naturalization. "Hasse, *il caro Sassone*," "Amadeo Mozart, *il cavaliere filarmonico!*" Was not this honour calculated to outweigh every other consideration in the mind of a musician?

At a subsequent period, our hero gave his adopted mother cause to regret bitterly the affection she had shown him in his childhood, but which, at the moment we refer to, it was his business to gain. Leopold Mozart had long entertained the idea of making a journey to Italy in order to complete his son's education and fix his reputation upon a solid and lasting basis. Father and son returned, therefore, to Salzburg, plunged up to the ears into the study of counterpoint and the Italian language, and, finally, at the expiration of a year spent in retirement — when they thought themselves sufficiently prepared to appear before the supreme court in Bologna, of which Father Martini was president—resolved to set out. This time, Mozart's mother and sister remained behind. Before his departure, Wolfgang was appointed *concertmeister* in the archiepiscopal orchestra, which shows that even then he must have played the violin tolerably well. We shall speak, at some future time, of the salary he received.

We pass over the particulars of their progress during this first journey in Italy, which lasted eighteen months. Were we to reiterate results and manifestations of astonishment, such as we have already described, we should impart to our narrative an amount of monotony for which the details could not compensate. Travelling artists, wherever they go, do pretty much the same things. Visits, invitations, musical evenings, arrangement of concerts, distribution of tickets, acknowledgment of presents, and pocketing of good or bad receipts — these are the axes round which their whole existence revolves in a circle ending at the gates of one city to recommence at those of the next. The only difference consists in the names of places and individuals. The journey of which we are now speaking forms certainly an exception, and is of the highest interest, but simply because the traveller himself was an exception and stood completely alone. This, however, is another reason why we should only mention interesting details and characteristic actions, disclosing facts without precedent or example, peculiar to the history of Mozart, foreign to that of *virtuosi* in general, and opening to view a new and unexplored country.

The Italians are very extravagant in the manifestation of enthusiasm, which, with them, proceeds from the heart. Never before had our hero experienced so genuine a welcome, so unanimous a feeling of good-will, so instant a recognition and such a succession of friends and patrons, coming forward so spontaneously, and appearing to have no other business to transact but his, in every town he visited.

Scarcely had Mozart set foot on Italian ground, when

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he received that acknowledgment of his talent so obstinately denied him in Vienna. The manager of the theatre at Milan immediately ordered him to write an opera for production during the next Carnival. As our *maestro* had still, however, seven or eight months at his disposal, he employed them in visiting the capitals of the peninsula, proceeding first to Bologna, the residence of the most learned contrapuntists, at the head of whom was the famous Father Martini, the musical oracle of his day. At Parma, our travellers made the acquaintance of Signora Agujari or Ajugari, surnamed Bastardella. They had heard of this vocal prodigy, without altogether believing what they heard; the Signora, however, invited them to dinner, and politely seized the opportunity of dispelling their doubts. She sang various airs, several passages of which Wolfgang communicated in a letter to Nannerl. I should not be forgiven were I to withhold this fragment from the curiosity of my readers, and especially of such of my lady readers as sing. I, therefore, give it as it was preserved by Mozart:—

In all probability, such another voice as this, both in the upper and lower registers, never existed in the world. It reached, as we see, a whole octave above the compass of the *soprano*. The notes of this high octave, says Leopold Mozart, were somewhat weaker than the others, but sounded like an organ, soft and beautiful.

The Areopagus which awaited our hero was, like that of Athens, inaccessible to the seductive voice of persuasion. Not the dazzling powers of perfect virtuosoship, the talent of extempore playing, nor the most admirable readiness in reading scores, was sufficient to satisfy these severe judges, whose jurisdiction began where that of the public necessarily ended. Mozart had, therefore, no reason to complain that he was treated like a mere scholar by those who examined him. On the contrary, they seemed to say, "You announce yourself as a prodigy, and we are well aware that you play the pianoforte well, that you extemporise by no means badly, and that you can read music with tolerable quickness. It is even reported that you are about to write an opera for the theatre in Milan. This is a great deal for one of your age, but it only concerns the public, with whom we have nothing to do. As you choose to appear before our tribunal, you must not feel affronted if we require you to justify, by proofs which come within our jurisdiction, your claim to be considered a prodigy." Hereupon an anthem was given him from the antiphonarium, to set for four voices. Mozart accomplished the task in so masterly a manner and in so short a time that he gained the greatest applause from his judges, and made old Father Martini his friend for ever. A few months afterwards, he was unanimously elected a member of the Philharmonic Society.

In Bologna, Wolfgang made the acquaintance of a celebrated singer, the Chevalier Broschi, surnamed Farinelli, from whom he received an invitation, and whose career and history were, in their way, as extraordinary as his talent. As a singer and physician, he cured the insanity of a monarch—Philip V., king of Spain; as a singer and prime minister, he ruled Spain with an amount of wisdom that did him honour: he procured pensions for his calumniators, and portioned the maiden who pretended that he—the poor *soprano!*—had made her a mother! At length, when the wind shifted at court, Farinelli resigned his power with as much calmness as he had manifested moderation while he possessed it, returned with an immense fortune to the land of his birth, and took up his residence in a magnificent villa, which he had built in the vicinity of Bologna. It was he who urged Father Martini to write a history of music, and furnished him with the means, by making him a present of a musical library—the most extensive in Europe. It contained 7000 printed works and 300 manuscripts, which had been collected at Farinelli's own cost.

There is something touching in the meeting of two such persons as Farinelli and Mozart, each the most eminent representative of the art he professed. They came together like the twilight of evening and the rosy hues of dawn, on a mild summer's night; the one scarcely a youth; the other already at the decline of a career of which literature is proud, and in which music, the drama, and even politics claim an honourable share, in the possession of the gifts of fortune, loaded with distinctions of every description, and enjoying the *otium cum dignitate*, which in all respects he amply merited.

(*To be continued.*)

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LINDPAINTNER.—This famous conductor and composer has been re-engaged by Dr. Wylde for the forthcoming concerts of the New Philharmonic Society. Herr Lindpaintner is expected to arrive in London on the 19th of March. In securing the services of this eminent musician the society has displayed a sagacity not unusual to its system of management.

THE ENGLISH OPERA.—We have just been informed that Mr. Case has signed an agreement with Mr. Allcroft for the Lyceum; so that, after all, there is a probability we shall have an English opera this season. Mr. Case takes with him to the Lyceum, as we learn, the entire operatic force he had engaged for Drury Lane. In the meanwhile, he does not forego his right to Drury Lane, but continues to prosecute his claim by legal means. Mr. and Mrs. Sims Reeves will arrive in town next week, when everything will be definitively arranged.

ORIGIN OF THE "LADY OF LYONS."—Mr. Macready had just undertaken the management of Covent Garden, with the design of restoring the English Drama. One evening, the manager said to Bulwer, "Oh! if I could get a play like the *Honeymoon!*" In less than a fortnight from that evening, the *Lady of Lyons* was written, and in Mr. Macready's hands. The play was produced without the name of the author. On the first night of its performance, Bulwer was speaking in the House of Commons, and entered the theatre just in time to see the curtain drop amidst the rapturous applause of the audience.—*Dublin Commercial Journal and Family Herald.*

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## MENDELSSOHN.

(*Continued from No.* 1.)

Ludwig Berger, then, had planted the youthful sapling; Zelter had dug about and fenced it against the adverse wind and storm, which, if they raged against it, seemed only to make the roots strike deeper. But another was wanted, one who, like a head gardener, should protect the tender buds from blight and frost, and present the first fruits of such a tree to the anxious world. In the year 1824, Moscheles was prevailed upon to accept this responsible office. I cannot refrain from paying my humble tribute of praise to one who, to this day, is honoured among the circle of the best and greatest musicians of the time, though such a tribute is comparatively worthless at my hands, when I remember that Felix himself constantly acknowledged his obligations to him. Moscheles has allowed me to quote from his own diary some characteristic remarks on Mondelssohn. "In the autumn of 1824, I gave my first concerts in Berlin. I then became acquainted with Mendelssohn's family, and soon my visits ripened into intimacy. As I called every day at the house, I soon learned to know and love their wonderful boy Felix. At this time, his youthful studies were a safe guarantee of a splendid future. His parents repeatedly asked me to give him lessons on the pianoforte, and, although his earlier master, Ludwig Berger, had agreed to the proposal, I hesitated at first to undertake so serious a charge, and to direct so decided a genius, thinking I might possibly cause him to go astray from a path which his own intuitive power might have pointed out to him as the one he should walk in. But father and mother grew importunate; I gave in, and commenced a course of lessons forthwith. Felix played at that time anything I myself could execute, and mastered, with wonderful rapidity, all such improvements as I could suggest. My concerto in E major, he played from the manuscript almost at first sight; and I remember how admirably he rendered the *Sonata Mélancolique.*" These papers of Moscheles go on to show us an interesting view of the domestic life of the Mendelssohns, whose house was the constant resort of the best musicians of the place. On the 14th of November in the same year, we read of Moscheles, accepting an invitation to a party given in honour of Fanny Mendelssohn's birthday. A symphony by her brother Felix was first given, followed by Mozart's concerto in C minor, and a pianoforte duet, played by the author and his sister. Zelter, and several members of the Royal Chapel choir, were present. Another performance took place on the 28th of the same month, when Mendelssohn's symphony in D major,* his quartet in C minor, and a concerto of Sebastian Bach's, made up the programme. On the 5th of December, the anniversary of Mozart's funeral was solemnized, the Privy Councillor (Geheimrath), Crelle, delivered an oration, and the requiem was afterwards given entirely, Mendelssohn himself accompanying on the pianoforte. On the 12th of December, Felix assisted in his own quartet in F minor, and Moscheles in the now celebrated "Hommage à Handel." On the following day, Moscheles presented him with an "Allegro di bravura," which he played at first sight.

Soon after this month, if I mistake not, Moscheles left for England, but we find him again at Berlin on the 14th of November, 1826. The 19th of this month must be marked as a red letter day in the period of Mendelssohn's career of which we are now treating. For the first time he produced the overture to *A Midsummer Night's Dream* as a duet for the pianoforte. His sister assisted him in the trial of a work which bore the unmistakeable marks of genius, and helped as much as any one composition to give him an enduring name. On the 23rd of November, Moscheles published the first number of his Studies, and, about the same time, a symphony of Mendelssohn's appeared, in which the leading idea was expressed by trumpet accompaniments. This was followed by a capriccio, to which, in a jovial spirit, he gave the name of "Absurdité." We shall offer no apology for details, dry and uninteresting as they may appear to the ordinary reader. The lives of great men are doubly valuable to the world they leave behind them, if their just celebrity, which is patent to all, be not marred by the recollection of moral and domestic duty forgotten and abandoned in the pursuit of fame. The great musician is, after all, scarce worthy the name of artist, if his powers be mainly directed to the achievement of popularity at the expense and sacrifice of a genuine love of his art, which should not yield to the caprice and questionable judgment of would-be critics and connoisseurs. It is that disinterested love of the beautiful and good that actuated Mendelssohn in his short and brilliant career, that elasticity of mind which raised him above prejudices so common to the ordinary run of artists, which claim for their owner so high a place in the ranks of the greatest men of the present day; and the smallest facts connected with such an artist are not to be passed over as unimportant, if they help to form a more complete picture of the man.

It will be seen from the short extracts of Moscheles' diary that the musical world found a genial atmosphere in the house of Mendelssohn's parents. This must have materially aided the progress and activity of Felix, who so often enriched the programme with his own compositions; and it is but fair to add that the influence of Moscheles at this time, his judicious training and encouragement, contributed in no small degree to the elegance and *aplomb* of Felix's playing, which were his peculiar gifts and rewards for early availing himself of Moscheles' tuition. But the master soon changed into the close friend; age and experience of the world were generously devoted to furthering the fame of one hitherto little known, save among a select few in his own country; and it was Moscheles who first introduced Felix to a discerning public, by persuading him to come to London. It has been said with truth that Germany did not acknowledge the greatness of her son, until England had first welcomed him and sounded his praises. I am sure that before this time, he was not recognised as anything extraordinary, either in Hamburgh, where he was born, or in Berlin, the scene of his later triumphs. It is difficult to suggest reasons and excuses for Germany's being so dull of hearing. Beethoven, the intellectual giant, the Michael Angelo of music, was still alive; the author of *Der Freischütz* was in the full blaze of celebrity. Were not these absorbing influences? We only throw it out by way of a suggestion. But this is certain, that Moscheles warmly encouraged his pupil, whose courage never failed him under the cheering auspices of his friend, and Felix never forgot the kind words spoken to him, then an ardent and youthful but comparatively unknown artist. "You were always" (he writes to Moscheles) "my hearty supporter and well wisher,

* The translator makes it "symphony in D *sharp*." Now such a key would not be likely to be used, and in all probability D *dur* (D major) is intended. Of this symphony, however (unless it should be the famous "Reformation Symphony," so ill-advisedly suppressed), we have no information. How interesting would it be to the lovers of Mendelssohn's genius, if the MS. still exists, to see the work in print.—Ed.

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at a time, too, when the *Dii minorum gentium* used to make faces at me." It is almost needless for us to state that Felix was welcomed in England by his friend and master, and we shall find that their introduction to each other at Berlin laid the foundation of a firm friendship honourable to both.

In the earlier years of his manhood, Felix was not so absorbed in the study of his favourite pursuit as to deny himself the pleasures and recreations common to youths of his age and standing. As a lad of seventeen, he was known for his activity; he rode well, and was an excellent swimmer. We are now speaking of him in the year 1827, as a young student in the University of Berlin. Zelter gives amusing stories of Hegel, one of the lecturers of whose instruction Felix availed himself, but whose oddity and peculiar style formed an incessant subject of Mendelssohn's mimicry. In the February of this year, he conducted some of his latest compositions at Stettin; and shortly afterwards the members of the Berlin Academy entrusted him with the direction of Bach's Passion Music. It had originally been one of his studies under Zelter; but even allowing this previous insight into a work of such difficulty, we are not the less astonished at the fact of a young man of twenty conducting successfully this complicated music. The performance seems to have more than answered popular expectation, for it was repeated by general desire shortly afterwards. Moscheles advised the elder Mendelssohn to send his son abroad on the completion of his university studies; and Felix, after his college life in the spring of 1829, became gradually more independent of parental *surveillance*. Before, however, we follow the traveller on his journeys, let us take a brief glance at what has already passed, and we shall find that the number and excellence of his works up to this period amply testify his activity and progress. He had written three quartets, two sonatas, two symphonies, an overture, several operettas (among them *Die Hochzeit des Camacho*, which has been preserved), two volumes of songs, and, to crown all, the noble overtures to *A Midsummer Night's Dream* and *The Calm at Sea and Prosperous Voyage*. These last two works, we are told, were composed within a short time of each other. If it be true that he wrote the latter work, so exquisitely descriptive and powerful of its kind, before he had ever seen the sea, we must allow him a fancy as vivid as that of Schiller, who painted so faithfully the Alpine scenery in his *William Tell*, scenery which had been present only to the keen eye of his imagination.* How intense is the anxiety of the crew at the protracted calm, followed by the joyous welcome of the breeze and safe return of the ship to harbour. We almost feel on board ourselves. To inflict a catalogue of Mendelssohn's other pieces on our readers would be unfair.† They will agree with us already that he worked zealously, and that versatile and productive are not lying epithets when attached to the name of this gifted composer.

(*To be continued.*)

* Walter Scott, who in his *Anne of Geierstein*, and *Quentin Durward* exhibited a fancy no less remarkable in painting scenes that he had never witnessed, might have been cited with equal reason.—Ed.

† We could have easily supported the infliction, and our readers too. It is especially in the minute description of those early compositions of Mendelssohn, every one of which must possess a deep interest for the lovers of music, that we find this biography deficient—although in other respects so engrossing and so much more comprehensive than anything else that has been written about Mendelssohn.—Ed.

Messrs. Wessel and Co. announce that an interesting publication will shortly appear, entitled *Mélodies Gracieuses*—six duettinos for two performers on the pianoforte, composed by J. Baptiste Calkin.

## MR. AGUILAR'S SOIRÉES.

Mr. Aguilar's second performance of classical and modern pianoforte music took place at his residence, on Saturday evening, before a fashionable and appreciating audience. The programme was exceedingly interesting. Mr. Aguilar only played one composition of his own—a *caprice*, (op. 12) which was admirably executed and generally admired. The *Sonata Apassionata* of Beethoven (Op. 57, in F minor), was the great feature of the programme. Mr. Aguilar's execution of this remarkable work was essentially intellectual; he showed that he understood his author, and could convey his own impressions to his audience. The magnificent prelude and fugue in B minor (from the set of "six preludes and fugues") by Mendelssohn, a song without words (No. 1, Book 5), the fanciful and difficult *Presto Scherzando*, in F sharp minor, of the same composer, and two charming pieces by Sterndale Bennett—*Geneviève* and *Rondo Piacevole*—made up the list of solo pieces, all of which were given by Mr. Aguilar in the true style of the authors—although we should have preferred the *Rondo Piacevole* a little faster, as Mr. Bennett, for example, himself plays it.

Mr. Jansa, one of our best and most conscientious resident foreign violinists, assisted Mr. Aguilar in a sonata (Mozart's in B flat, for piano and violin), and played two clever impromptus of his own (*Nocturne* and *Toccata*) with great neatness and dexterity. Miss Messent was the vocalist, and gave equal satisfaction by the manner in which she sang the fine recitative and air of Mozart, "Zeffiretti Lusinghieri" (*Idomeneo*), and a very pleasant serenade by Mr. Alfred Mellon, set to Shelley's beautiful words, "I arise from dreams of thee." We cannot forgive the Director of the Orchestral Union, however, for altering the third verse of the immortal poet. Shelley begins with these lines—

"O, lift me from the grass,"

which Mr. Mellon alters into

"Oh! take my last fond sigh"—

for reasons which we call upon him to state.

Mr. Aguilar himself accompanied Miss Messent and Mr. Jansa on the pianoforte. The concert was both instructive and agreeable.

## WEDNESDAY EVENING CONCERTS.

The last concert was given by the Directors for the benefit of the Royal Westminster Ophthalmic Hospital. It was entitled a "Night with Beethoven and Mozart." The first part was entirely devoted to selections from these two masters: and the second part was of the usual miscellaneous kind. The vocalists were Madame Newton Frodsham, Miss Grace Alleyne, Miss Rebecca Isaacs, Miss Fanny Ternan, and Messrs. Augustus Braham and Lawler, and Signor F. Lablache; the instrumentalists, Miss Ellen Day (piano), Mademoiselle Louise Christine (harp), and Mr. Horatio Chipp (violoncello). Mdlle. Rita Favanti was to have appeared, but was prevented by indisposition. Miss Ellen Day has decided talent, and on Wednesday night pleased her Exeter Hall auditors even more than at her first performance. Mdlle. Louise Christine is a good harpist; and there is a peculiar charm about her playing, which, were it even less mechanically correct, would pass muster with a larger and mixed audience. Mdlle. Christine has already become a favourite with the *habitués* of the Wednesday Evening Concerts. The other artists acquitted themselves with their usual ability.

With a word of strong praise to Mr. Augustus Braham, who sang admirably, we conclude our notice of the benefit concert on Wednesday last, which, in point of attraction, was one of the best of the present season.

Madame Jenny Lind Goldchsmidt has changed her determination. Instead of visiting England this spring, as she intended, she will remain at Dresden, and await the issue of the wars. She is perhaps wise; since, however sweet the voice of the Nightingale, it must needs be drowned in that of the cannon. The spring of 1855, when Europe shall be Cossack or Republican, may afford the enchanting Swede a more peaceable opportunity.

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## TO CORRESPONDENTS.

KING'S SCHOLARSHIPS.—*We have no doubt about the truth of what our correspondent, "A Professor and an old Student," asserts; but we cannot afford room for any more letters on the subject.*

Mr. ANDREW PARK.—*Received, with thanks, and declined with regret.*

ROYAL ITALIAN OPERA.—It is stated that this theatre will open on the 21st of March, and that Alboni and Lablache are engaged.

# THE MUSICAL WORLD.

SATURDAY, FEBRUARY 4TH, 1854.

WHAT kind of a musical season shall we have? The time is ripe for considering the question. Nevertheless, although future events have as yet cast no shadows before, everything is in darkness. The query, as to whether we are to possess two Italian operas this year, is answered by a counter-query, as to whether we are to possess one. Mr. Lumley would appear to be wholly absorbed in actions at law against Mr. Gye—*in re* Johanna Wagner—and Mr. Gye to have nothing else to do than to defend them. And all this for a lady about whom opinions very much differ. The most that is positively known is that Grisi and Mario have once more signed with the director of the Royal Italian Opera. Grisi and Mario are great facts, there is no doubt; but they cannot make an opera of themselves. Of the other artists, except Ronconi, who, we believe, renewed his engagement with Mr. Gye last year, nothing can be stated with certainty. Are we to have Alboni? Are we to have Cruvelli? Alboni asks £80 a night, and gets as much at the Italian Opera in Paris. Cruvelli is imprisoned in the "Grand Opera," and cannot go forth during the London season. There are, therefore, strong reasons why we should be deprived of both these celebrated songstresses, and once more submit to an apology for a *contralto* (a very pretty one, it must be allowed, if the charming *mezzo-soprano*, Nantier Didiée, reappears); and why we should be satisfied with only one purely dramatic *soprano*, in the person of the never unwelcome Grisi. What prevents Mr. Lumley from coming boldly into the field is the law of partnership, one of the greatest and most unjust drawbacks upon every kind of wholesome speculation in this country. Were it not for this, Mr. Lumley could get £100,000 sterling for the asking, and set to work again with the ancient energy. But a man who may be willing to risk from £1,000 to £5,000 is not necessarily inclined to risk £100,000, and perhaps more; and thus, as far as Her Majesty's Theatre is concerned, it is to be feared that another year will pass away without fruits; since it is more than probable that no other than Mr. Lumley can open the doors of that venerable establishment to the public, however so inclined.

If the horizon of Italian opera is gloomy that of English opera is gloomier. But lately, Mr. George Case was to open Drury Lane Theatre, with Clara Novello and Sims Reeves. New operas by Macfarren, Frank Mori, etc., were confidently talked of; and in the spring all was to be sunshine. What is the picture now? Mr. Smith, who gives loaves and fishes to the poor (instead of actors to the public), has repudiated his treaty with Mr. Case; and Mr. Case has brought an action for non-fulfilment thereof, before the time fixed for the fulfilment—a palpable mistake, for how can Mr. Case prove that, when the time comes, Mr. Smith will condescend to shirk his engagement? On the other hand, Mr. Smith, who gives loaves and fishes (instead of actors), rests his hopes upon Mr. Gustavus Vasa Brooke (G. V. B. as he is familiarly advertised by the side of the placards which abuse Douglas Jerrold instead of Horace Mayhew, the real offender)—upon Mr. Gustavus Vasa Brooke, who, emulating the gift of loaves and fishes to the cockney paupers, distributes blankets to the bumpkins in the provinces—blankets to the bumpkins!

Upon G. V. B. the Drury Lane manager rests his hopes; and as, according to the unquestionable authority of *The Field*, Mr. Smith has exhibited a receipt for £4000, one year's rent—a thing unprecedented in the modern annals of the establishment—the honourable committee of Drury Lane, and the shareholders who eagerly clutched a dividend of sixty shillings on the occasion, prefer Mr. Smith to any one else, and, preferring Mr. Smith, must be pleased to prefer Mr. G. V. B. So, while Mr. G. V. B. continues to mouth and rant, in defiance of rhyme, reason, and scanning, to enormously packed houses, there is no chance for English opera at Drury Lane Theatre, unless Mr. Jarrett comes to the rescue, with his German company. Shades of Garrick and of Kean, etc.!

Our concerts on the grand scale afford better hopes. The Philharmonic Society, patronised by the Queen, and directed by Mr. Costa—who has no time for rehearsing *Elijah* at Exeter Hall—is pretty sure to go on as usual in Hanover Square. Among the novelties will doubtless be something from the misty brain of Richard Wagner. The New Philharmonic Society is still alive and undaunted. It brags not, like Dogberry, of its losses; but puts up with them in a spirited manner—"sing-ging" (as Robson would say) to the tune of "A good time coming." This society, which has given the finest orchestral performances ever heard in London, has announced its intention of removing from Exeter Hall to St. Martin's Hall, a resolution which meets with our hearty concurrence. The music-room built by Mr. Hullah is beyond comparison the better of the two—indeed the best in London—and the effect of the New Philharmonic band there can hardly fail to be unprecedented. Lindpaintner is re-engaged, new and comparatively unknown works of interest and importance are to be produced, and there is little doubt that the New Philharmonic Society will maintain its reputation.

Of the Sacred and London Sacred Harmonic Societies, with their Mr. Costa and their Mr. Surman, of the Harmonic Union, with its Benedict, of the Hullah Concerts at St. Martin's Hall, and the Wednesday Evening Concerts at Exeter Hall, we need say nothing more than that they will branch out into the very heart of the season, and mingle harmoniously with the Operas and Philharmonics. The Chamber-Concerts of Sterndale Bennett, Alexander Billet, Lindsay Sloper, etc., will again shortly plunge us into the vortex of sonatas, fugues, and preludes; while the minstrels of the glee and madrigal will cheerfully persist in their four-part monotony. Mr. Ella's Musical Winter Evenings will once more play the *avant-coureur* to the Musical Union, as Prince Menschikoff the Supercilious, to the Czar; and, unless the Quartet Association can, like the Turks, summon an Omar Pasha to their aid—in the form of some great and undaunted artist, to whom the director of the Musical Union, like Austria, would never allow more than a cadetship—MM. Sainton, Cooper, Hill, and Piatti, being, like the Ottoman Porte, unfurnished with the countenance of Prince Albert, must be compelled to look abroad for strength and fortification.

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Of the benefit-concerts we need say nothing. They can say for themselves as much as they will, and enough for their customers. Of the Orchestral Union with Alfred Mellon at its head, we should like to say, as we are led to expect, a great deal; but we have not space at disposal.

To the great foreign *virtuosi* who intend to pay us a visit this season, we should willingly offer homage; but, up to the present moment, we are not acquainted with their names. Of one only are we sure; and that one, Ernst, is too well known and esteemed in this country to need any special recommendation.

What kind of a musical season we shall have, therefore—as may be gathered from what has been said—is at present an enigma which time only can unravel. We trust and hope it may be a good one—even though, in the Black Sea, there be a collision between the fleets of France and England and of Russia, of Freedom and Slavery, of Right and Wrong. Etc., etc.

## NEW PUBLICATIONS.

"Pedal Exercises," for the organ. W. T. Best (Op. 26). "Twenty-four Studies," for the organ (Op. 28). *Ibid.*—R. Cocks and Co.

Mr. Best is one of our first authorities on all that concerns organ playing, and the above elementary publications derive additional interest on that account, independently of their musical merits. In a short preface to the first work, the author alludes to the difficulties connected with the use of the pedal—difficulties which a careful study of the rules, and practice of the exercises by which he has illustrated them, are more than likely to enable the young organist to conquer. The first twelve exercises are for the alternate use of the right and the left foot, both in small and extended intervals, and to be executed by the point of each foot only. They are short, useful, and to the "point." Six lessons follow, for the use of the point and heel of each foot in alternation. These are much more difficult, but not of less importance to the student. The major and minor scales come next, with Mr. Best's own footing; and they are followed by six finishing studies, in which the mixed system of pedalling—"the most perfect," as Mr. Best observes—receives ample illustration. The exercises on the *appoggiatura*, the shake, and the octave, are well worthy attention. The one in which the pedal is phrased throughout (No. 6) may be regarded as a *résumé*, illustrating what the learner is presumed to have mastered in the course of study provided by Mr. Best. It is a spirited and admirable exercise. We should add, that the comments and remarks of the author are quite as pertinent as his musical examples.

The "Twenty-four Studies" may be accepted as a sequel to the Pedal Exercises, although the chief object of the former is "the alternate and combined use" of the various key-boards. To the musician, without reference to the organist, this work will be more interesting than its predecessor, since it gives a fairer insight into Mr. Best's qualifications as a composer. There is much and happy variety in the Studies, which develop a general feeling for harmony, denoting the author to be well read in the works of John Sebastian Bach. Any attempt at describing or criticising these pieces, one by one, would fail to convey an idea of their character and pretensions, and would, moreover, in all respects be superfluous. The name and reputation of Mr. Best should attract, and will doubtless attract, organ-players to the work. We promise that they will not study it without advantage.

"Andante with Variations" for the organ—(Op. 17).—W. T. Best. "Einleitung und Fuge," do. (Op. 22).—*Ibid.* Schott and Co.

In the "Andante with Variations" no one can fail to trace the accomplished musician. There is, nevertheless, a certain vagueness, both in the melody and the harmony of the theme, which leaves the mind unsatisfied; and this is scarcely redeemed by any brilliancy and variety to be detected in the variations.

The *Einleitung und Fuge* (published at Mayence—which explains the German title) is more ambitious than charming, and more attemptive than masterly. Mr. Best decidedly lacks fancy; and it seems equally true that he has not yet attained the profound scholarship indispensable in the construction of fugal movements. The theme of the present fugue (in A minor) begins well, but it breaks off into the old routine, which is not afterwards redeemed by any vast display of ingenuity. There are too many pedal points, on dominant and tonic, in this fugue; and moreover towards the end, a whole passage of nearly twelve bars is given twice, in the same key, and with very slight modifications, which is quite unfugal, if not unfrugal. In spite of this, however, there are enough of interesting points both in the Introduction—we beg pardon, *Einleitung*—and Fugue, to interest the connoisseur, and to authorize us in recommending the composition to the consideration of our more erudite readers.

## FOREIGN.

Paris, 29th January.—Sophie Cruvelli appeared as Valentine on Monday and Friday. Her success goes on increasing, and the receipts have not once descended below the "maximum" of her first appearance. The *Vestale* continues in rehearsal for Cruvelli, but who is to play Licinius has not yet been decided.—Mdme. Tedesco has made her *adieux* in the *Favorite* and the *Prophète*. Roger was Fernand in the one and Jean of Leyden in the other.—Mdlle. Wertheimber, who is engaged at the Académie Impériale de Musique, will make her *début* as Fides in the *Prophète*. She will also perform the principal character in M. Gounod's *Nonne Sanglante*.—At the Opéra-Comique, Mdlle. Lefèbvre, whose indisposition was assigned as the cause of all sorts of postponements, has reappeared as Angèle in the *Domino Noir*.—At the Théâtre Italien, on Tuesday, the *Sonnambula* was played with Mario, Graziani, and Mdme. Frezzolini in the principal characters. The Emperor and Empress were present. Madlle. Emilie de Petrowitz will make her *début* in a few days as Lucrezia Borgia. She has been engaged as *prima donna assoluta* of the serious drama. This young *cantatrice* is the grand-daughter of the celebrated Kara Georges, Hospodar of Servia. After *Lucrezia*, Madlle. de Petrowitz will sing in *Norma*, *Don Giovanni* (Donna Anna), *Semiramide*, and *Otello* (Desdemona).—At the Théâtre Lyrique, Mdme. Marie Cabel made her *rentrée* in the *Bijou Perdu*. A new opera, the music by M. Clapisson, is in rehearsal. Mdme. Cabel will play the principal character.—Hector Berlioz has been engaged to direct a series of grand concerts to be given at Elberfeld, Carlsruhe, and Dresden. He will be at Elberfeld about the end of January, at Carlsruhe the 15th of February, and at Dresden about Easter.—M. Brandt, from London, is here, and has sung at several *réunions*.

Milan.—(*From our own Correspondent.*)—The Carnival commenced inauspiciously at several of the theatres in Italy. At Bergamo, Cremona, Brescia, Turin, Novara, and Pavia, the first operas were complete failures. At the two first-mentioned towns, the theatres were closed until another opera could be got ready, no resource having been provided—a common oversight at the beginning of the season. Even here, at the Scala—"the great Leviathan"—they have been in a fix from the same circumstance, Buzzi's new opera, *Il Convito di Baldassare*, not having realised the expectation which had been formed of it from the merit of his previous opera, *Saul*. The *Convito* was produced with great splendour, and the singers did all they could, particularly Clara Novello. The music of the first and second acts is not very effective, and the remainder is very tame; in fact, it was written in too much haste. Buzzi is engaged upon an opera for Venice, to be produced during the next carnival. *Macbeth* had been in rehearsal, to follow the new opera, when Signora Normanni, *id est*, Miss Bingley, who has been many years in Italy, and who was to have appeared as Lady Macbeth, was disabled at the full rehearsal by a severe cold, and left the poor director in a dilemma. All the prima-donnas had departed to their several engagements during the carnival. One alone remained—a Signora Gariboldi—an old favourite (certainly "no chicken"); but, finding she

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was "the only salmon in the market," she demanded 12,000 francs to sing the part. The director exclaimed, "Troppo! troppo!" but the lady smiled and replied, "Non è basta, Caro! Non è basta!" And so from necessity the terms were agreed to. It has been reserved for Clara Novello, however, to create such a *furore* as has not been known at the Scala for many years, in Verdi's *Rigoletto*. It was a triumph over the well-known prejudice of the Italians against all except Italian singers, and those entirely educated in their own school and their own country.—A promising *soprano*, Signora Orrechia, has just appeared at the Carcano here; also a tenor, Signor Pasi, with a fine voice. His singing in *L'Elisir d'Amore* was highly artistic. Mademoiselle Lotti, who has, perhaps, the finest voice in Italy, is singing at Verona with her usual success. Rumour says she is engaged for London for the forthcoming season.—In ballets there is nothing new. *Il Giuocatore* continues to please whenever played, and Catti's acting in the part of the Gambler is very impressive. He is beyond all doubt the first ballet actor at present in Italy. We have seen few in England to be at all compared with him.—Augusta Maywood, the ballerina, is making a fortune in Italy. She has just appeared at Verona in *Faust*, with great success. Her father, a well-known actor at Drury Lane in the days of Elliston and Kean, travels with her. The daughter is American by birth, but the father, it is easy to perceive, is a "bonnie Scot." His performance of Sir Pertinax, in *The Man of the World*, may still be remembered by some. *Uncle Tom* has been twisted into every shape for representation in Italy, as well as other places—ballets! comedies! and farces!—and all failures! As Sam says to Andy, "Faculties is different in different peoples." But, with due respect for *Uncle Tom*, in my very humble opinion, his "faculty" is not dramatic.—I have looked around me and made inquiries about singers, and the only two that I think pretty certain of success in London, are Lotti and the tenor Pasi, who puts me in mind of Mario very much, sings with great feeling, and acts in an easy unexaggerated manner. In fact, he is the man for the other side of the Alps, where shouting is not considered the perfection of singing.

Vienna.—The last quartet meeting of Vieuxtemps took place on the 24th, in the *salon* of the Musikverein, in presence of a large audience. We gave the programme in our last.—Antonio Rechwalsky has invented a wind instrument of brass and wood, which he designates a B flat bass clarinet. It has four octaves and seventeen keys.

Dresden.—On the 15th ultimo the first representation of Mozart's *Idomeneo* took place. The principal parts were filled by Mesdames Ney, Bunke, and Krebs-Michalesi, and MM. Tichatschek and Mitterwurzer. Mdlle. Ney produced a great effect in the part of Electra.

Bonn.—In the month of March a grand musical festival is to take place here. The town has voted 15,000 francs towards the expenses.

Leipsic.—The newspapers state that Signor Costa, in London, had happily discovered, amongst some old papers, Mozart's additional instrumentation to Handel's *Acis and Galatea*. "*Our Bibliothèque*," says a Leipsic paper, "has for many years possessed the score in the original of Mozart's own writing. M. Schlesinger, of Berlin, has obtained an exact copy."

Frankfort.—The new opera of *Tony* was played for the first time, on the 15th. It is by the royal composer of *Casilda*.

Carlsruhe.—At the Grand Ducal Theatre the opera of *Casilda*, by the Duke of Saxe Coburg, has been performed.

Graz.—Wagner's opera *Der Tannhäuser* has been given here.

Wurtzburg.—Dr. Eisenhofer, director of our *Conservatoire*, has received the "Order of Merit" from the King of Bavaria. Eisenhofer is popular as a composer of four-part-songs. He has formed numerous pupils who have acquired distinction.

Turin.—The *Opinione*, one of the principal journals here, is enthusiastic in the praise of a barytone, Evrard, who is styled "Il Signor Everardi." At Naples he made a *fanatismo* in the part of Assur in Rossini's *Semiramide*, which has become as popular as ever with the public and the court. Mdmes. Stoltz and Fodor were Arsace and Semiramide.

Lyons.—The *Roi des Halles*, of Adolph Adam, has been brought out here with success. Anything Parisian goes down in Lyons.

## DRAMATIC.

Drury Lane.—A large audience assembled, on Monday night, at Drury Lane Theatre, to witness the reappearance of Mr. Gustavus Vasa Brooke, who was announced to perform his "most popular character"—Lucius Junius Brutus, in Howard Payne's tragedy of *Brutus; or, the Fall of Tarquin*. Mr. Brooke's successes at Drury Lane, during his previous engagement, are fresh in the recollection of his admirers. His provincial "triumphs," during a *tournée*, are still more recent. Most of the country journals honoured him with lengthy and elaborate criticisms; municipal authorities paid homage to his talents; and dinners, *fêtes*, and presents were lavished upon him. Nevertheless, Mr Brooke achieved his popularity by other means than by his acting. He distributed money, and gave blankets, to the poor, in the severe weather, and, on several occasions, played gratuitously, on charitable accounts. For this, he is entitled to praise. Whatever his inner motives, Mr. Brooke evinced generosity, and accomplished good.

Mr. E. T. Smith, the present lessee of Drury Lane Theatre, is a bold man. The bills of the performance, on Monday, were headed, "Immense attraction, and novelty never yet surpassed on any stage!" This prodigious attraction and novelty consisted in the reappearance of Mr. G. V. Brooke, as first tragedian, surrounded by, at the best, a very indifferent company—Mr. George Bennett, an old and practised actor, and Miss Fanny Cathcart, a *débutante*, the daughter of Mr. Cathcart, the well-known tragedian, alone redeeming it from utter inefficiency. The lady is young, but full of promise, which we shall hope to see fulfilled. Of the gentleman, we need say nothing; and, indeed, in spite of his Sadler's Wells reputation, we could not heartily say much.

Mr. Brooke received a most flattering welcome, and had plenty of friends in the house to encourage him. We cannot compliment him on the choice of a play for his reappearance. *Brutus* is one of the weakest tragedies ever produced on the stage. Nevertheless, had the last scene been written with the least poetic spirit, it could not have failed to be effective, so striking are the situations. But the language is feeble, and the developement of the action powerless. Edmund Kean, by the force of genius, made the play endurable, and even popular. Since his time, however, it has sunk into merited oblivion. Why Mr. Brooke should have represented it is best known to himself. The impression it produced on Monday night will, we imagine, render its revival on any future occasion unadvisable.

The character of Brutus is both a dramatic and historical mistake. Mr. Howard Payne represents his hero in alternations of reason and insanity, thinking, doubtless, that what was lost in concentration might be gained in contrast. But Brutus is thus deprived of a powerful element of success, and nothing is left to the imagination of the spectator, who knows the secret from the commencement. Had the author shown Brutus insane up to the moment of Lucretia's death, his sudden and opportune restoration to reason would have been a fine point and a great surprise, besides being true to history. But we argue to no purpose; the play is unworthy of criticism. It is odd enough that Edmund Kean should have produced so much effect in it. Robson, it is true, made himself famous in burlesque; and Kean might have done the same in his day.

Of Mr. Gustavus Vasa Brooke there is little to say on the present occasion. Mr. Brooke certainly does not offend as

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much in Brutus, although he exhibits quite as many faults, as in the characters of Shakspere, and yet we prefer hearing him in Shakspere; since we would rather see an imperfect representation of Shakspere than a perfect one of Mr. Howard Payne. Mr. Brooke's performance is on a level with the merits of the play; it is not elevated, it is not refined, nor has it one spark of nature. Mr. Brooke is a mere declaimer. He possesses a strong voice, which can hardly fail to produce effect in certain passages. His appearance is in his favour, and, in action and deportment, he is not devoid of ease. But his powers are limited. He never awakens sympathy, he never touches the heart. Wanting earnestness and intensity, his passion degenerates into rant. He has no *finesse*, nor any of those delicate touches which proclaim the instinct and the sense of genius. In short, he is more a scholar than an actor—and yet he is no scholar. His points are pointless, his vocal intonation unmeaning, his repose monotonous, and his passion "Billingsgate." Worse than all for a melodramatic actor of his class, he wants stamina, and he gets out of breath before he can reach a climax. So that he is not even a good "roarer," like Hicks.

In the higher walks of the drama, Mr. Brooke cannot hope to obtain lasting countenance from the thinking part of the British public. Circumstances may sustain him for a while in a position to which his talents do not entitle him; but when opinion has been sifted, and the gloss of novelty wears away, Mr. Gustavus Vasa Brooke must be satisfied to rest upon his natural level of mediocrity.

The play on Monday night, in many respects, was well put upon the stage. The destruction of Tullia's palace by fire was admirable; and the forum, too, was a well-set scene. But, with deference to the classical acquirements of Mr. E. T. Smith, who rivals Mr. Charles Kean in explanatory placards, we submit that glass windows were unknown to the Romans, and that houses after the fashion of Threadneedle Street (Acts 4 and 5) were strange to Roman architecture. The dresses and appointments, however, were new and appropriate; and Mr. Brooke's suit of armour was worth paying half-price to the gallery to look at.

On Tuesday, Mr. Brooke played Master Walter, in the *Hunchback;* on Thursday in the *Stranger;* and, on Wednesday and Friday (last night), repeated the part of Lucius Junius Brutus.

Marylebone.—During the successful run of the pantomime, Mr. and Mrs. William Wallack have taken the opportunity of reposing, and have only appeared occasionally. On Thursday night *Pizarro* was given. Mrs. William Wallack is an immense favourite at the little theatre in Church-street, and deserves to be so. She is an artist of considerable power and energy, and in parts, like Emilia in *Othello*, has few superiors on the stage, Mr. William Wallack is also much liked. Among the Marylebone company we have pleasure in noticing Mr. Bellair, who performs the juvenile tragedy parts, and, in Shakspere's plays, the characters of Charles Kemble. His Cassio, in *Othello*, displays many good points: his appearance is favourable, and he looks a perfect gentleman on the stage. With a little more study and experience, we have no doubt but that Mr. Bellair will become one of our best metropolitan actors in his own immediate line.

Strand Theatre.—Mr. Allcroft's benefit takes place this evening, when the *Sonnambula* will be given, and an Irish farce, in which Mr. Hodson will appear. Mr. Hodson has been performing a round of Irish characters lately, and seems to afford a great deal of amusement to the visitors to the Strand. Next week the performances will be arranged so as to suit the convenience of the juvenile part of the community. The "Toy Pantomime" will commence the performance, and the opera, etc., will follow: this arrangement will satisfy all parties.

Surrey.—An "original" drama in three acts, entitled *Eustache*, has been produced here. The story is French, of the period of the Empire, and, like everything French, is full of life and incident, although somewhat extravagant. The story is clearly and neatly told. Mr. Creswick is the hero, Eustache, and Mr. Shepherd, Delbois, one of those ruffians of mixed ferocity and humour, who, after having earned their hire and been dismissed, are always returning to disconcert their employer's plans and make jokes on their companions. Miss Clayton looked pretty and acted well, but we suspect that her ability inclines more to the comic than the serious. Mr. Widdicomb made the best of the comic character of a runaway recruit and jealous husband. The piece was very well received by a crowded house. The pantomime does not appear to flag in its attraction.

Woodin's Carpet Bag and Sketch Book.—After an absence of some time, passed in visiting Edinburgh, Dublin, and the principal provincial towns, Mr. Woodin has once again returned to his first patrons, the London public. He opened his second campaign on Thursday evening, at the Regent Gallery, in the Quadrant. The old proverb, "Out of sight out of mind," does not seem applicable in Mr. Woodin's case, for, judging from the closely-packed audience on Thursday, his former admirers have certainly not forgotten him. Several novelties have been introduced into the entertainment. Among them we may mention the opening song, the characters of Professor Fogy and Mr. Bilberry, and some alterations in the *rôle* of the beefeater, as particularly worthy of notice, and particularly successful. The audience were loud in their manifestations of delight during the whole performance, which they frequently interrupted by loud and continued applause. There is no doubt that Mr. Woodin is, at present, an established fact—one of the lions of the metropolis which every one must see; and there is, moreover, no doubt that, great as his popularity is, he certainly deserves it.

## A SAX-PIANOFORTE.

Many questions having been asked about the new style of pianoforte said to have been invented by M. Sax, of Brussels (father of Adolphe Sax of European reputation), we cannot, as we know nothing about it ourselves, do better than lay before our readers a translation of the report of Mons. Fétis to the Class of the Fine Arts in the *Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, on the 8th May, 1851, which originally appeared in the *Moniteur Belge*.

"Gentlemen,—I feel bound to call the attention of this class to an important discovery due to the meditation of a Belgian artist, already known in both hemispheres for his useful exertions in perfecting various instruments. The artist I allude to is Mons. Sax, sen., the head of a family in which the gift of inventing and perfecting appears to be hereditary.

"Ever meditating on the mysteries of acoustics, Mons. Sax has just proved, by a decisive experiment, the existence of a principle as novel as it is important, for the best possible construction of pianos, whether with a view to obtain the greatest volume of sound or to preserve the instrument for the longest possible period.

"Like all men of superior mind and extended views, Mons. Sax generalizes his ideas and follows them up to their first cause. He had long since proved that the powerful quality of the sound emitted from a violin, the sonorous part of which is small in proportion to the whole instrument, is due to the fact that the angle formed by the strings with the surface, by means of the bridge which raises them, is the cause of rendering the surface subject to strong vibrations, which produce the loudness of the sounds. The guitar, on the other hand, proved to him that if chords are stretched parallel to the surface, they are incapable of imparting vibrations to the whole, and that, therefore, only feeble sounds can be obtained from an instrument constructed on this principle. Hence, Mons. Sax came to the conclusion that the sounds emitted from a piano would be much more powerful than at present, if the height of the bridge were properly increased.

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"He did not, however, endeavour to deny the inevitable risk of destroying the sounding-board under the formidable pressure of all the strings—which, in a grand piano, must equal 20,000 kilogrammes, if we take into consideration the great augmentation of the strain produced by the angle of the strings, as it would be necessary for the bridge in the new system to bear the proportion of 4 to 1 compared to the pianos built in the manner now adopted. Thanks to a most happy idea, not only has M. Sax avoided this risk, but, in the most complete manner, resolved a problem which has hitherto been considered as admitting of no solution; he has freed the sounding-board from the strain of the strings, and, consequently, succeeded in giving the instrument the necessary amount of solidity, and introducing improvements without having recourse to the usual method of iron bars. The following is the mode of proceeding, as simple and rational as it is successful, invented by this skilful acoustician. A straight line, drawn from the points of support of the strings to the extremities of the instrument, extends perfectly parallel to the sounding-board in all grand pianos. The points of support of the wires are connected, as we are all aware, with the sleepers. The problem to be resolved was: how to prevent the immense strain of the strings, raised out of the plane in which they were by a considerable elevation of the bridge, from immediately destroying the slender sounding board by which they were supported. The solution sought was: how to do away with this strain and throw it upon the points where the strings are fastened. As soon as the solution was reduced to this simple condition, it was immediately effected by Mons. Sax, who expressed it in the following formula: In order to destroy the pressure of the strings upon the bridge, and of the latter upon the sounding-board, two equal forces must be made to act in opposite directions. If, therefore, a string exerts upon the bridge a certain strain proportioned to its tension and the angle it describes, another, describing an equal angle in the opposite direction, will sustain the bridge in its proper position, and both of them being again conducted to the horizontal plane towards the place where they are struck by the hammer, will exert no strain save at the points where they are made fast. What is true of two strings is also true of all contained in the instrument, if they are divided into two sets, and made to act in different directions.

"Now, this being the case, no sort of pressure is exerted on the sounding-board, and therefore the system of crossbars, adopted in the construction of our present pianos, is not only no longer necessary, but must be immediately got rid of, for the system of crossbars on the sounding-boards of all instruments adopted as a means of solidity, has, up to this moment, been merely an unavoidable calamity, being evidently an obstacle to the elasticity of the board and consequently to the free propagation of the vibrations. This is the reason why, if you place your hand on the sounding-board of a piano, at the instant that a note is struck, you will find that there are certain points of the board which do not vibrate. The vibrations are only partial.

"Another very important result of the isolation in which Mons. Sax places the sounding-board, as far as the action of the strings upon the bridge is concerned, is that the sounding-board will, in future, be free from the contractions produced by the present state of matters, which contractions are of such a kind, that, after the elapse of a certain number of years, we remark that the tone of the best pianos has undergone a very considerable alteration, because, by degrees, the strings which propagate the vibrations have contracted, the sounding-board has become drawn together, and the tone become thin and dry.

"If this were not the case, a piano, instead of deteriorating in a few years, would be improved by time; for the sounding-board of this instrument ought, like that of the violin, to acquire more elasticity by frequent use.

"There are two distinct things in a piano, namely, the volume of sound, contained in the sonorous body of the instrument, and the mechanism. * * * * * This being premised, it is evident that the mechanism, like everything else subjected to friction, must deteriorate by use, but the tone, both in volume and quality, ought to be improved by the elasticity of the sounding-board. It is, therefore, plain, that a fine grand piano, well constructed, would always remain in its primitive state, provided the mechanism were simply renewed; but such is not the case, because the system hitherto pursued must necessarily involve the progressive deterioration of the vibratory qualities of the instrument as well as of those connected with the touch.

"Such, therefore, are the results which Mons. Sax proposed to obtain theoretically. Let us now see what he has actually and practically obtained. He was not a pianoforte-maker, nor had he anything that was necessary for the business. He adopted the most simple method; that was: to apply his system to a little old upright piano, by Lichtenthal, an instrument with an abrupt low tone, mechanism completely worn out, and furnished with hammers that were too short and which shook about without exactitude or the slightest firmness; and lastly, with a keyboard made up of keys in a continual state of oscillation, and chattering under the touch. It was with this instrument that the artist determined to realise his plans. Having removed the old sounding-board, he supplied its place with another, only half as thick as those generally in use. He used no kinds of bars in it. He then fixed his bridge on the principles which I have already explained, stretched his strings, and re-adjusted, as well as he could, Lichtenthal's old mechanism. One of the clever sons of this man of genius then sat down to play upon this piano, constructed at such a small outlay. Immediately he did so, the persons who were passing in the street, stood still and endeavoured to discover where the grand orchestra was which they heard.

"Several artists hastened to try the new instrument themselves, and were struck with admiration. What especially astonished them was the great distance to which the vigorous and pure sounds were carried, and the powers of the bass notes, in a little upright piano of the smallest dimensions. These results were obtained at once without any experiments or alterations, and with that certainty which a great principle inspires in the heart of every man of superior intelligence.

"The principle of Mons. Sax was complete, and its various results are the natural consequences of the principle. By the simple observation of the fact: that the wires parallel to the plane of the sounding-board impart to the latter merely weak vibratory oscillations, and that energetic vibrations can only be produced by strings that form with the sounding-board a more or less acute angle, Mons. Sax has discovered the secret of obtaining the greatest possible amount of sonority. Thanks to the no less luminous notion of maintaining the equilibrium of two forces between two points of support, he has relieved the sounding-board of the weight of the wires, so that, if the board could be withdrawn, the bridge would still remain suspended, and still support its burden. Being perfectly free and lightened of the superincumbent weight, the sounding-board is freed also from the system of crossbars which checked its vibrations, and the latter become so strong that if the hand is placed upon any part of the surface it can feel them most plainly, whatever the note struck. From the circumstance of its elasticity having full play, the sounding-board can no longer warp or become deteriorated. On the contrary, its vibratory powers must continue gradually to improve, and from this it follows, as a necessary consequence, that pianos will no more wear out so rapidly, but that age will only tend to augment the volume and purity of their tone.

"Moved by these considerations, of great interest to art and trade, I have the honour to propose that this class give Mons. Sax its support with the Government, in order that some national recompense should be awarded him for his various admirable labours, and especially for the inventions of which I have just given an analysis. It is very important that this discovery should be public property, for if the Belgian manufacturers applied it to the construction either of grand or upright pianos, they could advantageously enter into competition with the best French and German makers. The recompense awarded to Mons. Sax might be joined with the proviso that he should give up to the Belgian makers the rights he enjoys in virtue of his patent."

If Sax can make Belgium a pianoforte manufacturing country, so much the better. We shall be glad to verify M. Fétis' report by trial.

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RÉUNION DES ARTS.—The *soirée* on Wednesday evening was well attended, and the musical performances not devoid of interest. The concert opened with Thalberg's trio in A major (Op. 69), for pianoforte, violin, and violoncello. The trio was interesting, being performed on this occasion for the first time. It was further interesting as being Thalberg's, and especially brilliant in the pianoforte part. It was well executed by Messrs. Kiallmark, Ries, and Paque. The other instrumental feature of the first part was the pianoforte solo of Mademoiselle Madeleine Graever, which was received with marked favour. Mademoiselle Graever has a light touch, and executes with great neatness and finish. She also displays considerable taste and feeling. The only instrumental piece in the second part was a solo on the violin by Herr Ries. He played Vieuxtemps' fantasia on *I Lombardi*. The vocal music was assigned to Mademoiselle Cesarini, Madame Ferrari, and Messrs. Burdini and Ferrari. Mademoiselle Cesarini joined Signor Burdini in Donizetti's duet, "Ah, se potessi," and sang the aria, "Benigno il cielo." In both she gave evidence of no ordinary talent. In the duet she was well assisted by Signor Burdini. Madame Ferrari introduced Adam's Tyrolienne, "Le Retour à la Montagne," which she sang with much point. Mr. Grattan Cooke played the oboe obbligato. Signor and Madame Ferrari gave Balfe's duet, "O'er Shepherd's Pipe." The attendance was good. The next *soirée* is announced for Wednesday, February 15th.

LONDON SACRED HARMONIC SOCIETY.—Mendelssohn's *Elijah* was performed by this society, on Monday night, under the direction of Mr. Surman. The principal singers were the Misses Birch, M. Wells, Mrs. Lockey, and Messrs. Lockey, H. Phillips, G. Perren, Seymour, Mattacks, and J. B. Husks. Exeter Hall was crowded.

## PROVINCIAL.

BATH.—MR. SIMMS'S CONCERTS.—On Saturday, Mr. Henry Simms gave two concerts at the Rooms, at which Madame Amedei and Miss Arabella Goddard made their first appearance in Bath; M. Sainton, Madame and Mr. Weiss, and Mr. Land, completed the "troop." Madame Amedei sustained the expectations which had been formed of her here. We admired her especially in Meyerbeer's aria, "Ah, mon fils," into which she threw a pathos which proved her capable of high achievements in the vocal art. From the favourable criticisms which the metropolitan press had universally awarded to Miss Arabella Goddard, we were prepared for the brilliant display which she made on Saturday. She was enthusiastically received by an audience capable of forming a correct judgment of her capabilities, and their decision was highly flattering. The applause was hearty and unanimous. Her mastery over the mechanism of the instrument is perfect, whilst the mind which guides and regulates every passage gives to the lady's performance a charm which takes it out of the everyday catalogue of pianoforte playing, and invests it with a peculiar grace such as cannot fail to delight all who hear her. M. Sainton's fantasia on *Lucrezia Borgia* was a complete triumph over difficulties, and left every one astonished at the dexterity of the executant. Nor must we omit to mention as a most delightful and classical performance, Beethoven's grand duet for violin and pianoforte, rendered by Miss Goddard and M. Sainton with such breath of conception, such exquisite appreciation of the author's meaning. Mr. and Madame Weiss sung several pieces with applause; and Mr. Land conducted with his usual ability. The programme of the Evening Concert—which was fashionably attended—began with a brilliant duet of Thalberg and De Beriot, played by Miss Arabella Goddard and M. Sainton. Mad. Amedei sang an aria from *Semiramide*, which was delightedly and generally acknowledged; and Mad. Weiss sustained a prominent position in the concert. The various pieces which were to constitute the tests by which Miss Goddard's mastery of the pianoforte might be judged, were admirably chosen, and their beauties elicited, and their difficulties surmounted, with triumphant effect. Mr. Weiss was again in great favour with the audience. This gentleman wins no applause that is not a genuine response to the claims of natural endowments and artistic culture. M. Sainton's fantasia on the violin—the theme, "The Standard Bearer"—was played with an ease and grace which lent it an additional charm.—*Bath and Cheltenham Gazette.*

LEICESTER.—(*From our own correspondent.*)—The performance of *The Messiah* on Wednesday evening at the Concerts for the People was attended by an audience numbering nearly 1300. The principal vocalists were Miss Poole, Miss Lascelles, Mrs. Oldershaw, and Mr. Frank Bodda; Mr. Gill conducted the oratorio, which went throughout with precision and effect. These concerts have promoted a taste for music in this town which did not before exist, and Mr. Nicholson well merits the patronage bestowed upon his exertions

DEVONPORT.—The concert at the Mechanics' Institute, on Wednesday, presented a combination of talent rarely met with out of the metropolis. Messrs. King and Radford were the *entrepreneurs*. Notwithstanding the unfavourable state of the weather on Wednesday night, the hall of the Institute was filled in every part. The performers who appeared on Wednesday were nearly all strangers here, so that, in addition to the musical ability, there was the charm of novelty. The concert was calculated to please the most fastidious. Whether we regard the brilliant execution and the resonant touch of Miss Arabella Goddard—the sweet warbling of Madame Amedei—the masterly execution of M. Sainton, or the talents of Mr. and Mrs. Weiss, there was scope for the gratification of all. The solos afforded the highest satisfaction and several were *encored*. The president, Edward St. Aubyn, Esq., expressed himself highly gratified.

GLASGOW.—The first of the winter series of Subscription Concerts took place in the City Hall, under the direction of Mr. Julian Adams. The attendance was scanty, owing to the inclemency of the night. Mr. Julian Adams was warmly greeted on his appearance in the orchestra. The band is not quite equal to those of former seasons; it comprises, however, the names of several artists of metropolitan eminence. The vocal portions were intrusted to Miss Louisa Pyne and Mr. W. Harrison. The lady laboured under a severe attack of cold, and gave some ballads—in lieu of the operatic *morceaux*, for which she had been announced. The second concert drew a more numerous attendance. Mdlle Rita Favanti, the "star" of the evening, was greeted with enthusiasm. She sang, among other things, "Casta Diva," from *Norma*, and "Non più mesta," from *Cenerentola*. The last was encored, and she was recalled after both. The next feature of the evening was a fine performance of Mons. Prospère on the ophicleide. Mr. Wallace played a solo on the cornet-à-pistons. The overture to *Fra Diavalo* and the andante from Haydn's *Surprise* symphony were well played.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

TUESDAY.—Hanover Square Rooms. W. S. Bennett's first performance of Classical Pianoforte music. Half-past Eight.

WEDNESDAY.—London Wednesday Concerts, Exeter Hall. Half-past Seven.

THURSDAY.—Exeter Hall Sacred Harmonic Society—Elijah. Half-past Seven.

SATURDAY.—Mr. Aguilar's Third and last Soirée, 68, Upper Norton Street. Eight o'clock.


## ADVERTISEMENTS.

PIANOFORTES.—Notice to the Trade, and others.—MESSRS. RUST & Co. have a dozen very superior Rosewood, Piccolo, and Cottage Pianofortes, being the last of their manufacture on the ordinary principle, they being now solely engaged in the manufacture of their new Patent Tubular Pianoforte. The above are to be sold in one or more lots, on very reasonable terms. Every instrument warranted.—309, Regent-street.

THE ENGLISH GLEE AND MADRIGAL UNION. Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. CARTE, 100, New Bond-street.

THREE NEW ENGLISH SONGS, by HENRY SMART.—The River's Voice, 2s. Hateful Spring, 2s. Farewell, my love, 2s. London: R. Mills, 140, New Bond-street.


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RÜST'S NEWLY-INVENTED PATENT TUBULAR PIANOFORTE.—By the Queen's Royal Letters Patent.—The newly invented PATENT TUBULAR PIANOFORTES (piccolos and cottages), equal in touch and volume of tone to horizontal grands, and unequalled in elegance of design and quality of tone, the latter being a new and distinct feature produced solely by Mr. Rüst's new invention. To be seen and heard daily at Rüst & Co's, patentees and sole manufacturers, 309 (the Royal Polytechnic Institution), Regent-street.

MUSICAL DIRECTORY, REGISTER, & ALMANAC, and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

TEAS and COFFEES at MERCHANTS' PRICES.—Strong Congou Tea, at 3s. and 3s. 2d. per lb. The strong Congou Tea, at 3s. 4d. per lb. The prime Souchong Tea, at 3s. 6d., 3s. 8d., and 4s. Assam Pekoe Souchong, at 4s. 4d.; exceedingly strong tea. The prime Gunpowder Tea, at 4s., 4s. 8d., and 5s. The best Pearl Gunpowder, at 5s. 4d. All who purchase at these prices will save money. Prime Coffee, at 1s. and 1s. 2d. per lb. The best Mocha, 1s. 4d. per lb. Teas, coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and teas, coffees, and spices, sent carriage free to any part of England, if to the value of 40s., or upwards, by PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, containing all the advantages of the London Markets, for Teas, Coffees, and Colonial produce, sent post free, on application.

ELEGANT PERSONAL REQUISITES.—ROWLANDS' MACASSAR OIL, for creating and sustaining a luxuriant head of hair and imparting a transcendent lustre; ROWLANDS' KALYDOR, for rendering the skin soft, fair, and blooming, and eradicating cutaneous eruptions; ROWLANDS' ODONTO OR PEARL DENTIPRICE, for imparting a pearl-like whiteness to the teeth; and ROWLANDS' AQUA D'ORO, a fragrant and spirituous Perfume, an essential accompaniment to places of public amusement and crowded assemblies. The Patronage of Royalty throughout Europe, and the high appreciation by rank and fashion, with the well-known infallible efficacy of these articles, give them a celebrity unparalleled. BEWARE OF SPURIOUS IMITATIONS.—The only GENUINE of each bears the name of "ROWLANDS'" preceding that of the Article on the Wrapper or Label. Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

PATENT HARMONIUM,—CRAMER, BEALE, & CO. have entered into an agreement with M. ALEXANDRE, the patentee, for the sale of these Instruments, upon which Madame Dreyfus performed with such effect at the concerts of Grisi and Mario, during their farewell tour. The price varies from 10 to 55 Guineas. 201, Regent-street, and 67, Conduit-street; and 167, North-street, Brighton.

NOTICE OF DIVIDEND.—BANK OF DEPOSIT, 7, St. Martin's-place, Trafalgar-square, London.—Established A.D. 1844.—The warrants for the half-yearly interest, at the rate of five per cent. per annum, on the Investment Stock of this Association, to the 31st of December, are ready for delivery, and payable daily between the hours of eleven and three o'clock. Parties residing at a distance will, on application, have the warrants and proper receipts forwarded for signature; the amount will be paid on presentation at the head offices in London, through country bankers, or in any other way, to suit the convenience of depositors; so that the dividends may in all cases be received without difficulty or delay.—PETER MORRISON, Managing Director.—Parties desirous of investing money are requested to examine the plan of this institution.—Prospectuses free on application.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

CLAYTON HALL, CLAYTON SQUARE, LIVERPOOL. This Magnificent Hall, centrally situated, accommodates 1500 persons in pit, boxes, and gallery. The orchestra and platform hold about 200 persons. For concerts, lectures, exhibitions, &c., it is the best public room in Liverpool. For terms apply to the proprietor, Mr. John White, on the premises.

MAURICE VAN GELDER, Solo Violoncellist at the Court of Netherlands, begs to inform the public that he will arrive in London on the 9th inst. for the season.—All letters to be addressed to Cramer & Co., 201, Regent-street, for terms and engagements.—Paris, February 1st, 1854.

LOGIER'S celebrated PIANOFORTE METHOD.—The 50th thousand, a new edition, price 8s.; Logier's System of the Theory of Music, in one vol., price 21s.; Lemoine's Method for the Piano, one vol., price 21s. Boosey and Sons, 28, Holles-street, publishers of all Logier's and Green's works.

MADAME AMEDEI.—ANGEL FORMS SHALL GUARD THEE.—LAND'S New Song, sung by this distinguished Vocalist, is published by CRAMER, BEALE, & Co., 201, Regent-street, London.—Price 2s.

THE PIANIST'S PRACTICAL GUIDE to theoretical knowledge and manual execution; by F. Weber, Organist, Royal German Chapel, St. James's Palace, 10s. 6d. Cramer, Beale and Co.; Wessel; Addison; Boosey and Sons; Novello; Ewer; D'Almaine. F. Weber's Andante grazioso, 3s.; Andante maestoso, 2s. 6d.; Andante con Variazioni, 4s. Cramer, Beale and Co; Ewer and Co.

GRANDE POLKA DE CONCERT by EDOUARD de PARIS.—Just published, price 2s. London: Cramer, Beale and Co., of all music sellers, and of the Author, Brighton.

PERLES D'ÉCUME. Fantaisie Etude for the pianoforte, by Theodore Kullak, of Berlin. Price 4s. Played by Miss Arabella Goddard and Mdlle. Clauss with great success. London, WESSEL & Co., 229, Regent-street.

BRINLEY RICHARDS's "RULE BRITANNIA," with variations for the pianoforte, price 4s., performed by Miss Arabella Goddard at the Réunion des Arts; also Brinley Richards' Caprice, Op. 5, 3s.; and Le Soir, Notturno, 3s. WESSEL & Co., 229, Regent-street.

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MUSICAL TIMES, published on the 1st and 15th of each month.—The number for February contains an article by Leigh Hunt, an account of Mozart's Requiem, brief chronicle of musical events of the last month, and three pages of music—"A little Song of Thankfulness," composed by John Parry. Price 1½d., or 2½d. stamped.—NOVELLO, London and New York.

NEW COMPOSITIONS, by T. M. MUDIE. Six Musical Bagatelles, intended as a series of improving lessons of moderate difficulty, for the pianoforte. No. 1, dedicated to Miss Fanny Lucas. No. 2, Rondino, dedicated to Miss Mary C. Pye. No. 3, Bagatelle, dedicated to Miss Clara Louisa Latter. Nos. 4, 5, and 6, in the Press. Also NOCTURNE for the pianoforte, dedicated to Miss Emily Catherine Potter. Published in London, by R. MILLS, 140, New Bond-street, and by Wood & Co., Edinburgh, Glasgow, and Aberdeen, where all Mr. Mudie's published Compositions may be had.

BORDOGNI'S SOLFEGGI.—Five Sets of these celebrated Solfeggi are now published; viz., Twenty-four new easy Vocalises for all voices, 12s.; Twelve for Contralto, 12s.; Twelve for Baritone, 12s.; Twelve for Mezzo Soprano, 15s.; Thirty-six for Soprano or Tenor, in 3 books, price 10s. each. Boosey and Sons, 28, Holles-street, London.

ROMBERG'S VIOLONCELLO SCHOOL, the greatest modern work for this instrument. A second edition, with portrait and plates, is published, price 30s., by Boosey and Sons, 28, Holles-street, London.

NEW PORTRAITS of HANDEL, MOZART, BEETHOVEN, and MENDELSSOHN.—Price 6s. each, on fine boards; size, 25-in. by 20-in. Boosey and Sons' new and beautiful portraits of these great masters, are the most truthful and best executed likenesses that have appeared. 28, Holles-street, London.

MARSCHAN'S ELEMENTARY INSTRUCTIONS in Music, price 2s. 6d., is a novel and complete method for the Pianoforte, with the addition of all the Scales in both modes. Boosey and Sons, 28, Holles-street, London.

GREEN'S LITTLE SONGS for LITTLE SINGERS.—Just published, in one handsome volume, with 11 Illustrations, half-bound, gilt edges, price 10s., this celebrated SELECTION of JUVENILE SONGS, by the most esteemed authors and composers. Also, just published, price 12s., half-bound, gilt edges, Green's Nursery Songs and Duets, containing 29 songs and 15 duets, adapted expressly for very young singers and performers. Boosey and Sons, 28, Holles-street, London.

NEW FLUTE, VIOLIN, and CORNET SOLOS.—Boosey's Violin Journal, 12s.; Boosey's Cornet Journal, 15s.; Boosey's Flute Journal, 12s.; are the best modern works for these instruments, and contain each above 250 popular Operas, Dances and Songs, admirably selected and arranged. Boosey and Sons, 28, Holles-street, London.

FLUTE and PIANO.—Boosey's New Repertoire, by Clinton and Forde, contains selections from Rigoletto, Ernani, Capuleti, Linda, Sonnambula, &c., for Flute and Piano. Numbers are now ready, from 2s. to 4s. each. 28, Holles-street, London.

RIGOLETTO.—The Favourite Airs from Verdi's celebrated Opera, for Pianoforte, by Rudolph Nordmann, in 2 books, price 5s. each solo, and 6s. each duets. Boosey and Sons, 28, Holles-street.

RIGOLETTO.—Pianoforte Arrangements from this celebrated Opera. Grand Fantaisie, by Charles Voss, 4s. Fantaisie Brillante, by Oesten, 3s. Mario's famous Barcarolle, by Nordmann, 3s. (as a duet, 4s.) Rigoletto Galop, by Nordmann, 3s. (as a duet, 4s.) Boosey and Sons, 28, Holles-street.

RIGOLETTO.—Arrangements for various Instruments.—The favourite Airs for Flute and Piano, by Clinton, 2 books, 4s. each. Mario's Barcarolle for Harp, by Chatterton, 3s. A grand selection for Military Band, price 15s. Rigoletto Quadrille and Valse for Full Orchestra, 5s. each. Arrangements for Violin, Cornet, and Concertina (with Pianoforte) are nearly ready. Boosey and Sons, 28, Holles-street.

LOGIER'S SYSTEM of the SCIENCE of MUSIC, Harmony, and Practical Composition.—A new edition of this celebrated work is just published, in one vol., bds., price 21s. Also the 19th edition of Logier's First Companion to the Chiroplast, an Instruction Book for the Pianoforte, 8s.; and the 12th edition of the First Sequel to the Companion, price 6s. Boosey and Sons, 28, Holles-street, London.

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LEMOINE'S PIANOFORTE METHOD, in English and French, 21s.; Ravina's 25 Studies, 12s; Ravina's 12 Studies, 12s.; Marschan's Hand-Book, 10s. 6d.; Logier's Pianoforte Method, 8s. Boosey and Sons, 28, Holles-street, London.

MARSCHAN'S PIANOFORTE HAND-BOOK, a new complete, and cheap school for learning the elements of music, and acquiring a masterly execution on the Pianoforte. It contains the theory of music, all the Scales in both modes, and 91 Exercises, Studies, and Pieces. Price 10s. 6d., in a large book. Boosey and Sons, 28, Holles-street, London.

MR. J. ALFRED NOVELLO'S MUSICAL CIRCULAR for FEBRUARY, 1854.—On or before the 6th of February will be ready, handsomely bound in whole scarlet cloth, gilt, Novello's original octavo edition of HAYDN'S CREATION, price 3s.; HANDEL'S MESSIAH, 4s.; HANDEL'S JUDAS MACCABÆUS, 4s; HANDEL'S SAMSON, 4s. When the octavo editions of the Messiah and Creation were first printed in 1846, nothing of the kind had ever been attempted, and the success of the publications was thought hopeless when they appeared. It might have been so, but that an extended use for such books may be said to have been invented at the same time, namely, the use of such books by the audience, instead of being confined as previously to the performers. Novello's octavo editions were also the first type works which had the words (or text) of a proportionate size to the music, so that both could be conveniently read at the same distance from the eye. These causes combined to give the octavos a success far beyond that sanguinely expected by their designer, and the result was further experiments in the production of other books of more limited popularity, and some twenty-two complete oratorios have been issued from Dean-street, occupying more than 2,700 pages, besides other octavo collections of Glees, Anthems, etc., etc. A new sort of books and a new especial use for them having been thus invented, there are those persons who have not scrupled to pick out the more popular works for imitation, and avail themselves of the newly created want to aid their mean endeavours to supersede the originator. These servile copies are put forth at similar prices to what Novello's octavos were charged when his books were still an experiment; and so far the public have nothing to thank the imitators for—one rich firm, which is prominent in this shabby proceeding, might entitle itself to some credit were it to reduce the high price at which it publishes the few theoretical works that are not shams, and so place these useful books within reach of those with limited purses. No such benefit is offered by reprinting imitations of Novello's Octavo Oratorios, which were already accessible, and the competition diminishes the fund with which new works might be undertaken. The imitators will hardly get credit, even by following the reduction now announced in the Messiah, to 4s.; Judas Maccabeus, to 4s.; Samson, to 4s.; and Creation, to 3s. J. Alfred Novello believes that many of those amongst the public who have watched the progress of these inventions will patronize his editions in preference to any of the imitations, and he hopes to deserve and repay such patronage by enlarging the series by the addition of works important to the Art, but less attractive to the music-seller from their limited demand. J. Alfred Novello will be ready to make arrangements to send a number of copies for sale to any Society on the night of performance of any particular Oratorio, so that the audience can purchase copies in the room; but it is suggested that the auditor who has previously obtained, and studied the work some days previously, will generally be much more capable of its intelligent enjoyment. Trusting to be favoured with sympathy and support in this new effort to meet a competition, which, under all the circumstances, must be considered unfair, it is satisfactory to be able to offer these intrinsically valuable volumes in a form and at a price which will make each purchase an individual benefit, at the same time that it supports one, who hopes he may claim the title of a faithful labourer in the cause of music.

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ON SONG'S BRIGHT PINIONS, Stephen Heller's improvisata for the pianoforte on Mendelssohn's melody, "Auf Flügeln des Gesanges," price 4s., played by Miss Arabella Goddard with distinguished success at the Réunion des Arts, is published by WESSEL & Co., 229, Regent-street.

SAMUEL LEWIS'S GRAND SCIENTIFIC HALLELUJAH FOR FOUR VOICES. This much admired Work may now be had direct from the author, with an Accompaniment for the Organ or Pianoforte, for 34 Stamps. THE HAVEN, Haverfordwest. "A finely constructed anthem. The startling motivo is admirably worked out."—*Era*, August 7th, 1853. N.B.—The author prepares the instrumental parts in M.S. to suit the capabilities of the orchestra, at 2s. each part.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.

BOOSE'S NEW MODEL CORNET-À-PISTONS. Price Seven Guineas. In calling attention to a new and very beautiful model Cornet-a-Piston which Messrs. Boosey and Sons have lately completed, they would beg to observe that, with the assistance of the most able professors in London, they have succeeded in uniting in this instrument a perfect intonation with a clear, rich, and brilliant tone never before attained to such perfection in the cornet-à-piston. It can, further, be played without effort, even by one inexperienced in the use of brass instruments. BOOSEY and SONS, Holles-street, Military Instrument Manufacturers and Music Publishers to Her Majesty's Army, and the Honourable East India Company's Service, &c.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—Mendelssohn's ELIJAH will be repeated on Thursday, the 9th February. Vocalists—Miss Louisa Pyne, Mrs. Lockey, Mr. Lockey, Mr. Sims Reeves and Signor Belletti. Tickets, 3s., 5s. and 10s. 6d.; or subscriptions, one, two, or three guineas per annum, may be had at the Society's Office, No. 6, in Exeter Hall. The next subscription concert will be on Friday, the 17th February.

WEDNESDAY EVENING CONCERTS, EXETER HALL.—The Directors are pleased to announce that Mdlle. LOUISE CHRISTINE will perform a SOLO on the HARP—"My Love is like the Red Red Rose," with variations—on WEDNESDAY EVENING NEXT, the 8th of February. OPINIONS OF THE PRESS.—"The lady has considerable talent, and her execution is facile and certain."—*Musical Transcript*. "Mdlle. Louise Christine played with considerable dexterity, and won, at the conclusion of her performance, an encouraging round of applause."—*Morning Herald*. Mddle. Louise Christine's exquisite instrumentation on the harp was highly appreciated by the audience; her ADAGIO movements being much admired."—*Morning Post*.

MR. LINDSAY SLOPER begs to announce that he will give TWO CHAMBER CONCERTS, at 27, Queen-Anne-street, Cavendish-square, on Thursday Evenings, Feb. 14th, and March 7th. On the first evening Mr. Lindsay Sloper will be assisted by Miss Dolby, Signor and Madame Ferrari, Herr Molique, and Mr. Lazarus. Single Subscription, Fifteen Shillings; Triple Subscription, Two Guineas; Single admission to One Concert, Half-a-Guinea. Tickets may be had of Messrs. Cramer and Co., 201, Regent-street; Messrs. Chappell and Co., 50, New Bond-street; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

MR. AGUILAR respectfully announces that his THIRD and LAST SOIREE of CLASSICAL and MODERN PIANOFORTE Music will take place at his residence, No. 68, Upper Norton-street, Portland-road, on Saturday, 11th February. PROGRAMME.—Sonata in C minor, Mozart; Song; Suite No. 5, Handel; Vocal Duet; Trio, Op. 70, No. 1, Beethoven; Song; Caprice, Op. 33, No. 3, Mendelssohn; Nocturne, Op. 55, No. 2, and Polonaise, Op. 53, Chopin. Vocalists—Mrs. Arthur Stone and Miss Laura Baxter. Violin—Herr Jansa. Violoncello—Mr. Lovell Phillips. Triple Tickets, 21s.; Single Tickets, 10s. 6d. To be had of Mr. Aguilar, and at all the principal music publishers.

WEDNESDAY EVENING CONCERTS, EXETER HALL.—On Wednesday February 8th, 1854, MANAGING DIRECTOR'S NIGHT.—Selections from Auber's Masaniello, Crown Diamonds, &c., and other popular operati c composers; after which, Miscellaneous Music, Glees, Ballads, Songs, &c.—Vocalists: Miss Louisa Pyne (for this night only), Madame Newton Frodsham (late Mrs. Alexander Newton), Miss Grace Alleyne, Miss Stabbach, Miss M. Wells, Miss Maria Simpson, Miss Lucy Ledger (her first appearance), Mr. Augustus Braham (last night of his engagement), Mr. T. Young, Mr. Leffler, and Signor F. Lablache. Soloists: Harp, Mdlle. Louise Christine; Grand Pianoforte, Herr Meyer Lutz; Violin, Mr. Viotti Collins; Clarionet, Mr. Lazarus. Unrivalled Band. Conductor, Herr Meyer Lutz; Leader, Mr. Thirlwall; Director of the Music, Mr. Box. Managing Director, Mr. W. Willott.—Admission, 1s., 1s. 6d., 2s. 6d.; and Stalls, 5s. Programmes and tickets to be had at the Hall.

HANOVER SQUARE ROOMS.—The ORCHESTRAL UNION will give FOUR MORNING CONCERTS, on Saturdays, April 8, May 13, June 17, and July 15. Subscription to the Series, 15s. Tickets to be had at Messrs. Leader and Cocks, 63, New Bond-street. Alfred Nicholson, Hon. Sec.

HARMONIC UNION—EXETER HALL—Conductor, Mr. BENEDICT; Organist, Mr. W. REA. HANDEL'S ACIS AND GALATEA with, for the first time in this country, Mozart's Accompaniments; W. S. Bennett's Caprice in E, by Mr. W. Rea, C.E.; Stephen's Symphony in G. Minor; Beethoven's Ruins of Athens, will be performed Monday, February 13th. Vocalists—Miss Stabbach, Miss Thirlwall, Mr. Sims Reeves, Mr. S. Champion, and Signor Belletti. Tickets 3s., 5s., and 10s. 6d.—Office, 5, Exeter Hall.

ORCHESTRAL UNION.—CONDUCTOR—Mr. MELLON. LEADER—Mr. COOPER. Violins—Messrs. Cooper, Doyle, Watson, Cusins, Watkins, Newsham. Violas—Hill, Webb. Violoncellos—Hatton, Reed. Contrabassi—Howell, F. Pratten. Harp—Mr. Trust. Flutes—Pratten, Rockstro. Oboes—Nicholson, Horton. Clarinets—Maycock, Owen. Bassoons—Larkin, Waetzig. Horns—C. Harper, Rae. Trumpets—T. Harper, Jones. Trombone—Winterbottom. Drums—F. Horton. The Orchestral Union may be engaged for Concerts in London or the provinces, terms to be known on application to the honorary secretary, Mr. Alfred Nicholson, 66, Upper Norton-street, Portland-road.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 6. SATURDAY, FEBRUARY 11, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

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## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from page* 67.)

THESEUS receives the exiled Theban with hospitable courtesy; hears of the prediction respecting the death of Œdipus and of the contention between his sons; accepts the proffered dowry of the ashes of his guest, as a propitiation of fortune for his state; and promises the protection of his sovereign power to the wanderers, to whom he accords his kingly welcome.

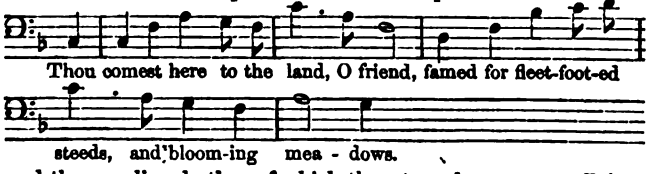
III.

We now come to the first of the Odes, in which, not declamatory expression only, but continuously melodic musical beauty excites our interest.

The subservient Chorus, assured by their king's proffered aid and his cordial reception of Œdipus, now welcome with as much warmth as they have before slighted him, indeed repulsed him with coldness, and they sing the glories and the beauties of the land to which they bid him welcome. Such is the subject of this Ode, and in the broad, clear, melodious, simple, energetic, and nervous character of the music, this subject, the pride of patriotism, the praise of native land, is nobly embodied.

The symphony for wind instruments, accompanying Theseus' entrance, appended to the last piece of music, is repeated for his departure, and forms an essential feature of the present piece, being not merely prefixed to it as it was appended to the last, but incorporated in its form and essentially in its substance. The last four bars are particularly to be noticed as recurring in another key, in the vocal parts, when the words to which they are set define the feeling they must here be purposed to illustrate.

The first Strophe consists of a long unbroken melody, accompanied with great simplicity, but with such pertinent application of the few unordinary harmonies that are employed, as to educe from them the utmost possible effect. It opens thus:—




and the peculiar rhythm, of which these two phrases are sufficient indication, may well be supposed to endow it with such individuality as will surely distinguish it in the memory. Peculiarity, or, to speak better, versatility, and, consequently, ceaseless variety of rhythm is an eminent characteristic of Mozart, whose constant novelty of metre is constant success: no one has more frequently departed from the hackneyed conventionalisms of four-bar phraseology, and no one has produced so many universally appreciable and ever-popular melodies—nay, take the epithet of the most unsophisticated terminology, tunes. Hence we find that it is not needful to refer to the most limited perceptivity to certify a general impression, and a little further penetration will satisfy us that when a melody is, by rhythmical or some other peculiarity, excepted from our daily anticipations, indeed from the class of common-place, it is certain to fix itself the more rootedly, if not the more rapidly, upon our recollection, for this exceptionality. I mean not, by citing the composer of *Don Juan* as an instance, to urge that Mendelssohn has followed Mozart as a model, though any, the greatest, even Mendelssohn, might without derogation acknowledge his example; but, I mean, that Mozart, in whose music everything that is admirable is to be found, has this excellence, namely, of originality of rhythm, in common with the composer of *A Midsummer Night's Dream;* and such coincidence of practice may justify the said originality in the later musician, to those measurers of merit whom time has taught to reverence even what they cannot understand in the characteristics of Mozart, but who assume the right of contemporaneity, which implies fellowship, to criticise what they cannot judge (excuse my employment of the former term in its conventional, and certainly unauthentic signification) in the music of Mendelssohn.

The melody thus commenced, goes on and on and on with a fluency that is most admirable. I have just been deprecating the system of fault-finding, or, rather, fault-seeking, miscalled criticism, by which the minnows in the streams of art attempt to approach the leviathan, and thus establish a like fellowship in space, with that in time, which is, of a truth, their only community with him. What then will you say to me—the words, the most sincere words, still wet upon the paper—for entering, grammar-wise, straightway into the discussion of a passage that I think objectionable? Think what you will: this is my principle; blind reverence is a miserable beggar, whose dog with a string is dotage, whose alms are the superfluities of good or evil, which indifferent, perhaps mocking strangers may cast into his cap; observant enthusiasm is an independent gentleman, whose steed is freshness, and whose gatherings are the best of everything which all yield to him in tribute; honest himself, he exacts honesty from others, and penetrating, as though his eyes were microscopes, one cannot mix one husk of chaff with his grain, and escape his instant detection. To do justice to a beauty, one must feel that it is a beauty, and to feel that it is a beauty one must have the quickest sense of whatever roughens the exquisite surface of perfection. I have before apologised respectively to the Editor, and the readers of the *Musical World*, for taking up their valuable space and time in animadversion upon technicalities. As before, I have now one single note to except from my else unqualified admiration of this Chorus; here it is—

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The B natural in the second chord, is, to my feeling, unavailable for this harmony, in the key of D minor; and, besides the irrelative effect of its introduction in the first bar, its more appropriate employment in the third bar, where it belongs to the dominant harmony of the key of C, is anticipated by that introduction, and thus robbed both of its brightness and its clearness, since the ear is now uncertain whether to expect the satisfactory modulation that ensues, or a repetition of the previous progression, of which the tonality is obscure and indefinite. Having vindicated my right to admire, by acknowledging my incapability of pleasure from the one passage that is worse than neutral to my sense, I may proceed, in good faith with myself and with the reader, to the expressions of praise, which will only be limited by the limits of language and the limits of my——but I will not pretend to a modesty that the fact of my writing too distinctly disproves.

The Antistrophe consists of a repetition of the music of the Strophe, with the addition of a moving figure of accompaniment, which is alternated between the wind and string instruments. Whether this figure was suggested by the Coloniate's description of the nightingales, whose song fills the air of their most favoured country, and being thus suggested reflects the suggestion from the composer to his hearers; or, whether it be one of those strokes of unpremeditated art which surpass the chemistry of criticism, and—pure carbon of the imagination, like the diamond—resist ultimate analysis, seeming to be beautiful only because they are beautiful, matters little: the idea is exquisite, and delighted admiration owes one of the moment-lives of her manifold existence to its quickening influence.

The Second Strophe extols the olive, indigenous to the Athenian territory, and counting its luxuriant beauties among the richest treasures afforded by the fertile soil, honours Jove and Minerva, from whom the capital is named, as its ever-watching protectors. We have here a change of movement to which the continual motion in triplets of the violins gives much animation, but the marked accent of the musical phrase still more.

Here too bloometh a tree, crown'd with a fruit, found not in
mf
cres.
A - - sia, Nor on Do - rian · plains doth it ap -
pp
cres.
f
tr
8
pear, Gracing the is - land where the Po - lops hold sway
f

Notice the particularly bright effect of the E flat in the upper melody of the third bar; again, the delicious phrase for the violoncello, viola, and bassoon in unison, that successfully contends with the continuation of this melody for prominence, surpassing it, as it does, in interest, and thus taking, can one say, an unfair advantage of its rival, rather than opponent, to force its way to our attention through the channels of our heart. But what need to praise that which all must admire?—what need to describe that which all must feel? Bar by bar new and still greater beauties are unfolded, and the olive, whose branch betokens peace, and whose fruit embodies plenty, seems to fill with its luscious oil the artist's thought, which thus overflows with its genial richness. The opening phrase of the first movement is now introduced with admirable brightness of effect, and with true poetical purpose. It is not a sensuous delight in the grace of the tree and the sweetness of its fruit that is here expressed, but a national glory in the bounty of nature, of which this valued plant is a most liberal manifestation; and thus, in singing its praises, a recurrence to the musical idea which opens the present Ode is charmingly appropriate. Concentrating the enthusiasm which has been gradually kindling into the blaze of one expression, "guarded and watched by Minerva!" the utmost force is given to these words by their being set to the marked phrase comprised in the last four bars of the opening symphony (the music for the entrance and the retirement of Theseus), which, occurring now in the key of B flat, lies most admirably for the voices, and brings out their utmost resonance.

The Antistrophe passes to a grander theme, the praise of Neptune, whose waves submit to the glorious burthen of the Athenian barks. The music of the relative Strophe is recapitulated, but with great modification, resulting from the immediate return to the key of F in the passage for tenor instruments before cited, which induces the transposition or greater alteration of all that ensues.

The *coda* is especially exciting. The separate choirs, which have been hitherto for the most part divided, singing respectively Strophe and Antistrophe, are now brought together in rapid responses upon the opening phrase of the Ode. The vigorous animation of this antiphonal distribution of the parts is just such an effect as only could crown the climax, which, carrying our interest upwards with its ascent, here reaches its summit. Now we have a passage formed upon harmonies (the first inversion of the chord of the major ninth of the supertonic, for instance) his frequent use of which leads us to associate particularly with the thought of Mendelssohn, though they are to be found, not unfrequently, in the music of Handel, and even in the less imaginative if not less inspired writing of Bach. The fortissimo of the whole orchestra, ceasing suddenly, leaves the voices and the soft wind instruments upon a second inversion of the harmony of the tonic; and the voices, all in unison, conclude with this singularly beautiful cadence:

in which every note of the vocal melody and the accompanying melody has its excellence, but, exceeding the excellence of all the rest, is the most exquisite point of the entry of the basses upon the A, which has a depth, a softness of effect, equal to the veneration it expresses.

The original tempo is resumed in the concluding symphony, which is a recurrence of a part of the often-mentioned introductory symphony, and of a very lovely instrumental passage which has intervened between the several vocal divisions of the composition; and we are thus brought round, as in a circle, to the expression of love and peace with which the ode opens, and which, however coloured by the glowing hues of the enthusiasm its utterance excites, is the prevailing and characteristic sentiment of the entire composition.

G. A. MACFARREN.

[*To be continued.*]

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## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

### CHAPTER V.

*(Continued from page 69.)*

### 1769–1771.

The approach of Passion Week called our travellers to Rome, where they arrived on the 11th April, 1770. I have already mentioned how much stress the Holy See laid upon the fact of retaining exclusive possession of the works annually produced in Passion Week, and published only at a recent period under the title—"Musica sacra, quæ cantatur quot annis per hebdomadam sanctam, Romæ in sacello pontificio."† For a long time, there is reason to believe, the singers were prohibited, under a threat of excommunication, from copying these works, taking their parts away with them, or shewing them to any one. In spite of this prohibition, however, our hero succeeded in obtaining a copy of one of the most celebrated of these compositions, the *Miserere*, by Allegri. And how did he effect this? By means which any one else was at liberty to employ if he could. He wrote it down from memory, after hearing it only once, on Maunday Thursday, the day of his arrival. The work being repeated on Good Friday, Mozart took his manuscript with him in his hat, under cover of which he supplied whatever he had previously omitted, in order to render his copy as correct as possible, and when, many years subsequently, it was compared with the original, which Burney obtained from Santarelli, there was not, according to the English historian, a single note wanting.

Although this anecdote has been very long and very generally known, it struck me as so little worthy of credit, that, I frankly own, I looked upon it merely as a hyperbolical flourish in Mozart's biography, knowing how eager people are to exaggerate things which already have a touch of the wonderful. Herr von Nissen's work, however, convinced me, since the fact is there mentioned in a letter from Leopold Mozart to his wife. Nevertheless, I did not give up my opinion easily, but, had I continued to doubt, I must have admitted one of two things: either that Leopold Mozart invented a vapid story simply to amuse himself and mystify his wife, thereby incurring the risk of passing for a barefaced charlatan, in case his letter were shown to others, and he not in a position to establish its truth; or that Herr von Nissen, the compiler of the correspondence, was an impostor. Neither of these suppositions is admissible, firstly, because they would convey an insult to the memory of two honourable men, and, secondly, because it is impossible to adduce any proofs in support of them. We must, also, not forget that the circumstance was generally admitted before the publication of the correspondence. When, therefore, the best authenticated traditions agree, in this manner, with documents, from their nature beyond suspicion—I mean family letters never intended to be printed, and whose genuineness is altogether unassailable—historical truth must result from connecting such a chain of evidence, or where are we to look for it? The passage concerning the story of the *Miserere*, in Leopold Mozart's letter, is to the following effect. After first speaking of the insurmountable obstacles which stand in the way of any one wishing to obtain leave to take copies of the works in question, he says: "In spite of all this, we have already got Allegri's *Miserere*. Wolfgang wrote it down, and we should have sent it with this letter to Salzburg, had not our presence there been necessary for its performance. I think that with works of this description the style of execution has more to do with success than the merits of the music. Besides, we do not wish this secret of ours to become known to any but yourselves, *ut non incurremus mediate vel immediate in censuram ecclesiæ.*"* The extraordinary reserve evident in the communication of Leopold Mozart shows him not only a prudent diplomatist but a true Catholic, who so far speaks out in his letters as to express surprise on several occasions at the number of worthy people he found among the Lutherans, not forgetting, however, to urge his wife, and even others, to have masses said for their souls in some church or other which he names.

But it appears that the son's imprudence soon rendered all the father's caution of no avail. The miraculous theft was bruited about Rome, and people endeavoured to get at the truth of the matter, which the offender himself placed beyond all doubt, by playing the *Miserere* note for note to Christofori, who had sung it a few days previously in St. Peter's. Christofori was perfectly bewildered, a fact which the reader will find very natural, if he only remembers that Allegri's music, written in the old church style, presents difficulties of a very different description from those of a mere operatic composition, and how few are there capable of taking even the latter down from ear! I here give the first verse of the *Miserere*, with the notes, which will render the matter clearer than words would do:

* This translation, which has been made expressly for the *Musical World*, is copyright.

† The sacred music sung annually during Passion Week in the pontifical chapel at Rome.

* That we may not, either directly or indirectly, incur the censure of the church.

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I believe I am not saying too much when I assert, that, were we to deny Mozart all merit, both as *virtuoso* and composer, and only allow him that of having written down from ear, without a fault, the *Miserere*, we should still be compelled to recognise him as a musical genius of the highest order.

From Rome, Wolfgang proceeded with his father to Naples. The only fact worthy of notice during his stay is his visit to the Conservatory *della Pietà*. His pianoforte-playing, which he had brought to a state of perfection until then unknown in Italy, gave rise to all sorts of conjectures among the pupils. At last, they imagined they had discovered the secret of his great skill, namely, a ring that he wore on one of the fingers of his left hand. They gave their visitor to understand that he could deceive them no longer, since they felt assured it was the magic ring which enabled him to overcome all difficulties. Upon this, Mozart took off the talisman and went on playing without it. The admiration of those who were formerly incredulous now knew no bounds.

During the whole period of his travels, Wolfgang wrote regularly to his sister. His letters are, for the most part, so strange, that, if they had another signature, we should only look upon them as the effusions of a mind far under that of any ordinary child of fourteen years of age, who had received the slightest education. They contain a mixture of phrases written in German, Italian, French, and the Salzburg provincial dialect, without connection, and, very frequently, without meaning. To give my readers an idea of this epistolary style, I will lay before them the conclusion of a letter dated from Naples, and written in a more connected manner than usual. It is as follows:

"Write to me and do not be so lazy. *Altrimenti avrete qualche bastonate di me. Quel plaisir! je te casserai la tête. . . . . Mädli las da saga, wo bist dan gwesa he?** The opera here is by Jomelli; it is fine, but too learned and too old-fashioned for the stage. The singing of De Amicis is incomparable, as is also that of Aprile, who has sung at Milan. The dances are miserably pompous. The theatre is beautiful. The King has been brought up in the coarse Neapolitan manner, and always stands on a stool during the opera, in order to appear a little taller than the Queen. The Queen is handsome and polite, for she has saluted me at least six times upon the Molo."

It is very evident that, when engaged in this kind of writing, Mozart was thinking of anything but what he wrote. The occupation was to his mind, in all but music, still that of a child, what running and jumping are to the physical faculties of other boys of his age. It would have been a most troublesome task for him, in writing to his sister, to communicate his feelings or relate a fact seriously. His sole object in addressing her was amusement. Half Italian by disposition, he was uncommonly merry and lively, and felt himself irresistibly attracted by anything like a joke. His overflowing spirits would force a passage for themselves in some manner or other, and, as the staid demeanour of his father and the numerous artists with whom he came in contact, in the presence of personages of distinction, afforded him no opportunity of indulging his mirth, he profited by his correspondence with Nannerl to let it have full vent. All his fun, antics, burlesque phrases, and absurdities prove that his thoughts were, in fact, running in quite a different direction, and that, had he been able to do so, he would have been running about in the woods and green fields. The poor child diverted himself in his imagination! At no period of his life, however, was Mozart fond of letter-writing. But, when subsequently compelled to communicate to his father matters of great interest to both, he gave proofs, although quite unwittingly, that he could put his thoughts upon paper, if not with elegance, at least with clearness, sometimes with a peculiar impressiveness, and almost always with originality. If, however, the question was a purely musical one, then, in truth, he was no longer the same person! On reaching the epoch to which we refer, our readers will not fail to observe in Mozart's letters, despite his usual negligence of style, a musical thinker and a critic of the first rank.

Passing through Rome on his return, Wolfgang received the Papal Order of the Spur, with which Gluck had also been invested some years before. Unlike the composer of *Orpheus*, however, Mozart never afterwards wore it nor made any use of his title of Chevalier.

The cities of Italy vied with each other in marks of respect to the young composer. The Philharmonic Academy of Bologna, which, as I have already stated, had unanimously elected him a member, now appointed him to the post of *capellmeister*.

About the end of October, our travellers returned to Milan, where Mozart was destined to begin his ever memorable dramatic career with the serious opera of *Mithridate Re di Ponto*. As long as the triumphs of the *Cavaliere filarmonico*—as the Italians called him—had been confined to the interior of the academies and concert-rooms, our composer, improviser, and learned contrapuntist, appears to have awakened no sentiments among the Italians but those of the most glowing enthusiasm and warmest good-will. Envy slumbered, or, at least, never ventured to give signs of existence. It awoke, however, now that a foreigner, hardly fourteen years old, put forth pretensions to stage triumphs, which, appealing to all classes of society, were, perhaps, the only ones earnestly sought after in Italy. First, a cry was raised that it was shameful and absurd to think of entrusting the *libretto* of an Italian opera to a beardless composer, who was, moreover, a German. It was silly, they said, to expect from a child the knowledge of *chiar' oscuro* requisite for the stage. An officious friend expressed to Signora Bernasconi, the *prima donna*, his apprehensions about the result of the performance, which might compromise her reputation as a singer. We know that the *prima donna* in Italy is a tyrannical power from which the *maestro* has all to hope so long as he obeys, and all to dread if he prove rebellious. This friend, in his great zeal, had brought with him a whole bundle of new airs, which he begged the Signora, for Heaven's sake and her own, to sing instead of those composed by the boy. Fortunately, however, it is a very difficult task to de-

* This sentence is written in the Salzburg dialect. It may be thus translated: Maiden, let me ask you, where have you been, eh?

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ceive women with regard to matters in which their self-love is concerned. Signora Bernasconi had already seen the airs destined for her by Mozart, and felt satisfied that her sovereign will had never been better understood and accomplished. The *maestro* had written a part so important, so brilliant, and so perfectly suited to the lady's peculiar powers, that he was freely pardoned for not quite forgetting melody and instrumentation. Mozart was accustomed, at that period, to fit his airs as exactly to the capabilities of singers as a good tailor his clothes to his customers, to adopt Mozart's own words. The intrigue failed completely with the *prima donna*, and was not more successful with the principal male singer, Santorini, who, also, was thoroughly contented with his part, and confident of public approbation. Several other happy omens helped to tranquillize the elder Mozart, while the son appears never to have known anything of the fever which usually rages in the bosom of a composer, the day previous to a first representation. The face of the copyist beamed with pleasure, which was held a good sign, since people of this calling possess a marvellous gift of calculating beforehand the perquisites which a new opera is likely to bring in. If we can believe Leopold Mozart, the copies and secret sale of the pieces which made a *furore*, realised for the copyist a far greater sum than that received by the composer. At the first band rehearsal, the *maestro's* approaching triumph might have been read in the long faces of those who had so alarmed Leopold Mozart with their malicious prophecies. The singers and members of the orchestra declared unanimously that the music was clear, intelligible, and *easy to play*. The last was a great point for the performers in an Italian theatre at that period. The success of the opera was complete. Almost all the different pieces were tumultuously applauded, and several encored, both which facts were exceptions to the usual custom of the theatre at Milan, where it was the received custom to listen to the music of a new opera in silence. The cry of "Evviva il maestro! Evviva il maestrino!" (Long live the composer! Long live the little composer!) resounded continually through the house, and, on the subsequent evenings, the opera took its course *alle stelle* (to the stars), as the Italians express it.

The *Gazetta di Milano*, of the 2nd January, 1771, in speaking of *Mithridate*, gives us an interesting specimen of the manner in which musical criticisms were then written:—

"Last Wednesday, the *Teatro Ducale* opened with the production of a drama, entitled *Mithridates, King of Pontus*, which was received with general applause, as well on account of the tasteful scenery as of the excellence of the music and the skill of the performers. Several of the airs sung by Signora Bernasconi express passion in a lively manner, and move the hearts of the spectators. The young *Capellmeister*, who is not yet fifteen years of age, studies the beautiful in nature, and expresses it with a rare grace."

In spite of the expression, "studies the beautiful in nature," my readers must not imagine that *Mithridate* is a masterpiece, in the present acceptation of the word. This is out of the question, and the unanimous praise of the singers and musicians, the rapid and general success of the opera, and the article in the Milan paper, prove most clearly that our hero yoked his Pegasus to a cart, and followed the deep ruts through which so many of his predecessors had already driven. *Mithridate* has absolutely nothing in common with Mozart's classical works. It is neither more nor less than an Italian opera on the old pattern; one of those which do not live, leave no impression behind them, and have no claim to do either; one of those, in short, which owe their production to the fortuitous association of a *prima donna*, with a first male singer; and their whole success to the individual powers of these important personages, for, and by means of, whom, exclusively, they are allowed to exist, only to perish so soon as the singers in question retire to make room for other works composed for other artists. Gluck was the first who adapted the character of his music to the spirit of his poem, and sought the elements of success in the proper illustration of the poet's meaning, thus placing the singers in their true position. He was the master; they, the servants. From his time, lyrical dramas ceased to be of necessity ephemeral. Under the pens of men of genius, they acquired an intrinsic value which invested them with an element of permanency they never before enjoyed. The copyists no longer enriched themselves by the sale of particular pieces. The entire operas were in demand, and published in consequence.

However incomplete and undramatic the system then adopted by the Italians in the composition of an *opera seria* may now appear, when the hero sang *soprano*, and, with the exception of the airs allotted to the principal characters, the music, to which no one listened, was nothing better than a stopgap, great success was only to be obtained by some really striking beauties. That of *Mithridate* was due to several melodies, full of spirit and charm, while the whole work rose far above the mass of tragic operas such as were then composed in Italy. This, at least, is the opinion of all those critics, who, more fortunate than myself, have succeeded in obtaining a score of *Mithridate*. If their decision is based upon truth, a fact which I do not doubt, we are authorized in coming to the conclusion, that, previous to his fourteenth year, or, in other words, from his very first appearance in his new character, Mozart assumed a position equal to that attained by the cleverest musicians in the branch of art to which the majority of composers devoted themselves in the most musical country of the world.

The management of the theatre at Milan could not give the young *maestro* a better proof of their satisfaction than by commissioning him to write a second opera for the Carnival of 1773. Mozart had only to choose, for the managers of the principal theatres in Italy made him the most advantageous offers. He decided, however, in favour of the public he already knew, and by which he had been so favourably received.

Before our travellers left Milan, they met with a musical curiosity, which Leopold Mozart describes in one of his letters. Two beggars, a man and a woman, were singing in the street. The Mozarts, who heard them from a certain distance, at first thought that each was singing a different air. On approaching, however, they found, to their great surprise, that the two were singing a duet all in fifths. Thus were the traditions of the eleventh century still preserved in the streets of Milan.

From Milan, our travellers proceeded to Venice, where they passed a month in one continuous round of festivities, loaded with presents and receiving every day new marks of flattery and respect. The nobility came for them to their lodgings, and took them home in their own gondolas. Among the families that distinguished themselves in this way are to be found some of the most celebrated names of the Venetian aristocracy, such as the Cornaro, Grimani, Moncenigo, Dolfini, Baliero, etc.

After an absence of fifteen months, Mozart returned, for a short period, to his native town, taking back with him a

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store of fresh knowledge and a reputation which the homage of a people, considered as the most skilled in art of all European nations, had increased, and almost established beyond further controversy.

*(To be continued.)*

## DRAMATIC.

HAYMARKET.—"Ballad-Opera" some twenty or thirty years ago constituted one of the principal attractions at Covent Garden and Drury Lane Theatres. In the same performance might be seen Macready, Braham, Sinclair, Miss Stephens, Miss Foote, Liston, Emery, etc. Great pains were expended upon the scenery and appointments, and a numerous orchestra and chorus were provided. Accordingly, we find that such ballad operas as *Rob Roy*, *Guy Mannering*, *The Slave*, etc., became stock-pieces, and held possession of the stage for many years. No small part of the attraction of these melodramas was derived from the music of Bishop, then in the zenith of his fame, whose glees, songs, and concerted pieces enjoyed universal esteem. But Bishop was not satisfied with writing occasional music to plays. He composed operas, and attempted to improve the scores of Mozart and Rossini, which did not add to his reputation, nor advance the interests of the art. Indirectly, however, he effected much good. The introduction of the works of the above-named composers helped to originate a taste for better music, and to weaken the influence of ballad-opera. Others, as well as Bishop, aided in bringing this about. Mr. Rophino Lacy adapted Rossini's *Cenerentola* for the English stage, with alterations, innovations, and interpolations, which, in his mistaken appreciation, were improvements. Although this was not the case, the music of the English *Cinderella* was too good not to please, and the opera had a long and successful run. Subsequently, the same gentleman fitted music from several operas of Rossini to a drama founded on Walter Scott's *Ivanhoe*, under the name of *The Maid of Judah*, which even surpassed *Cinderella* in attraction. The next advance made in operatic music was the translation, in their integrity, of works of the Italian and German composers. *Der Freischütz*, we believe, was the first opera, of a continental master, which was given (still with an interpolation or two) according to the original score of the composer. Its success was unparallelled. *Oberon* soon after was written expressly for Covent Garden, and a new impulse given to operatic music in this country. We pass over the disgraceful attempts made occasionally at Drury Lane and Covent Garden to alter the scores of Rossini and Auber, for the purpose of placing a tragic actor in the principal singer's part. *Gustavus the Third* had to be "arranged" in order that Mr. Warde might exhibit his histrionic powers in the King; and the music of Rossini's grandest work was used as a series of flourishes to show off Macready as the hero of Sheridan Knowles' *William Tell*. Mr. Bunn gave the last direct blow to the old ballad-opera. He engaged native composers to write original works for Drury Lane and Covent Garden; and produced, for the first time on the English stage, foreign operas as the composers wrote them. From that time may be dated the downfall of a class of amusements which delighted our predecessors, but which the progress of music has now almost entirely banished from our principal theatres.

Whatever objection we may have in general to the old ballad-opera, whose decadence we have briefly recorded above, we have not a word to offer against the revival of *Guy Mannering* at the Haymarket on Monday night; more especially since Mr. Buckstone did not attempt to make the music the principal feature, but relied rather on his acting company for the realization of the characters and incidents taken from Scott's wonderful story. Miss Cushman's Meg Merrilies alone would have warranted the reproduction. Mr. Buckstone, however, did not depend entirely upon Miss Cushman. He put forth his whole strength, and achieved a decided success. The cast of *Guy Mannering* was excellent in almost every point. Mr. Compton was Dominie Sampson; Mr. Rogers, Dandie Dinmont; Mr. Howe, Dirk Hatterick; Mr. W. Farren, Colonel Mannering; Mrs. L. S. Buckingham, Julia Mannering; Miss Julia Harland, Lucy Bertram; Miss Ellen Chaplin, Flora; and Mrs. Stanley, Mrs. M'Candlish. Mr. H. Corri was the principal gipsy, and Mr. and Mrs. Caulfield strengthened the chorus of gipsies. Of the above, we may award unqualified praise to Mr. Compton and Mr. Rogers. Mr. Compton did not indeed produce so much laughter in Dominie Sampsom as Liston, the original; but we question if Liston played the part with so much truthfulness, and simplicity. Mr. Compton was really pathetic in the scene where Lucy Bertram desires to part from the Dominie, and the profound attention of the audience was his best applause.

Mr. Rogers, who is rather diminutive for the athletic Liddlesdale farmer, nevertheless sustained the character of Dandie Dinmont with a thorough appreciation of the author's intention. This gentleman is always artistic; he understands his business perfectly, and is one of Mr. Buckstone's most sterling actors.

Mr. Elliott Galer—the new tenor, who was introduced to the English public by Mr. Stammers at the St. James's Theatre—made his first appearance at the Haymarket as Henry Bertram. Henry Bertram is exactly the character to suit a novice, and Mr. Elliott Galer laboured under no disadvantage in the part. This gentleman has a pleasing voice; but we cannot commend his method.

Miss Julia Harland was ladylike and unpretending in Lucy Bertram, and sang her songs neatly; and Mrs. L. S. Buckingham, although no singer, got through the music respectably. Miss Ellen Chaplin was excellent as Flora, Lucy Bertram's waiting-woman.

The Meg Merrilies of Miss Cushman is entirely original in conception and execution. All other actresses have represented her as a middle-aged woman, vigorous in body, sound in mind—a sort of Helen Macgregor in low life, with measured step and graceful action, dignified and stately, pompous and grandiloquent, an entirely conventional personage, unideal and unromantic. Such a character is certainly not the Meg Merrilies of Walter Scott. It is evident from the story, that, at the period of Henry Bertram's return from India, Meg Merrilies must have been between sixty and seventy years of age. Some time previous to the murder of Kennedy, when Henry Bertram was stolen, she had a grown-up son transported, and more than twenty years had elapsed since then. Indeed, the whole tenor of the narration tends to show that Meg Merrilies was far advanced in life at the period when the drama begins. Miss Cushman not only differs from all her predecessors in her estimation of the gipsy's age, but in her entire conception of the character. With her, Meg Merrilies is worn in mind as well as body, and a certain wild insanity directs her actions and governs her speech. Infuriated by circumstances, and enthusiastic by nature, she fancies herself possessed of the gift of prophecy, and treats all who come within her influence with sovereign contempt, as though she disdained to hold communion with man. One earthly feeling alone declares her kindred with humanity—her attachment to Harry Bertram, whom in infancy she has fondled at her knee, whom she has loved from a child, and whose restoration to the inheritance of his ancestors she lives only to fulfil. This reading is in the highest sense poetical, and Miss Cushman carries it out with wonderful art. Nothing can exceed the wildness of her looks, nor the terrible meaning of her actions and attitudes, which, though necessarily constrained and angular, have all the appearance of truth, and are eminently picturesque. When she rushes on the stage, in her first scene, and stands transfixed, as it were, into stone, gazing on Henry Bertram, with her grey locks dishevelled, her arm uplifted, her eyes flashing a wild and unearthly light, she presents one of the most striking pictures that can possibly be imagined. She looks, indeed, a Pythoness standing

> "On her tripod, agonized, and full
> Of inspiration gather'd from distress."

The whole of this scene is played with fearful intensity and grandeur. But, in the midst of her wildness and sublime passion, Miss Cushman does not lose sight of nature. In this scene she exhibited an exquisite touch of pathos, when taking leave of Henry Bertram, which appealed to every one, and brought down a tremendous burst of applause. We could call attention to many fine points in the scene with Dominie Sampson, especially where she fortells, in a high strain of eloquence and with an

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energy not to be surpassed, the re-establishment of the Bertram family in their ancestral home. Here Miss Cushman approached the sublime. Most exquisite, too, was her lament over the days gone by, and her apostrophe to the old willow tree in the glen—which sheltered her youth, and beneath whose shadow many a time and oft she had dangled her little darling Henry—was affecting in the extreme. We should not omit her singing of the ballad, "O slumber, my darling," in the first scene. Simple, and given without an effort, the expression was so genuine, the feeling so intense, the words so distinctly pronounced, and, indeed, the intonation so true, as, for a moment, to suggest the conclusion that Miss Cushman was as great a singer as an actress. At all events, she seemed inspired in her singing. It was perfect in its way, and no living artist could have rendered it more naturally, or more effectively.

The scene in the cave where Meg Merrilies is shot, is, of course, the crowning triumph of Miss Cushman's performance. Description must fail to do justice to the terrible reality of the dying scene. The variety of passions that agitate the old gipsy's mind at the moment she is struck by the bullet, the struggle to keep down her agonies and the knowledge of her approaching dissolution, her joy at finding Henry Bertram declared lord of Ellangowan, her wild efforts to join in the loud huzzas that proclaim him, and the final battle with exhausted nature, fighting to the utterance even with death, constituted one of the most overpowering dramatic exhibitions ever witnessed. Many will call the acting of Miss Cushman in this scene "melo-dramatic." So indeed it is. So was Edmund Kean's in the death scenes of *Richard the Third*, *A New Way to Pay Old Debts*, and the *Iron Chest*. So was Macready's in those of *Macbeth*, *Werner*, *King Lear*, and *Hamlet*. And so they ought to be. Edmund Kean said, with truth, "that every great tragedian must necessarily be a great melo-dramatic actor," and furnished an admirable illustration of his dogma in his own person. In conclusion, when all is over, and we would as tersely as possible give expression to our pent-up feelings respecting Miss Cushman's Meg Merrilies, we may indeed exclaim with Dominie Sampson—"PRO-DIGIOUS!"

STRAND.—The novelty this week has been the appearance of Miss H. Noel, a lady not unknown we believe, in London, as an artist of pleasing and varied attainments; and the vivacity and ease with which she played in the little extravaganza *Hunting a Turtle*, showed a talent which we hope to see developed in something better suited to call it forth. Miss Noel's personal qualifications are considerable. She has handsome and strongly-marked features, and a voice clear and well-toned. The pantomime continues its run.

## ALTERING SHELLEY.

*To the Editor of the Musical World.*

SIR,—In your Journal of Saturday last, I find myself charged with the alteration of words, which were merely adapted by me at the suggestion of Mr. J. Hudson, comedian, who doubtless changed the line you quote, to suit the character and situation of the drama in which originally the serenade was introduced.

I am, Sir, yours obediently,

134, Long Acre, Feb. 5th, 1854. ALFRED MELLON.

[Has not Mr. Mellon read Shelley—the most *musical* of poets?—ED.]

LUMLEY *v.* GYE.—This cause is to be tried in the Court of Queen's Bench on Monday, the 20th inst. The action is brought by Mr. Lumley against Mr. Gye, to recover compensation for the loss of Mdlle. Johanna Wagner's services. Damages are laid at £30,000. For the plaintiff Sir F. Thesiger, Sir F. Kelly, Messrs. Huddlestone, Cowling, and Haddestone; for the defendant the Attorney-General, and Messrs. Willis and Creasy are retained. A special jury has been nominated by Messrs. Lewis and Lewis, for the plaintiff, and will be reduced immediately.

M. SAINVILLE, the celebrated comic actor at the Palais-Royal, died on the 31st ult., at Pau, aged 48.

## ANOTHER CHARITABLE MANAGER.

NOT to be outdone by the lessee of Drury Lane Theatre, Mr. Cooke, of Astley's, makes an offering to the poor, through the medium of their box. We quote from the papers:

"His Lordship received a check for 10*l.* for the poor-box, in a note, of which the following is a copy:—

"Feb. 3rd.

"My Lord,—It is with regret I read of the present low funds of the poor-box. I beg to hand to your Lordship the enclosed check, requesting your Lordship's kind acknowledgment in the *Times*, not with a view of egotism, but with a hope it may induce some of my brother managers, who, like myself have been blessed with a prosperous festive season, to contribute their mite to this benevolent fund.

"Your Lordship's most obedient, humble servant,

"WILLIAM COOKE.

"Astley's Royal Amphitheatre."

We suggest that Messrs. Kean, Webster, and Wigan should now step forward—as managers, to give soup, and as actors, to give coals. Mr. Robson might also give candles. Until the Italian Operas open, we refrain from advising Messrs. Lumley and Gye on the managerial-charity movement.

## YANKEE DOODLE.

THE origin of this tune, so celebrated as a national air of the Revolution, is almost a mystery to the people of the present day. Long before the Revolution, the air was universally known as "Lady Fisher," a favourite New England jig. It was the practice, as with "Yankee Doodle" now, to sing it to impromptu verses—as, for example:—

"Lydia Locket lost her pocket,
Lydia Fisher found it—
Not a bit of money in it,
Only binding round it."

Before the war, the English, in contempt of the simplicity of Yankee manners, were accustomed to sing airs set to words invented for the occasion, ridiculing and deriding the New Englanders. "Yankee Doodle" was a kind of parody of "Lydia Fisher." The English officers, under civil and military appointments, countenanced these slurs. When the battles of Concord and Lexington began the war, the English, advancing in triumph, played "God save the King;" while the Americans when they made the retreat so disastrous to the invaders, struck up "Yankee Doodle," in answer to their oppressors.

From that time, "Yankee Doodle" was adopted throughout the American colonies, as the national air of the sons of liberty, while the "Methodists" accepted it as an appropriate nickname. Judge Martin, in the history of North Carolina, has given another account of the origin of "Yankee Doodle." He says it was invented at Albany, in 1755, and attributes it to a British officer, who exercised his pleasantry on the costume of the Americans, then assembling to join the expedition of General Johnson and Governor Shirley. The tune and words, says a writer in the *Columbian Gazette*, at Washington, were known as early as the time of Cromwell, to whom they were applied in a song called "Yankee Doodle."

"Yankee Doodle came to town,
Upon a little pony,
With a feather in his hat,
Upon a macaroni."

Cromwell went to Oxford on a small horse, with a single feather, fastened in a sort of knot called a "macaroni." That such an early origin may be the true one seems probable from the fact that, about the time strife was engendered at Boston, muskets were sometimes conveyed to the country in loads of manure, etc., which fact seems to be alluded to in the verse:

"Yankee Doodle came to town,
For to buy a firelock;
We will tar and feather him,
And so we will John Hancock."

HARMONIC UNION.—Handel's *Acis and Galatea* is announced for performance at Exeter Hall, on Monday, when Mozart's accompaniments are to be introduced for the first time in this country.

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## TO CORRESPONDENTS.

MR. GENGE'S *communication must be paid for as an advertisement.*

MUSICUS.—*Francois Antoine Habeneck, the founder and conductor of the* Société des Concerts du Conservatoire, *died at Paris, on the 8th of February*, 1849. *He was a good violinist, but not, we believe, a composer.*

MR. F. P. CELLI'S *communication is an advertisement.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 11TH, 1854.

IN the year 1850 a concert was given at Exeter Hall, for which Mdlle. Jenny Lind (now Mdme. Otto Goldschmidt) afforded her services gratuitously, in conjunction with some English singers of repute. More than one circumstance connected with this concert has caused it to be remembered by those immediately concerned. The performance consisted of Mendelssohn's oratorio of *Elijah*. There was a grand orchestra, a powerful chorus, and a conductor of eminence—Mr. Benedict. The performance, on the whole, was the best ever given in England (and probably elsewhere), of that immortal masterpiece. An incident occurred which is worth recalling, if only as a memento of Mdlle. Lind's artistic morality, and of her sincerity in the pursuit of the object for which the concert had been instituted. Two well-known English singers, who proffered their services, or rather solicited the honour of assisting on the occasion, did not think it necessary to attend rehearsals. Like a celebrated conductor, either they had no time, or they considered that a work so easy and familiar as *Elijah* would go just as well without preparation. Not so Mdlle. Lind. She, on the contrary, insisted that rehearsals were necessary, and further, that the presence of the chief singers was as indispensable as that of the orchestra and chorus. We remember well, that she came to the minute—before the minute, indeed—to every rehearsal, with or without chorus, at Mr. Benedict's private residence and at Exeter Hall. When, at a full rehearsal, the two well-known English singers failed to appear, Mdlle. Jenny Lind declared positively that she would not sing with them at night; and as she was the great attraction of the concert her will was law, and not to be disobeyed. Accordingly, two other well-known English singers were invited, and, eagerly accepting the invitation, were forthwith installed in the place of the first "well-known," who, like a celebrated conductor, had not time to attend rehearsals. The sequel need not be recapitulated; it was a painful one; and we shall not regret if Oblivion has laid her finger on it.

"What next?"—our readers will ask. *Quid tum postea?* It was the occasion of the concert that was sacred; and this, more than the abstract claims of *Elijah* on the respect of all who call themselves musicians, excited the lively interest of the Swedish songstress, and forced her, against her nature, to appear unamiable and tyrannical to her fellow artists. That she had reason on her side, our readers will presently own.

The occasion, we have said, was a sacred one. The concert at Exeter Hall was projected by a committee of amateurs and professors, for the purpose of laying the foundation of a fund, to be devoted, in the best way that might afterwards be decided, to raising a memorial, through which the sense entertained by musical England of the genius and influence of Felix Mendelssohn Bartholdy should be perpetuated. A few were for a monument, others not for a monument; but all concurred in the propriety of some manifestation of the kind. The committee having been formed (it is not requisite here to mention the names of the gentlemen who composed it), it was speedily resolved that a concert should be given, and that application should be made to Jenny Lind—whose veneration for Mendelssohn was notorious—to grant her name and services. It was calculated that this would be an auspicious beginning, and would be the means of placing the "Mendelssohn Testimonial Fund" on a solid foundation. The belief was warranted. Jenny Lind consented, without a word of further explanation; the concert was given, and nearly £1200 sterling realised.

This first step effected, and effected with such *éclat*, the committee, after voting a letter of thanks to Mdlle. Lind, set to work about considering what should be done with the money in hand. At the end of much discussion, the monument was abandoned to the Sacred Harmonic Society (who gloriously carried out their original scheme, by possessing themselves of a small bust in plaster of Paris, which was invisible at a hundred paces); and the more congenial notion of a "Mendelssohn Scholarship," for gratuitous education in music, was suggested and adopted. The money was at once to be funded, and the interest allowed to accumulate, until the necessary arrangements could be made. In the mean time arose the question as to the *locale* of the scholarship. Of course, in a very short period, the proposition that London should be the place, and the Royal Academy of Music endowed with the privilege, was put aside as absurd and untenable. The only reasons that could be urged in support of it, were, that the money was English money, that the idea of the concert was suggested and that the concert took place in London, that Mendelssohn had been thoroughly appreciated in England before he was accredited in Germany, and that his most glorious artistic successes had been achieved, and his greatest works produced, in this country. These were of course insufficient, and the superior claims of Leipsic were established, with very little difficulty—of Leipsic, where they have taken Mendelssohn down from his pedestal, to put Schumann in his place, and where the four "eminent professors," who have been entrusted with preparing his MSS. for publication, think it a good year's work to select half-a-dozen songs with words, and as many without, for committal to the hands of the engraver!

However, Leipsic was adopted. The "scholarship" was to be founded in the Leipsic Conservatory of Music, of which Mendelssohn had been "Principal;" and, after some little delay, the £1,200 (Jenny Lind's virtual subscription) was sent, as we understand, to the city of the *Gewandhaus*. Having done which, the committee rubbed their hands, and ——fell asleep.

Four years have elapsed. The committee of the "Mendelssohn Testimonial Fund" have not been dissolved; and yet they have never met since. How is that to be explained? The undertaking was surely not meant to stop with the Jenny Lind subscription—to be suddenly arrested, as though, instead of a promising beginning, a death-blow had been given to all their hopes. And yet it would almost seem so, since, although still undissolved, the committee have never re-assembled. Has their ardour cooled, now that seven years have elapsed since music died with Mendelssohn? If not, what?

Where is the money funded? To how much, the interest having been allowed to accumulate, does it now amount?—and what is to be done with it? The Mendelssohn Testi-

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monial Fund Committee, it is clear, if not dissolved, have at least suspended functions. Their "occupation's gone"—not so, we trust, the money.

But seriously, the question is a grave one. Madlle. Lind has been literally duped. Would she, in the zenith of her popularity, when her services were purchased at any price, have consented to accord them gratuitously for the sake of having the proceeds of her attraction "funded," without a definite purpose, and for the ultimate benefit of no one knows whom? Assuredly not. Unless, therefore, a satisfactory account is rendered of the progress of the Mendelssohn Testimonial Fund, and of the present aspect of Mdlle. Lind's £1,200, Mdlle. Lind, we repeat, has been duped. It behoves the committee—among whom, by the way, we can remember the names of Sir George Smart, Mr. Benedict, Mr. Sterndale Bennett, Mr. Klingemann, Mr. Chorley, and Mr. Buxton (what is the use of concealing them?)—to call a meeting and inquire into the matter without further delay.

We shall return to the subject.

## NEW PUBLICATIONS.

"Sabbath Evenings," Seven Sacred Pieces for the pianoforte or organ. Composed by Felix Mendelssohn Bartholdy. In Three Books. Wessel and Co.

No. 1 and 2 are arrangements of two vocal motets, founded on themes that probably belong to the Lutheran chorales. As their origin will not be traced by the majority of purchasers, we are of opinion that the publishers should, on that account, if on no other, have stated the source from which they derived them. The fact that they are Mendelssohn's, however, is enough to invest them with a peculiar interest, had they no other claims to notice. No. 1, entitled "In deep Distress," forms, in its present shape, a kind of *suite de pièces*, comprising five movements, *chorale, fugue, adagio, chorale, chorale*—all but the *adagio* being in the key of F minor. The *chorale* is first given in plain four-part harmony, and then made the subject of a fugue, also in four parts. These constitute the first and second movements. The *chorale* a fine tune (something in the character of "To Thee, O Lord, I yield my Spirit," in *St. Paul*, and in the same key) is richly harmonized. The *fugue*, without being elaborate, is extremely interesting. That it should be masterly is only what might have been expected from Mendelssohn. The *adagio*, a flowing movement in A flat, 3-8 time, serves as a relief to what follows and precedes it; but as the 4th movement is merely an elaboration of the first, the subject of the *chorale* being introduced in augmentation, while the 5th and last is the tune itself, repeated with different harmony, its exact relationship to the rest of the *suite*, which is all in one key and founded upon one subject, is difficult to explain. It will at once be observed, even by those who have never seen or heard the motets, that from the manner in which the parts are distributed the whole of these movements might be sung by voices. Not that they will be found the less welcome on that account.

No. 2—"In the Midst of Life"—bears equally strong evidence of having been composed for voices, with organ or wind instrument accompaniments. It begins with a solemn *chorale* in C minor, which is twice interrupted by an *agitato* movement in F minor, marked *vivace*, and at the end developed to some length as a *coda*. We have nothing to offer about this piece beyond the simple assertion that it is fine music, and must be very impressive in its original shape.

No. 3—"Ave Maria"—arranged for two performers on the pianoforte, is the most beautiful, though the least elaborate of the three numbers. The opening, in A major, is lovely; the episode, in F sharp minor, with a moving bass in a style peculiarly Mendelssohnian, is lovely; and the whole is a gem. Every musician should possess it—in its original form, if possible—if not, in its present shape as a pianoforte duet.

All three numbers were probably composed for the Berlin Chapel.

"Novello's Original Octavo Editions of Sacred Oratorios." In vocal score. With a separate accompaniment for organ or piano. Arranged by Vincent Novello. J. Alfred Novello.

We have received the first four numbers of a new edition, or rather a new issue, of Mr. Novello's Octavo Oratorios. They consist of *The Messiah*, *Judas Maccabæus*, *Samson*, and *The Creation*. The present issue, considerably reduced in price, is handsomely bound in scarlet cloth. Mr. Novello first printed his octavo edition of Oratorios in 1846. Nothing of the kind had been previously attempted, and the evident utility and unprecedented cheapness of the edition at once ensured a large sale. Another edition of the same oratorios having been published, and at the same price as that of Novello, he boldly challenged competition by a further reduction, and, as there is no deterioration in the quality, there can be little doubt of the result.

The new edition of the Sacred Oratorios has many recommendations. Its portable form, the clearness of the printing, and its neat appearance, all combine with its cheapness to render it attractive. The reduction of the instrumental accompaniments for the pianoforte has been skilfully made by Mr. Novello, although, to render them easy, a great many figures and passages which appear in the original scores have been omitted.

"The Omni." An entire New Dance, for all the World. By M. Layland. Addison and Hollier.

We might find fault with Mr. Layland's English (his *entire*), but we have no objection to his "Omni Dance," which is agreeable and very well-written. For the figure, or figures, we must refer the reader to the author's explanations, which are given at length. The "Omni Dance" is a long piece, the various parts or figures in which are frequently repeated, the two prevailing accents being those of the march and polka. It betrays an evidence of good musicianship, and a general taste for harmony, not often to be remarked in ordinary dance music.

"The Pacha's Polka." "Zara"—Valse à deux-temps. By Carl Höchst. Campbell, Ransford, and Co.

"The Pacha's Polka"—we fear the Generalissimo of the Turkish army will have much to answer for before the war is over—is very lively, which is a great feature in a polka, and has an excellent part for the cornet-à-pistons, which is another. Moreover, there is no pretence about it, and it is extremely easy to play.

The *Valse à deux-temps* is even better than the polka, and quite as easy. The first and third numbers are remarkably tuneful. There is a cornet part to this, too. Nothing can be simpler or better suited to beginners.

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The Emperor of the French has sent, through his ambassador, the sum of one thousand francs towards the fund in aid of a monument to C. M. Von Weber, to be erected at Eutin, the birth-place of the composer.

Beethoven's Mass in D.—We have heard it reported that the Sacred Harmonic Society and the old Philharmonic Society intend joining their forces together, in order to give a grand public performance of the above unfathomable composition. "Too many cooks, etc."

The Misses Pyne's Piano.—At the concert given at Wigton, on the 18th ult., the Misses Pyne were not a little surprised to be set down to the identical pianoforte which formerly belonged to them, and upon which Miss Louisa Pyne played the first piece she was ever taught. This incident so affected her that she shed tears on leaving the room.

The Queen's Piper.—Sandy M'Kay, her Majesty's piper, has gone out of his mind, and there is little hope of his recovery. He wrote a few days since a letter to Colonel Phipps, in which he stated he was in possession of documents proving him to be the lawful heir to the throne; but, as he had no wish to dethrone Queen Victoria, he demanded an interview. This was granted, and, on Sandy making his appearance at the Castle, he was put under restraint. M'Kay was the first piper in Scotland. His duty was to play before the Queen and Royal suite at dinner, and at the dancing of the Scotch reels.

Rome.—*Elisa Valasco; o, Lorenzo di Medici*, a new opera by Pacini, has been produced with indifferent success. Barbieri-Nini sings the principal part.

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## MR. STERNDALE BENNETT'S SOIRÉES.

Mr. Sterndale Bennett gave his first performance of "classical pianoforte music" for the present season, in the Hanover-Square Rooms. There was a crowded and fashionable audience, which, under the influence of a new system of lighting (the patent of Mr. Leslie, whose method of ventilation was also adopted), looked unusually brilliant. But while the dresses of the ladies, and the ladies themselves, could bear the unwonted light triumphantly, it was different with the walls and faded paraphernalia of the rooms, which came out from the ordeal, dark and dingy.

Mr. Bennett's programmes are always worth quoting, and the present one is not less so than any of its precursors:

Part First.—Quintet (Op. 41) in F minor—Dussek; Preludes and Fugues—Handel and Mendelssohn; Preghiera, Mrs. Lockey—Winter; Sonata in F major, Op. 5, Pianoforte and Violoncello—Beethoven.

Part Second.—Preludes and Lessons, Op. 33, Pianoforte—Bennett; Sonata (A major), Pianoforte and Violin—Mozart; Songs, Mrs. Lockey—W. S. Bennett; Sonata, Pianoforte (No. 2, Op. 27)—Beethoven.

Dussek's quintet, Mozart's sonata, and the violoncello sonata by Beethoven (an early work) are somewhat too much of a family; and this said, there is no other point open to objection in the above very interesting selection. The works of Dussek are too good to be neglected, as they are at the present time, and Mr. Bennett must be praised for reviving so fine a specimen of the master, no less than for its admirable performance by himself and his coadjutors Messrs. Blagrove (violin), Dando (viola), Piatti (violoncello), and Reynolds (double-bass.) The quintet pleased so well, that the quartet in E flat, or the trio in C, of the same composer, might be introduced, with a certainty of success, at one of the future concerts. The preludes and fugues were Handel's in D minor (from the *Suites des Pièces*), and Mendelssohn's in D major (from the *Six Preludes and Fugues.*) The theme of Handel's fugue begins like the old air, "Charlie is my darling." It is the least elaborate of the five which appear in the *Suites des Pièces.* We have heard nothing more finished than Mr. Bennett's execution of this fugue. Such tone and pure *legato* has perhaps not been heard since the days of Cramer and Dussek. We entirely differ from the intelligent critic of the *Daily News*, about Mendelssohn's prelude and fugue in D major, which, in direct contradistinction to his opinion, we consider, not merely as one of Mendelssohn's happiest essays in the particular style of composition to which they belong, but as equal in beauty, originality, and ingenious workmanship to any of Bach's or Handel's. The extraordinary length and development of the *allegro*, in Beethoven's early sonata, must strike every one with astonishment. It shows how soon one great characteristic of his after matured style appeared in his compositions. (The three pianoforte sonatas dedicated to Haydn, and the first set of trios, may be cited as similar instances.) The execution of the sonata by Mr. Bennett, and his accomplished co-adjutor, Sig. Piatti, was beyond reproach.

From the *Preludes and Lessons*—those graceful trifles which Mr. Bennett composed expressly for the use of the Queen's College, London—he selected No. 19 (*Aria*), No. 20 (*Caprice*), No. 22 (*The Year's last Hour*), and No. 23 (*Armonioso Brillante*), and played them so charmingly that the audience called him back, and he was obliged to give three more. We have only one fault to find with these lessons—viz., that they are too short for their style; and whenever we hear any of them we feel inclined to say—like Grizzle to the ghost of King Arthur—"If no more, why so much?"

The most faultless performance of the evening, on the part of Mr. Bennett, was the sonata, for pianoforte and violin, the finest Mozart has written, with the first movement of which Beethoven was as much taken as Weber with the last—witness their respective obligations, as acknowledged in their works. Mr. Blagrove's pure tone and admirably correct execution were thoroughly suited in the *allegro* and *presto;* but in the *andante* a little more of what is romantically designated "soul" would have been welcome. The theme, though simple, must not be coldly played. The sonata in E flat (*quasi fantasia*) from Beethoven's Op. 27, which opens with one of the composer's most expressive melodies, and concludes with one of his most spirited *finales*, is very rarely played in public, although, in spite of the *anti-sonata* form of its first part, it is a work of singular originality and beauty. The minuet, too, is quaint and capricious; and the recurrence of the *adagio*, just before the termination of the *finale*, is an idea of which later composers have taken frequent advantage. Every one was delighted to hear this sonata; and few will complain, if, at one of the next *soirées*, Mr. Bennett were to play the sonata in F sharp (Op. 78) or that in F major (Op. 54), which are quite as seldom heard as the one introduced with so much success on Tuesday evening.

The vocal music was as unexceptionable as was the singing of Mrs. Lockey. Winter's "O, Giove" has lost much of its ancient charm; but it is a fine melody for all that. The two songs by Mr. Bennett were, "Musing on the roaring Ocean," (from the *Six Songs*), of which the music is worthy of the burning words of Burns; and a MS. song, "To a Flower," a touching illustration of one of the charming lyrics of Barry Cornwall. The last was greatly admired, and Mrs. Lockey was compelled to repeat it.

## WEDNESDAY EVENING CONCERTS.

The concert of last Wednesday comprised some novelties. The directors on this, the occasion of their benefit night, introduced, for the first time, two young ladies and one elderly gentleman. The ladies were Miss Maria Simpson and Miss Lucy Ledger; the gentleman, Mr. T. Young. To the Wednesday Evening Concerts we are indebted for hearing many singers and instrumentalists, who probably, but for them, would have remained unknown. At these performances, untried artists have a chance of testing their ability; there is nothing exclusive in their management. Of the three new appearances of Wednesday last, we prefer Miss Lucy Ledger, although she was so nervous as scarcely to be able to sing a note. Under such circumstances it was hardly judicious in the *débutante* to accompany herself on the pianoforte; but, notwithstanding Miss Lucy Ledger's nervousness, a pleasing and agreeable style was apparent. Miss Maria Simpson was not nervous and did not accompany herself on the pianoforte; she was consequently heard to greater advantage than Miss Lucy Ledger and produced a greater effect. She was moreover honoured with an encore. We beg Mr. T. Young's pardon if we have set him down erroneously as a "first appearance." He has a tenor voice of agreeable quality, and sings with taste. He was encored in one of Moore's melodies; he also sang Parry's ballad "Fair and faithful, too" with great applause.

The Concert opened with a selection from the works of Auber. The band played the overture to the *Crown Diamonds*, Mr. Augustus Braham sang the barcarole from *Masaniello*, with chorus, and "My sister dear," from *Masaniello*—not from *La Muette de Portici.* Miss Grace Alleyne sang "On yonder Rock reclining," from *Fra Diavolo*, and Elvira's recitative and aria from *Masaniello.* Both these favourite artists acquitted themselves well. Miss Louisa Pyne was encored in "Ah, je veux briser ma chaîne," from the *Crown Diamonds*, which she sang with great brilliancy and facility. Mr. Leffler gave "When Time hath bereft thee," from *Gustavus* (not Auber's), and the selection from the great French composer terminated with a chorus from *Fra Diavolo.* Herr Meyer Lutz is not a pianist of much force. He plays in time and executes neatly, but is wanting in tone, breadth, and power. He performed the *Allegretto* and *Finale* from Chopin's second pianoforte concerto, in F. Of the rest of the performers we must speak briefly. Madame F. Lablache sang an *aria* of Mercadante, and, with her husband, the comic duet "Oh! guardate che figura." Miss Stabbach surprised us by her vigorous reading of Verdi's "Ernani, involami," which, nevertheless, is always ineffective in a concert room. Madame Newton Frodsham sang Pacini's "Sommo cielo" (*Schiava in Bagdad*) admirably, and was loudly applauded. Miss Louise Christine performed a solo on the harp with great success; and Mr. Viotti Collins, a solo on the violin. The most interesting novelty, however, was a clever new overture, in F. sharp minor, by Mr. G. Cusins, which might have been better performed.

Meanwhile the directors have given new life and impetus to

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their present series, by the engagement, for three nights, of Mr. Sims Reeves, who will make his first appearance on Wednesday next.

## SACRED HARMONIC SOCIETY.

THE second performance of Mendelssohn's *Elijah* took place on Thursday night, at Exeter Hall, before an overflowing audience. The singers were Misses Louisa Pyne, Dolby, and Bertha Street, Mrs. Lockey, Messrs. Herberte, A. Novello, Smythson, Walker, and Signor Belletti. This was, in many respects, the finest execution of Mendelssohn's great work that we have ever heard in London. The choruses, for the most part, were surprisingly well sung. The only novelty in the vocal department was the *début* of Mr. Herberte, who, supplying the place of Mr. Sims Reeves at a few hours' notice, had no easy task to achieve. Mr. Herberte, however, proved himself a good musician, and a singer of considerable taste and acquirement. His voice is an agreeable, if not a powerful tenor. He pleased the audience, and satisfied the connoisseurs that he had not undertaken a task beyond his means. Sig. Belletti, on this occasion, sang the whole of the music of *Elijah*, and acquitted himself extremely well. If he perseveres in the study of sacred music, he will be a valuable addition to the Exeter Hall Concerts—more especially during the absence of Herr Formes. The other singers exhibited their accustomed talent. The unaccompanied trio, "Lift thine Eyes," by Miss L. Pyne, Miss Dolby, and Mrs. Lockey, though taken too slow, was as perfect an example of concerted singing as we ever listened to.

As the first performance of *Elijah* this season was very faulty, the excellence of that of Thursday night was the more gratifying. A rehearsal of the chorus, under the direction of Mr. Costa (for the first time, we believe, these three years), took place in the interval between the two concerts. Here was the secret. *Elijah* is announced for repetition on Friday, the 17th inst.

## FOREIGN.

PARIS (Feb. 5).—At the Académie Impériale de Musique, Sophie Cruvelli, in the *Huguenots*, continues to attract crowded houses. The rehearsals of the *Vestale* continue, but nothing is yet decided as to who is to play the part of Licinius. The question has been submitted to three arbitrators, selected from among our most eminent artists. Rossini's *Moïse* is also in rehearsal for the *début* of the Italian tenor, Brignoli.—At the Opéra-Comique, the new work by Scribe and Meyerbeer is almost ready for production.—At the Théâtre Italien, the management does not relax in its endeavours, but produces a new work, or rather an old one, every week. On Thursday, the *Gazza Ladra* was performed, with Alboni in Ninetta, which she has already played in Paris and in London. Tamburini was the father, and Gardoni played the young soldier. Signor Dalle Aste, a new basso, made his *début* as the Podestà, with decided success. This gentleman sang once in London, at the concert of Miss Arabella Goddard, in the Hanover Square Rooms, two seasons ago. The singing of Alboni was nothing short of perfection. On Sunday, the *Puritani* was played, with Signor Graziani for the first time in the part of Ricardo. On Tuesday, Mdlle. Petrowich made her *début* in *Lucrezia Borgia*.

We hear that Mdlle. Clauss, on her (imaginary) road to St. Petersburgh, has given concerts at Cologne, Düsseldorf, Elberfeld, and Bonn, with great success. At the court of Hanover, she played twice, and received the most flattering testimonials from the King and Queen. After the second concert, Mdlle. Clauss was summoned into the apartments of the Queen, who presented her with a magnificent bracelet, enriched with diamonds. Mdme. Clara Schumann (late Wieck) played at the same concert. From Hanover Mdlle. Clauss proceeds to Leipsic, where she is to perform the concerto in C minor of Beethoven, some of Heller's studies, and other pieces. The Misses Dulcken lately played at the Théâtre Italien, for the benefit of Mdme. Aldegonde. M. and Mdme. Deloffre have recommenced their *soirées*. A musical and dramatic *soiré* has been given by Mdlle. Stella Colas who was assisted by M. Samson of the Comédie Française, M.M. Roger, Alard, Goria &c. Although Mdlle. Stella Colas is but fifteen years of age, her talent as a tragedian is extraordinary. She recited the dream of *Lucrèce*, by Ponsard, and the fourth and fifth scenes of *Les Horaces*. Méry has written some verses about her, in which he predicts that she will be a future Rachel. M. Fétis is in Paris.

The second concert of the *Société Sainte-Cécile*, on Sunday, Jan. 29th, was very numerously attended. The performances commenced with the overture to *Euryanthe*, followed by Haydn's *Storm and Calm*, which was sung by Mdlle. Dussy, of the Académie Impériale, Mdlle. Vogler, and Messrs. Mercier, Guyot, and chorus, the conductor being Mons. Wekerlin. After this, a serenade for stringed instruments, by M. Gouvy, and the finale to *Euryanthe* were given, the concert concluding with Beethoven's symphony in A major (No. 7).

The *Société des Concerts des Jeunes Artistes* lately gave their third concert in the Salle Herz, as usual. Beethoven's symphony in C major (No. 1), and an overture by M. Demersmann, were the principal instrumental pieces. Mdlle. Dobré was the vocalist.

MARSEILLES.—A melancholy accident attended the last representation of the *Prophète*. In the fifth act, a young dancer, Mdlle. Marra, was on the stage, when the fire caught her dress, which was of gauze. In her fright the unfortunate young girl ran against a part of the scenery from which the flames were emitted, and was soon enveloped in them. Some of her comrades approached and threw their cloaks over her; but it was too late. Mdlle. Marra did not survive her injuries, and died very shortly after. Her funeral took place amidst general mourning. The theatre was closed on the occasion.

AIX-LA-CHAPELLE, (*January 14th.*)—Another honourable distinction is intended in our city for the King of Wurtemberg's *capellmeister*, Herr Lindpaintner. The committee of the Lower Rheniah Music-Festival, who, in 1851, had already engaged the services of Herr Lindpaintner, have resolved—"that, remembering the distinguished talent displayed by that eminent musician in conducting the last music-festival, and in particular the beneficial influence he exercised upon all the executants, Herr Lindpaintner shall again be invited to direct the festival of 1854." The offer has been accepted, and, at the termination of his engagement with the New Philharmonic Concerts in London, Herr Lindpaintner will proceed to Aix-la-Chapelle.

BRUSSELS.—The second concert of the *Conservatoire* took place on Sunday, January 29th, a week later than originally intended, the officers of the regiment of *Guides* having announced a *Matinée Musicale* for the same day and the same hour as those fixed on for the concert of the Conservatory. This deprived Mons. Fétis of some of his best wind instruments, and the concert was, therefore, postponed until the 29th of January. The principal features of the programme were the overture to *Leonora*, and Félicien David's *Désert*. Mdlle. Rosa Kastner, the pianist, has not yet appeared in public, although here about a month. She has, however, played at several private *réunions*, and will shortly give a *soirée* of vocal and instrumental music.

VIENNA.—In celebration of Mozart's birthday his opera of *Don Juan* was performed, instead of *Belmonte und Constans*, (*Il Seraglio*) as originally intended. Mesdames La Grua, and Wildauer, and Messieurs Beck, Staudigl, and Draxler were the principle singers.—A concert was given at the Academy of Music on the 25th of January, on which occasion the 27th psalm by Reissiger, and a tenor solo, with chorus, "Gott behütet alle Frommen," by Lindpaintner, attracted general attention. Mdlle. Hauris sang a lied by Eckert, "Tausendschön," and Mdlle. Beyer the favourite melody of Curschmann, "Der Kleine Hans," (No, I will not bear it any longer.)—At the Hof-Theater Nicolai's opera, "*Die Lustigen Weiber*" (*Merry Wives of Windsor*), has been revived.—A new mass composed by Edouard Grudak, a pupil of the Academy of Music, is said to possess considerable merit.

NAPLES.—Among the papers left by Bellini, a hitherto unknown opera, entitled *Adelson and Salvina*, has lately been discovered and pronounced *genuine* by the Conservatory. It will shortly be published here as well as in England and France.—*Neue Wiener Musik-Zeitung.*

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ST. PETERSBURG, 9th January.—M. Ciardi, principal flautist to the Grand Duke of Tuscany, has made his *début* at a concert given by the Philharmonic Society for the benefit of the widows and orphans of its members.—The *Prophète* becomes more and more successful at the opera. Tamberlik's Jean of Leyden continues to excite enthusiasm. The part of Fides is hardly suited to the powers of Madame La Grange.

BOSTON.—(*From our own Correspondent.*)—Jullien's benefit and that of Mademoiselle Anna Zerr, concluded the second series of the "Jullien Concerts" given in this town. Jullien has fairly won the favour of the Bostonians, no less by his talents than by his *bonhommie*, and his kindness to every one with whom he comes in contact. The spacious Music Hall was crowded to excess on the occasion of Jullien's benefit. There was not standing room. Even the orchestra seats were encroached on by the public, and the artists had barely room to play. But good nature and a mutual wish to accommodate prevailed. The members of the City Guard and their ladies occupied the eastern wing of the second balcony. "The Sleigh Polka," dedicated to that corps by Jullien, constituted one of the attractions of the evening. "The American Quadrille" created the usual excitement, and the whole audience rose as the "National Anthem" was performed, the ladies joining with all their might in the clapping and cheering. The farewell burst of applause to Jullien at the end was loud and vehement. The receipts on Jullien's night, I understand, were as large as any ever received at any concert in the Music Hall.

PRAGUE.—On the 27th of January a Vocal Mass by Rohführer, a *Graduale* by Liszt, and an *Offertorium* by Lohr, were performed at St. Clement's Church.

MUNICH, (*24th of Jan.*)—The Hof-Capelle gave its first concert for the season at the Odéon. Beethoven's Mass in D was the principal feature.

NICE.—The Bishop of Nice has revived the action which he commenced thirteen years ago against the executors of the late Paganini, whom he has summoned before a commission of three Archbishops, to decide whether Paganini ought to lie interred in holy ground.

STRASBURGH.—On Sunday *Le Père Gaillard*, a comic opera by M. Reber, was performed for the first time. The interest excited by this work is explained by the fact of M. Reber having been born at Strasburgh.

PESTH.—Madlle. Agnes Bury, the *soprano*, who made so favourable an impression last year in England, is at the opera here.

ROUEN.—We have had a good season here. Puget has confirmed his success of last year. Mdmes. Lelèbvre, Widemann, and M. Poultier, the tenor, complete the company.

## PROVINCIAL.

LIVERPOOL.—(*From our own Correspondent*).—The first subscription concert of our Philharmonic Society, for the present season, took place on Tuesday, and was attended by a numerous and fashionable audience. The artistes were Miss Arabella Goddard, Mdme. Amedei, Mr. and Mrs. Weiss, Mr. D. Land, and M. Sainton. So much had been said of Miss Goddard and Mdme. Amedei, that their appearance excited unusual curiosity, and the expectations of the audience were realized. Miss Arabella Goddard, although only eighteen years of age, is decidedly our most rising pianist. In her are united the severe and pure style of Charles Hallé and the execution of the Thalberg school. Her tone is full and round, her touch firm, yet, when necessary, of fairy-like delicacy, while her manual dexterity is prodigious. On the present occasion, her qualifications were severely tested in Beethoven's sonata, for violin and piano, dedicated to Kreutzer, the same master's "Choral Fantasia," a fantasia by Wallace, and the "Sultan's March" of Rossini, arranged by Benedict. In the first she displayed a thorough acquaintance with all the varied difficulties of the composition, and frequently excited the applause of the audience. In the "Choral Fantasia," she completely succeeded in realizing the highly-poetical fancies of the composer, and gave her part of the music with a brilliancy of colouring and executive skill, which fully bore out the words sung by the chorus in praise of music. The fantasia was admirably given by all concerned—the chorus singing with a delicacy which gave unmitigated satisfaction. After Wallace's fantasia (on airs from *Maritana*), Miss Goddard, being rapturously encored, played a brilliant piece by Stephen Heller, "On Song's bright Pinions," founded on one of Mendelssohn's songs. Her last performance, the "Sultan's March" was also loudly redemanded, but this time the young pianist was content to return to the orchestra and curtsey her acknowledgments. In fine, Miss Goddard succeeded in making an unmistakeable impression on the Liverpool public—the most cold and apathetic in the kingdom. We cannot assert that Madame Amedei is equal to Alboni: but we have not for many years heard a more rich *contralto* voice than hers. This lady, said to be an Englishwoman, is certainly a charming singer, and will be a great acquisition to our operatic stage. She sang the duet "Bella Imago," from *Semiramide*, with Mr. Weiss, "Se m' abandonni," from Mercadante's *Nicotri*, "Ah, mon fils," from the *Prophète;* and an English ballad by Mr. Land. M. Sainton is a violinist of the first rank, a careful and conscientious player—his tone delicate, and his execution finished. In the Beethoven duet with Miss Goddard, his performance frequently provoked applause, but his own fantasia on themes from *Lucrezia Borgia* came too late in the evening. Mr. and Mrs. Weiss delighted the audience with some favourite songs and, with the other vocalists, joined in several concerted pieces. The chorus, in addition to the "Choral Fantasia," sang "All hail, our Queen Victoria!" The band played Weber's *Jubilee Overture*, an overture by Lindpaintner, and Marliani's to *Xarcarilla*. The concert did not terminate till half-past eleven o'clock.

*Ibid.*—MR. E. W. THOMAS brought his second series of shilling concerts at the Philharmonic to a conclusion on Saturday week. Notwithstanding the slack attendance the first fortnight, the receipts have left him a handsome surplus after the payment of all expenses.

MANCHESTER.—(*From our own Correspondent.*)—The sixth concert of the Classical Chamber-Music Society, took place on Thursday, the 2nd inst., in the Town Hall, and was brilliantly attended. The following was the programme:—

Part First.—*Quintet*—(D Minor, Op. 130)—Spohr. *Sonata*—Pianoforte—(D, Op. 10, No. 3)—Beethoven.

Part Second.—*Quartet*—(E Flat, No. 2, Op. 12)—Mendelssohn. *Air Varié*—Pianoforte and Violoncello—(D)—Mendelssohn. *Nocturne*—Pianoforte—(E Flat, Op. 9)—Chopin. *Berceuse*—Pianoforte—(D Flat, Op. 57)—Chopin. *Study*—Pianoforte—(A Minor, Op. 45)—Thalberg.

The above selection differed from its predecessors in having no trio for pianoforte, violin and violoncello—and containing a pianoforte quintet, and a quartet for stringed instruments. To make these as perfect as possible, Hallé secured in addition to Molique, as first fiddle, and Piatti as violoncello, Mr. J. Carrodus (a pupil of Molique), as second violin, and Mr. Baetens of our Concert Hall orchestra, as tenor. The playing of the four in the quintet was beyond all praise, while a more perfect stringed quartet has rarely been heard in Manchester. Mr. Carrodus, who is apparently quite a youth, made his first appearance here; and it is no slight praise to say that he executed his part in a style worthy of the artists with whom he was associated. Mr. Baetens was even better than usual. Except Hill, he is the best tenor-player we have heard in Manchester. Spohr's most recent quintet is replete with freshness and originality. The quartet of Mendelssohn is a wonderful work, even without the consideration that it was composed before he was fifteen years of age! The second movement, the *canzonetta* in G minor, so Mendelssohnian, and therefore so beautiful, was enthusiastically encored. Hallé played finely in Spohr's quintet, and the solo sonata of Beethoven was a masterly performance. The duet by Mendelssohn—which was given at the second concert this season, was now repeated "by desire"—it was charmingly played by Hallé and Piatti, who seemed no less to understand the author than each other. Hallé's final selection of solo pieces was less interesting than usual, although his performance was entitled to unqualified approval.

MANCHESTER.—At Mr. Weston's last Saturday Evening Concerts, Mr. De France made his first appearance. This gentleman was one of the principal soloists of the Bernaise party, which made so successful an impression, about two years ago, in the Free-trade Hall.

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BIRMINGHAM.—*(From a Correspondent.)*—An extra concert was given at the Town Hall, by the Choral Festival Society, on Friday, February 3rd, on which occasion Madame Amedei, Madame Weiss, Miss Arabella Goddard, Mr. G. Tedder, Mr. Land, Mr. Weiss, and M. Sainton appeared. The feature of the evening was Frank Mori's *Fridolin*, the merits of which you have so often discussed that it would be superfluous in me to say more than that Mesdames Amedei and Weiss, with Messrs. G. Tedder and Weiss, were most successful, and warmly applauded for their exertions. The choruses, under the able tuition of Mr. Stimpson, proved very efficient, and the London Orchestra, engaged for this occasion, gave proofs of how valuable is the aid of an institution which, by its admirable training and consequent efficiency, can, with one rehearsal, do justice to a work exhibiting as many difficulties of execution as an opera. The production of *Fridolin* reflects credit upon the directors (who, I need not remind your readers, are entitled to lasting gratitude for having given Mendelssohn's *Elijah* to England), and I have little doubt that, from the great success it achieved, the society will be stimulated to continue in the same praiseworthy spirit. Want of space obliges me to be brief in my notice of the rest of the concert. Miss Arabella Goddard played Moscheles' *spiritual* fantasia, *The Recollections of Ireland*, with orchestral accompaniments, with such taste and brilliancy as to call forth an unanimous *encore*. But why did the young and accomplished pianist omit the *cadenza*, where the three airs are so admirably worked together? Upon her reappearing she substituted one of Mendelssohn's "Songs without Words"—the lovely "duet" in A flat—Book 3. Madame Amedei met with a similar compliment in the *Brindisi* from *Lucrezia Borgia*, which she sang with very great effect. Mr. G. Tedder, in the "Thorn," was also encored, and by his expressive singing well merited the honour. Mr. Weiss was extremely successful in Macfarren's characteristic song, "When Bacchus invented the Bowl," from *Don Quixote*, and Mrs. Weiss was equally happy in more than one piece. Nor must I forget to mention Mendelssohn's violin concerto, performed by M. Sainton in such a manner as to stamp him one of the most accomplished violinists of the day—if that were not already done long since. The orchestra was conducted by Frank Mori with a decision and judgment which fully warranted the flattering reception he encountered on appearing in the orchestra. Both as a composer and a conductor, Mr. Mori may be said to have gained a legitimate triumph in Birmingham.

BRIGHTON.—The first concert of the fourth season of the Amateur Symphony Society took place at the Pavilion Rooms, on Thursday evening, the 2nd instant, before a large audience. The overture to *Die Zauberflöte* was given with precision, and much applauded. Haydn's symphony, No. 1, (in C) of the Salaman set, was a creditable performance. The andante, especially, was entitled to praise. Meyerbeer's March, from the *Camp of Silesia*, was more effective than when played at a previous concert. Beethoven's symphony, No. 2, (in D) followed. There were some new performers among the wind instruments, and a few more rehearsals would have been an improvement. The concert finished with the overture to *Cenerentola*, and the company separated much pleased. The subscriptions have increased to nearly 150. Mr. Gutteridge is the leader, and Mr. Oury conductor of the band. Mr. Frederick Wright is agent to the society.

GLASGOW.—*(From our own Correspondent)*.—Mr. Wood's operatic *troupe* continue at Glasgow the success they achieved in Edinburgh. I was present at the performance of *Lucrezia Borgia* last Tuesday. The attendance, if not so fashionable, was as numerous as at Edinburgh. The theatre is more commodious, and better adapted for sound than that of the capital. Madame Caradori produced a great impression in Lucrezia. She has grown already into high favour with the connoisseurs, who consider her, next to Grisi, the best tragic actress of the operatic stage who has appeared in Glasgow. Formes, also, has won distinguished honours. In Duke Alfonso his singing and acting were the theme of universal admiration. All the papers speak loudly in his praise, and the *Daily Mail* soars into the loftiest regions of eulogy. Reichardt, too, came in for his share of the applause bestowed on the performance. Gennaro is the best part in which he has yet appeared. He looks the character well, sings the music with much taste, and acts with genuine feeling. Mr. Wood has spared no expense in the general getting up of the opera, and the band and chorus are numerous and efficient. The operatic speculation cannot fail to be a prosperous one.

HARROW.—On Thursday week there was a performance of sacred music in the Harrow Speech Room. Messrs. Mann and Atkinson of the Norwich choir sang the tenor and base songs. Mr. Atkinson, in Pergolesi's air "O Lord have mercy," was much praised; and Mr. Mann was encored in Mendelssohn's "If with all your hearts." The singing of the little choristers, who were brought forward through the kindness of Dr. Buck of Norwich, was excellent, and showed to what a state a child's voice may be advanced by that judicious and careful treatment which has enabled Dr. Buck to render the Norwich choir so eminent. Mr. Staton, organist of the parish church, played a solo on the pianoforte, and his duet (Hummel's in A flat) with Mrs. Bunnett was exceedingly well performed. At the close they received very warm applause. The choruses were supplied from the Sacred Harmonic Society.

BATTLE, SUSSEX.—February 1st, 1854.—The first meeting of the season of the Battle Subscription Concerts took place at the George Hotel, on Friday evening the 27th ultimo, under the direction of Mr. Albert Dawes. The vocalists were Mr. George Buckland and Miss Annie Buckland. The orchestra played the overtures to *Tancredi*, *Impresario*, and *Guy Mannering*. Mr. Albert Dawes performed a solo on the violin, and a duet for piano and flute with Mr. Funnel. The above concerts bid fair to be successful, the list of subscribers containing many of the names of the principal families in the town.

BRISTOL.—On Thursday the 26th ult., the Bristol Madrigal Society held their annual Ladies' Night at the Victoria Rooms, and drew together a large concourse of people. The orchestra numbered 20 trebles, 12 altos, 26 tenors, and 26 basses, or thereabouts, the additions being from the choirs of Oxford, Windsor, and Exeter.—In the morning there were two musical services given at the cathedral, in which the boys and singers from distant choirs, brought here for the concert, took part. Some call these services the *Ante*-Madrigal. The choir, nave, and side aisles were full, and numbers were assembled in the triforium or gallery round the interior walls. Amongst the adults who took part in the service were Drs. Corfe, of Oxford, and Elvey of Windsor, Mr. Blyth, organist of Magdalen, Oxford, Mr. Amott, organist, of Gloucester, Mr. W. Done, organist, of Worcester, and Mr Trimnell, organist, of Chesterfield, besides several of their choirs. The anthem was "O where shall wisdom be found?" (Boyce); the *Te Deum* and *Benedictus*, were Gibbons', in F.

TAUNTON.—Our last Subscription Concert brought us a new pianist, Mr. Macoo, who played Hummel's rondo in A, with orchestral accompaniments, in a very artistic style. In the second part Mr. Macoo performed a notturno of his own. The concert was well attended. At the previous concert, Miss Dolby was engaged. She is a great favourite here; but the snow kept the people at home.

BATH.—People's Concerts.—The Concert on Monday evening week again filled the Guildhall. The gentleman amateur sang "Nina," and "Good bye, sweetheart." He received two encores. Miss Harriet Cox, who made her first appearance, has a voice of good quality, and manages it with skill. Mrs. Darby, Mr. Hellier, Mr. Young and the members of the chorus exerted themselves. The German Band played.

BILSTON.—On Wednesday, the 25th ult., Mr. Paget, of Atherstone, gave an evening concert of vocal music in St. Mary's School-room, under the patronage of the vicar, the Rev. J. B. Owen. He was assisted by Mrs. Bull, of the Birmingham Town-hall Concerts, and Mrs. Paget, R.A.M. The programme provided was varied, and the performance good. Mrs. Bull was encored in Mercadante's cavatina, "Soave immagine," and Glover's duet, "We come to thee, Savoy," by the two ladies, received the same compliment. Mr. J. Hayward, of Wolverhampton, presided at the pianoforte with his usual ability. The audience was not so large as was expected, though Mr. Paget has on many occasions given his services for the benefit of various institutions here, and his singing is admired.

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GALLERY OF ILLUSTRATION.—A picture of Sebastopol, which shows the advantage of its situation, has been added by the proprietors of this gallery, to the panorama of the *Ocean Mail*. It is, at the present time, a very interesting subject, and is well treated by the artist. The sketch is taken from the north side of the bay, which gives a fine view of both the harbour and the city. There could not have been a more appropriate and opportune subject than a picture of Sebastopol, and we have no doubt it will prove attractive.

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WORCESTER.—The concert of the Philharmonic Society took place on Monday evening, the 23rd ult., at the Music Hall, which was filled in every part by a brilliant audience. The artistes were Miss Arabella Goddard, Mdme. Amedei, Mr. and Mrs. Weiss, and M. Sainton. The concert was one of the most interesting ever given in Worcester. Miss Arabella Goddard and M. Sainton achieved the same success which has everywhere attended their recent performances in the provinces. The singers were also received with high favour. Mdme. Amedei made a decided sensation. One of the novelties of the evening was an overture, composed by Mr. D'Egville, sen., called *Sabrina*, which was well played and loudly applauded. Mr. Land accompanied the vocal music on the piano.

HANLEY.—(*From a Correspondent.*)—Mr. G. Simpson gave a concert on Monday at the Town Hall, which was filled in every part. The performers included the Beale party, now on a provincial tour. Madame Amedei justified the praises bestowed upon her by the London press. The *aria* "Ah, quel giorno" displayed her beautiful organ to great advantage, and the encore she received was well deserved. Miss Arabella Goddard more than realized the expectations of the "critics" here, while her unassuming manners and pretty face won the hearts of the audience. Her reception was most flattering. She played four times —a duet for piano and violin with M. Sainton, a fantasia by Wallace, Thalberg's "Moïse," and the "Sultan's March" of Rossini, arranged by Benedict. She was encored no less than three times, when she substituted Heller's "On Song's bright Pinions," and Brinley Richards' "Rule Britannia." Mr. and Mrs. Weiss added to the attractions of the concert by their artistic singing of several favourite airs. The lady was encored in "Home, sweet Home," the gentleman in Mendelssohn's "I'm a Roamer," and in Schubert's *lied* "In silent Woe." Mr. Land sang a ballad by Lover, and was also encored. Last not least, M. Sainton, besides the duet with Miss Goddard, introduced a brilliant *fantasia* of his own, ("The Standard Bearer") which was again encored. In fact, almost everything was encored, except a very pretty four-part song, "The Villagers' Evening Song" by Frank Mori, which deserved the compliment almost as much as anything. It was sung by Mrs. Weiss, Mdme. Amedei, Mr. Land and Mr. Weiss. Mr. Land was the conductor at the pianoforte.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

THIS DAY.—Mr. Aguilar's Third and last Soirée, 68, Upper Norton Street. Eight o'clock.

MONDAY.—Harmonic Union, Exeter Hall—Acis and Galatea. Half-past Seven.

TUESDAY.—Lindsay Sloper's First Chamber Concert, 27, Queen Anne-street, Cavendish-square. Eight o'clock.

WEDNESDAY.—London Wednesday Concerts, Exeter Hall. Half-past Seven.

FRIDAY.—Sacred Harmonic Society, Exeter Hall—Elijah. Half-past Seven.

SATURDAY.—C. Salaman's First Pianoforte Soirée, 36, Baker-street. Half-past Eight.


## ADVERTISEMENTS.

MUSICAL.—An ARTICLED PUPIL is REQUIRED by a musical professor in a provincial town. The pupil will receive instruction in the theory and practice of music in every way necessary to his advancement in the profession. Apply by letter, free, to J. L., care of Messrs. Jewell and Letchford, music publishers and pianoforte makers, 17, Soho-square.

LIBRARY AND MUSIC WAREHOUSE.—Wanted an Apprentice in an old established business in the country. As the advantages are considerable, a moderate premium is required. Apply, by letter, to X. Y. Z., care of Messrs. Cramer, Beale, and Co., Regent-street, London.

MR. FRANK MORI begs to announce that he has, since the vacation, resumed giving instructions in singing.—27, Milton-street, Dorset-square.

PIANOFORTES.—MESSRS. RUST and Co. beg to call the attention of Professors, the Trade, and others, to their remaining stock of Piccolo and Cottage Pianofortes, which they are offering at greatly reduced prices, in consequence of the extraordinary demand for their Patent Tubular Pianofortes. (See advertisement.) Rüst and Co., 309 (the Royal Polytechnic Institution), Regent-street.

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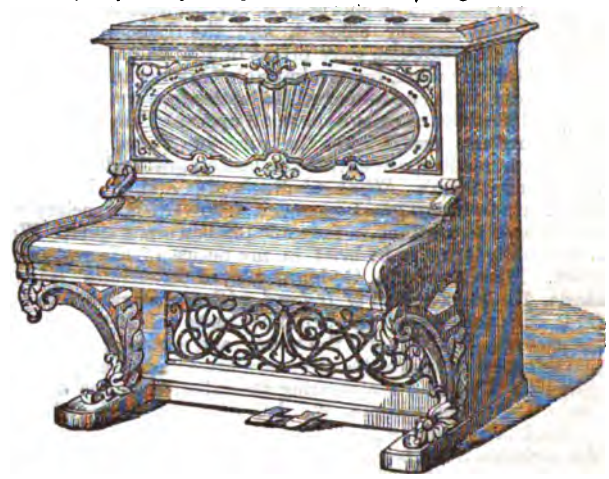

MUSICAL DIRECTORY, REGISTER, & ALMANAC, and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musical Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

TEAS and COFFEES at MERCHANTS' PRICES.—Strong Congou Tea, at 3s. and 3s. 2d. per lb. The strong Congou Tea, at 3s. 4d. per lb. The prime Souchong Tea, at 3s. 6d., 3s. 8d., and 4s. Assam Pekoe Souchong, at 4s. 4d.; exceedingly strong tea. The prime Gunpowder Tea, at 4s., 4s. 8d., and 5s. The best Pearl Gunpowder, at 5s. 4d. All who purchase at these prices will save money. Prime Coffee, at 1s. and 1s. 2d. per lb. The best Mocha, 1s. 4d. per lb. Teas, coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and teas, coffees, and spices, sent carriage free to any part of England, if to the value of 40s., or upwards, by PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, containing all the advantages of the London Markets, for Teas, Coffees, and Colonial produce, sent post free, on application.

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NOTICE OF DIVIDEND.—BANK OF DEPOSIT, 7, St. Martin's-place, Trafalgar-square, London.—Established A.D. 1844.—The warrants for the half-yearly interest, at the rate of five per cent. per annum, on the Investment Stock of this Association, to the 31st of December, are ready for delivery, and payable daily between the hours of eleven and three o'clock. Parties residing at a distance will, on application, have the warrants and proper receipts forwarded for signature; the amount will be paid on presentation at the head offices in London, through country bankers, or in any other way, to suit the convenience of depositors; so that the dividends may in all cases be received without difficulty or delay.—PETER MORRISON, Managing Director.—Parties desirous of investing money are requested to examine the plan of this institution.—Prospectuses free on application.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

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CLAYTON HALL, CLAYTON SQUARE, LIVERPOOL. This Magnificent Hall, centrally situated, accommodates 1500 persons in pit, boxes, and gallery. The orchestra and platform hold about 200 persons. For concerts, lectures, exhibitions, &c., it is the best public room in Liverpool. For terms apply to the proprietor, Mr. John White, on the premises.

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SAMUEL LEWIS'S GRAND SCIENTIFIC HALLELUJAH FOR FOUR VOICES. This much admired Work may now be had direct from the author, with an Accompaniment for the Organ or Pianoforte, for 34 Stamps. THE HAVEN, Haverfordwest. "A finely constructed anthem. The startling motivo is admirably worked out."—*Era*, August 7th, 1853. N.B.—The author prepares the instrumental parts in MS. to suit the capabilities of the orchestra, at 2s. each part.

MRS. W. SINCLAIR, the PROFESSOR of SCOTCH SINGING, has resumed her Tuition for the Season, and is at her Class Rooms, 22B, Henrietta-street, Cavendish-square, every Tuesday and Friday. Mrs. S. was the instructress of Madame Clara Novello, Miss Catherine Hayes, and other eminent artistes, in the above fashionable branch of singing. 22B, Henrietta-street, Cavendish-square.

OH! I HAVE LOV'D THEE.—New Song, 2s. By CHARLES SALAMAN, the composer of "I arise from dreams of thee," "Hosse," "There's not a fibre." Addison and Hollier, 210, Regent-street, publishers of Charles Salaman's vocal and pianoforte compositions.

MUSICAL TIMES, published on the 1st and 15th of each month.—The number for February contains an article by Leigh Hunt, an account of Mozart's Requiem, brief chronicle of musical events of the last month, and three pages of music—"A little Song of Thankfulness," composed by John Parry. Price 1½d., or 2½d. stamped.—NOVELLO, London and New York.

ROHNER'S MUSICAL COMPOSITION.—Now ready, in 4to., price 21s., or separately in Three Parts, 10s. each, A PRACTICAL TREATISE ON MUSICAL COMPOSITION. By George Wilhelm Röhner, in association with an English Gentleman. Part I.—The Laws of Harmonic Combination; Rhythm; Tonal Structure; and the application of these to the Monodic Style of Composition. Price 10s. Part II.—Counterpoint; and the First Species of the Polyodic Style of Composition. Price 10s. Part III.—Imitation; Fugue; Canon; constituting the Second Species of the Polyodic style of Composition. Price 10s. London: Longman, Brown, Green, and Longmans.

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GRANDE POLKA DE CONCERT by EDOUARD de PARIS.—Just published, price 2s. London: Cramer, Beale and Co., of all music sellers, and of the Author, Brighton.

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ON SONG'S BRIGHT PINIONS, Stephen Heller's improvisata for the pianoforte on Mendelssohn's melody, "Auf Flügeln des Gesanges," price 4s., now being played by Miss Arabella Goddard with distinguished success in the provinces, is published by Wessell and Co., 229, Regent-street.

RIGOLETTO.—Festa da Ballo Galop on Verdi's celebrated Opera, by G. Montagne, is just published, price 2s. 6d. for pianoforte, and 5s. for full orchestra. Boosey and Sons, 28, Holles-street.

RIGOLETTO.—The Mario Waltz on Verdi's Opera, by F. G. Tinney, price 4s. for pianoforte, and 5s. for full orchestra. Boosey and Sons, 28, Holles-street.

DAYSPRING, by LINDSAY SLOPER, is now ready, price 2s. 6d. "This charming composition bids fair to become even more popular than his exquisite piece of 'The Water Spray.'"—*Vide Musical Review*. Published by Campbell, Ransford, and Co., 53, New Bond-street, and may be had of all Music-sellers throughout the United Kingdom.

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MR. LINDSAY SLOPER begs to announce that he will give TWO CHAMBER CONCERTS, at 27, Queen-Anne-street, Cavendish-square, on Tuesday Evenings, Feb. 14th, and March 7th. On the first evening Mr. Lindsay Sloper will be assisted by Miss Dolby, Signor and Madame Ferrari, Mr. Benson, Herr Molique, and Mr. Lazarus. Single Subscription, Fifteen Shillings; Triple Subscription, Two Guineas; Single admission to One Concert, Half-a-Guinea. Tickets may be had of Messrs. Cramer and Co., 201, Regent-street; Messrs. Chappell and Co., 50, New Bond-street; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

ST. MARTIN'S HALL.—HANDEL'S JUDAS MACCABÆUS will be performed on Wednesday February 22nd, under the direction of Mr. John Hullah. Principal Vocal Performers, Mrs. Endersohn, Miss Dolby, Mr. Augustus Braham, Mr. Frank Bodda. The orchestra complete in every department.—Tickets, One Shilling; Gallery, Half a Crown; Stalls, Five Shillings. Doors open a quarter befort seven, commence at half-past seven o'clock.

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MR. W. STERNDALE BENNETT respectfully announces that his Annual Series of Performances of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Tuesday evenings, February 28th, and March 21st. Subscription to the series, one guinea; single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses; and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

EGYPTIAN HALL.—CONSTANTINOPLE is NOW OPEN, every day at half-past Two o'clock, and every evening at Eight. The Lecture is delivered by Mr. Charles Kenney, and has been written by Mr. Albert Smith and Mr. Shirley Brooks. Admission 1s., reserved seats 2s.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—A Third Performance of ELIJAH will take place on Friday, next, 17th February. Vocalists—Miss Birch, Miss Dolby, Mr. Sims Reeves and Signor Belletti. The Orchestra numbering nearly 700 performers. Tickets, 3s., 5s. and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

MR. SIMS REEVES, MDLLE. GRAVER, the celebrated Pianist, with a host of Talent, Vocal and Instrumental, will appear at the Wednesday Evening Concerts on the 15th (Wednesday next) at Exeter Hall. Admission 1s., 1s. 6d., 2s. 6d., and 5s. Immediate application should be made for Tickets, which, with Programmes, may be had at the Hall.



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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 7. SATURDAY, FEBRUARY 18, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

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## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 86.)

### CHAPTER VI.

### (1771–1775.)

WOLFGANG'S apprenticeship was now completed. The works of the old contrapuntists, Bach and Handel, had made him thoroughly acquainted with the secrets of the art, and the more recent Italian composers had taught him how great a charm there was in vocal music. The schools of the different nations possessing a musical reputation, of which he had been a disciple, and the taste and principles of which he had successively studied, were already beginning to blend together in his mind, and form a style ultimately destined to delight the world as his own.

For a long time, his father had abandoned the character of teacher for that of mere travelling companion, and the age in which the young composer lived had already told him all it could tell him about music. Henceforth, Mozart had to learn from himself alone.

On reaching Salzburg, near the end of March, Wolfgang found a letter from Count Firmian, whose acquaintance he had made during his stay in Milan, ordering him, at the command of the Empress Maria Theresa, to compose a theatrical *Serenade*,† for the festival to be held on the occasion of the nuptials of the Archduke Ferdinand with the Hereditary Princess of Modena. In charging Mozart with this task, the Empress appears to have been actuated by a desire to pit the youngest of the then existing composers against the father of the *maestri*, Hasse, who had been ordered to write an opera for the same occasion. Mozart hastened to obey so honourable a summons, and, in the month of August, once more set out with his father for Milan, where the marriage was to be solemnized. The rooms, which had been engaged for him beforehand, were admirably adapted for composing a work in a hurry. Above him lived a professor of the violoncello, and beneath him another; his next door neighbour was a teacher of singing, who received his pupils in his own rooms, and, opposite, dwelt an oboist. All of these remained at home, and practised most industriously, the whole day long. "This is agreeable for a composer," writes Mozart, "and brings him ideas."* In the serenade, which was in two parts, and entitled *Ascagno in Alba*, there were dances introduced, which made it last as long as the work of Hasse, so that the difference between the *Serenade* and opera was only in name. Properly speaking, *Ascagno* was no more than a mythological opera, consisting of several airs, and recitatives, with or without accompaniment, eight choruses, and dance music. In spite of his musical neighbours, Mozart had completed his task in less than three weeks. *Ascagno* was praised to the skies. "The serenade has quite killed the opera," says Leopold Mozart, expressing his regret (for which I will not vouch), at the defeat of the celebrated veteran Hasse.† In the beginning of December, father and son left Milan. The two years following our travellers' return home are rather barren of important events. As there are here several gaps in the thread of the biography, partly because the information afforded by the correspondence is sometimes defective and sometimes altogether wanting, I must confine myself to the simple enumeration, in chronological order, of the few facts occurring during this period.

On the 14th March, 1772, Hieronymus, a descendant of the princely house of Colloredo Wallsee and Möls, was appointed Archbishop of Salzburg, and commissioned Mozart to set to music a serenade of Metastasio, *Il Sogno di Scipione* (Scipio's Dream), for the ceremony of the enthronement. I have designated by name, surname, and titles the new lord, given by fate to Salzburg, because, in common with all opponents of great men, he merits this sad distinction. In subsequent chapters, we shall see how he treated the flock of which he was the shepherd, and what value he put upon the fortunate chance that enabled him to reckon Wolfgang Amadeus Mozart among his retainers.

In the autumn of the same year, Mozart returned to Milan, for the purpose of fulfilling his engagement with the manager of the theatre. The plot of his new opera, like that of his previous one, was taken from Roman history. *Mithridates* was followed by *Lucius Sylla*, a far more dangerous enemy

* This translation, which has been made expressly for the *Musical World*, is copyright.

† By the term *Serenade*, the Italians understood a *cantata* based upon a dramatic story.

* At a later period, he usually wrote his finest works in the midst of all kinds of interruptions.

† When Hasse heard the rehearsal of *Ascagno*, he said openly, "This boy will eclipse us all."

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of the Republic. It was not possible for the Dictator, with the assistance of the patroness chance had given him, to fail in yoking the city of Milan to his triumphal car. This patroness was Signora de Amicis, one of the greatest singers, if not the greatest, of that day, to judge from the extraordinary praise bestowed upon her by Leopold Mozart in his letters, and by Burney in his History of Music. According to Burney, Signora de Amicis never moved without transporting the spectators by the grace of her action, and never sang a note without charming them. More can hardly be said in so few words. Mozart wrote an air for her, full of new and exceedingly difficult passages, which had the honour of becoming her favourite song. It was afterwards attempted by a great many other singers, some of whom, by their success, afforded a proof of their talent, while the majority only exhibited the magnitude of their pretensions—which is nearly always the case when "favourite airs" are in question.

The Roman Dictator triumphed during six-and-twenty successive representations, under the protecting ægis of Signora de Amicis; after which it was gloriously laid upon the shelf.

Herr von Nissen's work contains the following remarks *àpropos* of the opera, Lucius Sylla:

"*Mithridate* and *Lucio Sylla* differ in no remarkable degree from the ordinary operas of that period, in regard either to plan or instrumentation. Their passionate airs and the life and spirit of their melodies alone raise them above the common level. Like most Italian operas, they maintain the principle of three-part music, and offer but few instances of that skilful and harmonious construction which we admire in Mozart's later works. A remarkable feature in the choruses of these two operas, as in his earlier masses, is a certain stiffness, an anxious clinging to set rules, which we should have expected to find in the music of a dry old pedant, rather than in that of one whose genius was just budding into life."

For my own part, I must own that I am not surprised at this. It was of great importance for Mozart, who, at the age of sixteen, was entering upon the most dangerous branch of his art, to give proofs of a degree of knowledge sufficient to justify so early an appearance in the public career of composer. Before presuming to reject admitted rules, a musician must first show that he is acquainted with and capable of following them. Rules, which constitute the authority of experience, are guarantees of success, founded upon the example of our predecessors who owed to them their reputation. They define the limits of the theoretical and practical science of an epoch. He who would venture to set them aside—persuaded that he can compose better than others by composing in a different manner—allows himself a latitude which others dare not claim, and must know either a great deal or nothing at all. Was it, then, likely that a boy of sixteen, whose ideas were merely efforts of the memory, should hope to make successful innovations in an art so difficult and branching out into such a great variety of directions?

In the spring of 1773, both father and son returned home, after Leopold had vainly endeavoured to obtain some appointment at Florence, either for himself or for Wolfgang. In the summer of the same year, they went to Vienna, and remained two months for the purpose of carrying out some plans with the nature of which I am unacquainted, but which, however, were not successful. Nothing certain, at least, can be gathered from Leopold Mozart's letters, which are couched in a more diplomatic style even than usual. We can only surmise that, dissatisfied with his position at Salzburg, he endeavoured to obtain a place for himself or his son in Vienna, and, not succeeding in either, returned home once more, in a depressed state of mind, and passed a whole year in retirement. As my readers will easily believe, Wolfgang did not spend this time in idleness. On the contrary, he made such good use of it that, in the winter of 1774, we find our travellers again on their road to Munich, laden with a whole bundle of new works, some entirely finished, and others merely begun. Among them were two masses, an *offertorium*, the music of an evening service *De Dominica*, and that of a comic opera, all intended for the orchestra or the theatre of Maximilian Joseph, Elector of Bavaria.

The opera, entitled *La Bella Finta Giardiniera* (The Beautiful Garden-Girl in Disguise), was produced on the 14th January, 1775, and received with an enthusiasm for which even the recollection of the warm reception bestowed on him by the Italians had not prepared the composer. Thunders of applause and cries of "Viva il maestro" resounded through the house for a long time after each piece; and, after the curtain fell, the uproar lasted until the commencement of the ballet, which followed the opera. The Elector and his family took part in the general expressions of approval. Wolfgang recounts the whole particulars of the first representation, in a letter to his sister.

*La Finta Giardiniera* has not kept possession of the stage: it is long since forgotten, and unknown, even by name, to any but connoisseurs. I am not acquainted with it myself, nor does the plan of my work admit the analysis of any of those compositions which now only possess historical interest. For musicians who are desirous of tracing the gradual development of our hero's genius, however, the study of this opera must necessarily possess an attraction. Some critics pretend to recognise in it the first dawn of originality, the first rays of that brilliant constellation destined, soon afterwards, to shine so resplendently, when *Idomeneo* appeared in the dramatic hemisphere. What, in my opinion, seems to be clear, and to reconcile conflicting opinions, is that *La Finta Giardiniera* bears marks of a state of transition and uncertainty, resulting from the struggle going on between the entirely new ideas which were fermenting in the brain of the composer, and habit, which still kept him back to his old errors. Perhaps the reader will be more successful than myself in forming a correct estimate, from the following quotations:—

"*La Finta Giardiniera*, originally composed for the Emperor Joseph II. (*qy?*) belongs to those works which immediately heralded the classical period of Mozart. It is far superior to *Mithridates* and *Sylla*, and betrays an original tone and regularity of form that leave more than one Italian opera in the shade. Mozart's talent is more directly evident in this than in any of his previous compositions, and the style is remarkable for peculiar softness and rare tenderness."

In another place, we read:—

"When Mozart wrote *La Finta Giardiniera*, he took, as his model, some rustic opera of Piccini or Guglielmi. It contains a delicious romance in C Major, with an *obbligato* accompaniment for the flute, which has become a thoroughly national melody in many parts of Germany."

Elsewhere we find:—

"In the opera of *La Finta Giardiniera*, we seem to see first indicated the buds of that musical talent which afterwards burst into full-blown flowers in *Idomeneo*."

Immediately following this, we read:—

"In the year 1789, this opera, under the title of *Die Verstellte Gärtnerinn*, was produced at Frankfort, but was completely unsuccessful. The piece is, to a certain extent, vapid and tiresome, and the style almost always stiff and artificial. While Mozart appears to rise above the comprehension of ordinary *dilettanti*,

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majestic in certain passages, capricious in others, and invariably rich and ingenious in his harmony, the music throughout is nevertheless better suited to connoisseurs, able to appreciate its delicacy, than to amateurs, who allow themselves to be carried away by their natural feelings, and who found an immediate opinion upon their first impressions."

This is all we find about *La Finta Giardiniera* in the compilation of Herr Von Nissen, and it is due to him to state that whatever was to be collected he obtained. Further questions arise, as to how it came to pass that a work composed for the Emperor Joseph II. was first produced in Munich; how music remarkable for such "peculiar softness and rare tenderness," could, at the same time, be so heavy and pedantic as to baffle the comprehension of *dillettanti*: how music so difficult to be understood could be modelled on "some rustic opera of Piccini or Guglielmi," both of whom are so easy to understand; and, lastly, how the impression made upon the Munich *dillettanti* in 1775, was so very different from the impression produced upon the Frankfort *dillettanti* in 1789. These are questions which every one must feel inclined to put to Herr Von Nissen; although there is very little chance that he would be able to answer them.

[*To be continued.*]

## THE MENDELSSOHN CONCERT.

*To the Editor of the Musical World.*

SIR,—Having been obviously alluded to in the leading article of last Saturday's MUSICAL WORLD, I feel it due to myself to state that I was in attendance at three out of the four rehearsals for the Mendelssohn Scholarship Concert, although, from circumstances which were fully explained in the *Morning Post*, on or about the 19th of December, 1848, and into which I am now unwilling to enter, I did not take my place in the orchestra. I trust you will favour me by giving insertion to the above, and remain,

Sir, Your obedient servant.
CHARLOTTE HELEN DOLBY.

2, *Hinde St., Manchester Square.*

FOREIGN COPYRIGHT.—The important question, whether a foreigner has any right to protection in this country for his literary or musical compositions, is now being argued before the House of Lords, in the case of Boosey and Jefferys. The case was opened on Thursday morning by Serjeant Byles for the appellant (Jefferys), the reply being made yesterday by Sir Fitzroy Kelly. It is expected that the judgment of the House will be delivered on Monday. The matter excites much interest among the book and music trade.

ST. MARTIN'S HALL.—We have been informed that the Directors of the Wednesday Evening Concerts are about to follow the example of the New Philharmonic Society, and will shortly remove, from Exeter Hall, to Mr. Hullah's New Music Room, in Long Acre.

NOVEL PATENT.—We read the following in the newspapers:

Among the new patents announced in Friday night's *Gazette*, is one to "Adolphus T. Wagner, of Berlin, in the kingdom of Prussia, professor of music, for indicating persons' thoughts by the agency of nervous electricity."

What a pity Mr. Adolphus T. Wagner did not communicate his secret to Mr. Lumley and Mr. Gye, when those managers were simultaneously in treaty with Mdlle. Johanna. With electricity to back them they might have read the lady's thoughts, something to this effect: *Out of which of you can I get the most?* In that case they could have demanded their passports of Dr. Bacher, and broken off all further diplomatic relations with the Wagners, father and child.

MRS. FIDDES (late Miss Harriet Cawse) is singing at a theatre in the capital of the Sandwich Islands.

## HARMONIC UNION.

Of all the secular works of Handel the most beautiful is *Acis and Galatea*. The story was twice used by him as a vehicle for music—at Naples, where, in 1710, by desire of a certain Spanish Princess, he composed a pastoral under the title of *Aci, Galatea e Polifeme* (or, according to the copy existing in the Queen's Library, *Galatea, Acigi e Polifeno*), and in London, where, nine years later, he wrote the masque of *Acis and Galatea*, to words attributed to Gay and others, for his friend and patron, the Duke of Chandos, at whose place of Cannons it was first performed in 1724. There is no resemblance between the Italian version and the English; and, while the former is forgotten, the latter is almost as familiar to musicians, and in its particular way as highly esteemed, as the *Messiah* itself. *Acis and Galatea* is the most exquisite of musical pastorals. The subject was eminently favourable; and, though the off-hand manner in which the Shepherdess, Galatea, allows herself to be consoled for the death of her devoted Acis—whom the giant, Polyphemus, in a fit of jealousy, kills with a rock—somewhat weakens our sympathy for the fate of the ill-starred lovers, the music of Handel would cause even greater discrepancies to be overlooked. The love songs of Acis, "Where shall I seek my charming Fair?" and "Love in her Eyes sits playing," are unsurpassed by Mozart himself, and unequalled by any one else. The uncontrollable passion of Polyphemus is described with a not less masterly hand, and "O ruddier than the Cherry" has yet to find a rival as a "monster" love song. Galatea is painted more delicately. Her love, like that of the heroines of the Spanish and Italian pastorals, is half real and half coquetry; and this mixed feeling is most charmingly developed in the air, "As when the Dove laments her Love." The choruses, "Oh! the Pleasures of the Plains," and "Happy, happy, happy we," are redolent of pastoral life; while "Wretched Lovers" (where the shepherds bewail the approaching fate of Acis and Galatea), in which occurs the celebrated passage, descriptive of the giant Polyphemus, who is about to wreak his vengeance on one of them—

"See what ample strides he takes,
The mountain nods, the forest shakes"—

is among the most strikingly dramatic and powerful of all the choruses of Handel.

*Acis and Galatea* has been frequently performed in London and in other parts of England. At Drury-lane Theatre, under the management of Mr. Macready, it was produced, with great success, as a dramatic piece, the effect of which was materially aided by the beautiful scenery of Mr. Stanfield. On that occasion, additional orchestral accompaniments (and, in some cases, additional music) were provided by the late Mr. T. Cooke. Handel wrote the music for a very small orchestra—how small may be guessed from the facts that the overture is scored for first and second violins, two oboes and basses—and that, except in the chorus, "Wretched Lovers," there is no viola part in the orchestra, and no *alto* part in the voices. Although it was known that Mozart had written additional accompaniments to *Acis and Galatea*, as well as to *Alexander's Feast* and the *Messiah*, no advantage had ever previously been taken of them in this country. Had Mr. Macready been aware of it, he would doubtless have spared Mr. T. Cooke his pains. Mozart's additional accompaniments were used on Monday night for the first time, at the suggestion of Mr. Benedict, who managed to obtain one of the very few copies in existence; and it was this which gave a more than ordinary interest to the performance. What Mozart has done may be stated in a very few words. He has added a viola part, and, by judicious employment of the wood and brass instruments, has supplied what Handel (as he did with his oratorios) used to supply himself, on the organ or harpsichord. That no effect produced by an organ or harpsichord, in however skilful hands, could equal what Mozart has obtained by filling up the score, may well be imagined; and it is reasonable to hope that Handel's *Acis and Galatea*, like his *Messiah* and *Alexander's Feast*, will be henceforth inseparable from Mozart's additional accompaniments. As in the *Messiah*, it must be admitted that in some instances Mozart—doubtless carried away by a love for the task in which he was engaged—has gone beyond bounds, and (especially in his use of clarionets

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and bassoons) made Handel appear more like Mozart than like himself—an oversight which nothing but the exceeding beauty of what has been added could have excused.

The performance on Monday night was on the whole highly creditable to the Harmonic Union, and to Mr. Benedict its able and accomplished conductor. The choruses, as far as "Wretched Lovers," were extremely well executed: and it was only in the somewhat difficult one, in F minor, "Mourn, all ye Muses," that the intonation of the singers began to be uncertain, and their precision equivocal. The two last—"Cease, Galatea," and "Galatea, dry thy Tears"—were open to the same objections. As far as the *tempi* were concerned, we thought the first two last choruses of the first part—"Oh! the Pleasures of the Plains," and "Happy, happy, happy we"—were too slow. The vocal solo parts were filled with great efficiency. Miss Stabbach and Miss Thirlwall shared the part of Galatea between them, and both young ladies accomplished their duties in a praiseworthy manner. Miss Stabbach was especially successful in the lovely air, "As when the Dove." It was, nevertheless, a mistake to divide the music of the principal *soprano* character, which should always be allotted to one singer. The part of Damon, though written for a tenor, was, in Handel's time, sung as treble, by a boy. It was entrusted on Monday night to Mr. Suchet Champion, who had evidently made himself well acquainted with the music. The two principal male parts, Acis and Polyphemus, were supported by Signor Belletti and Mr. Sims Reeves. Signor Belletti's success was unequivocal. He sang the recitatives exceedingly well, and the second song of the giant—"Cease to Beauty to be sueing," one of the most magnificent of Handel's airs—allowing for his foreign accent, to perfection. But it was not to these that he owed his triumph. The famous song of Polyphemus, "O ruddier than the Cherry," was the signal for one of those uproarious demonstrations which are a sure sign that the feelings of a whole crowd have been aroused. We never heard a more unanimous *encore*. And yet—while, as far as mere vocalisation was concerned, Signor Belletti was beyond reproach, and while, at the same time, he infused a remarkable degree of spirit into the air—in regard to musical declamation and the absolute intentions of Handel, this was the least meritorious of Signor Belletti's efforts. Constrained, no doubt, by the difficulty of the language, he sang the whole *staccato*, which in a great degree robbed the music of its character and the words of their signification. This clever and deservedly popular singer must not be induced, by the applause of the multitude, to relax in his endeavours at acquiring a thorough command of the new style of music in which he has already made such marked progress. Much as he has done, he has a great deal more to achieve. The most unexceptionable, and the most thoroughly "Handelian" singing of the evening was that of Mr. Sims Reeves, who gave the varied and beautiful music of Acis as, probably, it has never been given till now, in England or elsewhere. The two languishing apostrophes of the love-sick shepherd, "Where shall I seek?" and "Love in her Eyes," were delivered with a truthful and passionate expression, which realised all that could have been imagined by the composer. These, however, not belonging to the "*ad captandum*" style, were less warmly appreciated than the more stirring and boisterous "Love sounds the Alarm," where Acis, in despair, sets his rival, Polyphemus, at defiance. This well known air, declaimed by Mr. Sims Reeves with a power and energy that could hardly be surpassed, brought down an *encore* of the same tumultuous character as that accorded to Signor Belletti, in "O ruddier than the Cherry." The performance of *Acis and Galatea* was altogether most gratifying; and Mr. Benedict, the conductor, was not less entitled to praise for his exertions than any who were concerned in its success. With Mozart's additional accompaniments, it will now inevitably become a stock piece.

After Handel's "Masque," Mr. W. Rea, organist to the Harmonic Union, played Mr. Sterndale Bennett's beautiful *Caprice* in E major, for pianoforte and orchestra, with great and well-merited applause. Mr. Rea is a pianist of more than ordinary talent, and his performance of this very elaborate and difficult composition was equally remarkable for good taste and fluent execution. The second part began with a new MS. symphony in G minor, by Mr. C. E. Stephens, which, though not distinguished by a profusion of original ideas, is the work of a thoughtful and well-intending musician, who aims at emulating the best models. The symphony was given with unfailing spirit and precision by the orchestra, under the direction of Mr. Benedict. The best movement is the *finale*, a kind of *tarantella*. In the minuet there are two trios—just one too many. The concert terminated, at an unusually late hour, with the overture and music to the *Ruins of Athens*, by Beethoven, in which Miss Stabbach and Signor Belletti sang the principal vocal parts. The hall was very full, and, in consequence of its great success, *Acis and Galatea* is to be repeated forthwith, in conjunction with Mendelssohn's *Walpurgis Night*.

## WEDNESDAY EVENING CONCERTS.

The last performance was remarkable for the first appearance at the Wednesday Evening Concerts of Mr. Sims Reeves, who, as we have already stated, is engaged for three nights. Mr. Reeves, was welcomed by the audience in the most enthusiastic manner. The scena "O, I can bear my Fate no longer," from *Der Freischütz*, is suited to Mr. Sims Reeves' large and energetic style, and was given with fine dramatic vigour. The *aria* "Through the Forest," was perfectly sung, and the whole was loudly applauded. Verdi's popular *ballata*, "La donna è mobile," requires singing of a very opposite character, to which Mr. Sims Reeves proved himself quite equal. He sang it with so much taste as to provoke a vehement *encore*. His reading of this popular song is different from Mario's. In Mr. Hatton's graceful ballad, "Good bye, Sweetheart," Mr. Reeves was again unanimously called back, and substituted the unpretending ballad of "My Pretty Jane," accompanying himself on the pianoforte. The audience were charmed, and would fain have encored this as well, but the lateness of the hour prevented them from insisting. Mr. Sims Reeves' success was as decided as ever.

The choice of songs made by Mr. Sims Reeves might proffer a suggestion to our native vocalists, who, at the Wednesday Evening Concerts, seem bitten with the mania of singing everything but what directly suits their vocal powers. On the present occasion, this infatuation was carried to a singular extent. In addition to Mr. Sims Reeves, the vocalists were Misses Stabbach, Thirlwall, Rebecca Isaacs, Laura Baxter, Ransford, and Hemming, and Messrs. Donald King and Leffler. The selections were from the works of Weber, Rossini, Auber, Donizetti, and Adolphe Adam. The most successful was Miss Stabbach, who gave a pure and correct reading of the "Come è bello" from *Lucrezia Borgia*.

Miss Hemming made her first appearance in public, and was most favourably received. She sang a very pleasing ballad, by Mr. F. Praeger, and exhibited a voice of charming quality, and a pure method. Miss Hemming has good looks, also, which added in no small degree to the impression she made.

The band, in the first part, played Spontini's overture to the *Vestale*, and the *andante* and *finale* to Haydn's Surprise Symphony. Mademoiselle Madeleine Graver performed Mendelssohn's pianoforte concerto in D minor, with equal ease and intelligence, and was deservedly applauded. There is a vast deal of promise about this young pianist, who must endeavour to conquer the habit of playing too fast. In the second part a *duo concertante* for violin and violoncello was so well executed by Messrs. Viotti and George Collins as to elicit an *encore;* when Mr. George Collins performed a solo on the violoncello. The rest of the concert calls for no notice, except an instrumental *pot-pourri* on airs from Purcell's *Tempest*, executed to perfection on the clarionet, oboe, and bassoon, by Messrs. Lazarus, Barret, and Baumann.

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Re-Union des Arts.—On Wednesday evening, the second *soirée* of the second season was given by the members of this Society. The selection of music was remarkable neither in interest nor variety. Mdlle. Louise Christine played a solo on the harp, by Alvars, which every harpist has played in public and private for the last ten years. Mr. Osborne performed a new *morceau* on the pianoforte, "A Summer's Eve," composed, no doubt, for his pupils. The usual company was present, and the usual hospitable M.C's., Messrs. Kiallmark, Goffrie, and Co., were there to receive them.

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## MR. LINDSAY SLOPER'S SOIRÉES.

Mr. Lindsay Sloper follows in the same track as Mr. Sterndale Bennett, and considers music an intellectual, not a frivolous recreation. His Annual Chamber Concerts are, therefore, always anticipated with interest by amateurs. The first for the present season took place on Tuesday evening, at the New Beethoven Rooms, in presence of a very full audience. The programme was excellent. Part I. opened with Spohr's *Duo concertante* in G (Op. 95), for pianoforte and violin, and finished with Beethoven's *solo* sonata in D minor (No. 2, Op. 29). The first, one of Spohr's best works of the kind, was brilliantly executed by Mr. Sloper and Herr Molique. The profound work of Beethoven was played *con amore* by the pianist. Part II. began with Weber's sonata in E flat (Op. 47), for pianoforte and clarionet, which, though not one of the capital efforts of the master, possessed quite sufficient interest to warrant Mr. Sloper in introducing it. Moreover, there is so little good music for the clarionet; and, besides, it is such a pleasure to hear the mellow tone and fluent execution of Mr. Lazarus in a piece of the length and importance of a sonata. The pianoforte part is difficult; but Mr. Sloper does not recognise difficulties. It was a fine performance on both hands. Mr. Sloper, at the end of the concert, introduced three graceful *morceaux de salon* of his own—a romance called *A River Scene*, a *Bolero*, and a *caprice* entitled *May Lilies*. These were charming and charmingly played; but we trust Mr. Sloper, who has always made a rigid stand for the healthy influence of music, is not about to fall into the "flower and water" style now so predominant. *May Lilies* is a somewhat ominous title.

Besides the *duo* of Spohr, Herr Molique played two of his beautiful *Melodies*—the *Andante* in G (Op. 41), and the *Allegro moderato* in A minor (Op. 36). How he played them, those who are acquainted with the refined and consummate talent of the Stuttgart violinist need not be reminded.

The vocal music was contributed by Sig. and Mad. Ferrari, Mr. Benson, and Miss Dolby. Mr. Benson sings Hatton's ballad, "I love all Things the Seasons bring," extremely well, and the ballad itself is a good one; but we think it is time he should fix upon another, for chamber concerts. Mad. Ferrari, in Cherubini's "Ave Maria," accompanied by Mr. Lazarus in the clarionet *obbligato*, showed herself a true artist; and Sig. Ferrari, in the *aria*, "Si, tra i ceppi," from Handel's *Berenice*, displayed his usual intelligence. The *fantasia* of Mr. Sloper, for voice and pianoforte, called "The Lady and the Nightingale," has been already described. The idea is excellent, although, as the *Daily News* says, it is simply a *cantata* with an elaborate pianoforte accompaniment. Miss Dolby sang it superbly, Mr. Sloper, of course, playing the pianoforte part, as he did in all the pieces, vocal and instrumental, where an accompaniment was required—a proceeding which we consider unadvisable, inasmuch as the fatigue arising from constant exertion must in a degree militate against the vigour and consequent effect of the solo performances.

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Quartet Concerts, Crosby Hall.—The third of Mr. Dando's subscription concerts took place on Monday evening. Mr. W. H. Cummings was the vocalist and Mr. Osborne was at the pianoforte. The opening quartet was Haydn's in D major, No. 63. The same composer's canzonet, "O, tuneful Voice," was nicely given by Mr. Cummings. Osborne's trio for pianoforte, violin, and violoncello, in C major, Op. 52, followed. Mr. Osborne, being present, of course presided at the pianoforte; the trio was most favourably received, and is the work of a thorough musician. Mozart's "grand trio," in E flat, was finely played. Beethoven's sonata in C minor, Op. 10, was played by Mr. Osborne with feeling and expression. Mr. Cummings sang a couple of songs in the second act, "The Blind Boy" (J. L. Hatton) and "I dream of thee at Morn" (Williams). The concert concluded with Onslow's quintet, No. 12, one of the best of his works of the kind. The next concert, announced to take place on the 27th, will be devoted to Beethoven alone. The quartet playing, of Mr. Dando and his associates is as complete and satisfactory as ever.

## MR. AGUILAR'S SOIREES.

The third and last of these entertainments took place on Saturday, at Mr. Aguilar's residence. The programme was of the usual quality:—

Sonata in C minor, Mozart; Aria, "Dove Sono," Mozart; Suite de Pièces (No. 5), Handel; Duet, "I would that my love," Mendelssohn; Trio (Op. 70, No. 1), Beethoven; Ballad, "Forget it not," Macfarren; Caprice (Op. 33, No. 3), Mendelssohn; Nocturne (Op. 55, No. 2), Polonaise (Op. 53), Chopin.

We can give Mr. Aguilar no higher praise than to say that he was successful in all the pieces he had set down for himself. Perhaps his most remarkable and satisfactory performance was in Mozart's impassioned sonata, which is heard much too seldom. The fifth of Handel's *Suites* (that in E major, with the air and variations known as the "Harmonious Blacksmith"), is one of the most melodious, and certainly the most effective of them all. Beethoven's superb *trio* showed Mr. Aguilar in a favourable light as a performer of the highest order of classical music; while Mendelssohn's magnificent Caprice in B flat minor (one of the three dedicated to Mr. Klingemann), and Chopin's Nocturne and Polonaise, played with equal facility, proved his conversancy with two very opposite styles of pianoforte music. Mr. Aguilar was most ably assisted in the Trio by Herr Jansa and Mr. Lovell Phillips. Some vocal music agreeably varied the programme. The singers were Mrs. Arthur Stone and Miss Laura Baxter. The rooms were crowded, and the audience, while remarkably attentive, were liberal in their applause.

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Salaman's Amateur Choral Meetings.—The idea of originating and establishing a series of amateur meetings, for the purpose of studying the choral and operatic works of the great masters, was highly creditable to Mr. Charles Salaman. The manner in which the performances are given is also entitled to great praise. It is really surprising to hear profound and elaborate works executed by a number of non-professional singers, with so much skill and musical feeling, and with an ardour and zeal scarcely to be surpassed. Much of this is owing, doubtless, to Mr. Charles Salaman, who spares neither time nor pains in instilling into the minds of his disciples a real love and taste for the best music. The fifth meeting of the present season (the fourth) took place, on Wednesday, at Mr. Salaman's residence. Mendelssohn's *Elijah* was performed, and, on the whole, remarkably well, allowance, of course, being made for the pianoforte accompaniment, which is compelled to act as substitute for the orchestra. The number of singers (including soloists) was between fifty and sixty. The choruses were, for the most part, very carefully sung. We must give especial praise to the *sopranos*, who, indeed, would render good service were they transferred to the choirs at Exeter Hall. The solo performances of the ladies were highly praiseworthy. The young lady who sang the part of the youth in the first part, has a voice of rare quality, not powerful, but just in intonation, and clear as a bell. Her *pianissimo* is delicious. The great air, "Hear ye, O Israel," in Part II., was finely sung by the same lady, who we presume to be the *prima donna* of Mr. Salaman's *troupe* of amateurs. The *contralto* lady has also a good voice, and was perfectly at home in the duet, "Zion spreadeth her Hands," and the air, "Oh rest in the Lord." The gentlemen are not as vocally endowed as the ladies, but appear to have studied with not less assiduity, while they sing nearly as well. Mr. Charles Salaman had an arduous task in accompanying the oratorio on the piano. The duties of conductor also devolved on him, so that he was fully occupied during the performance. The rooms were crowded, and the performance was listened to with great attention.

Beaumont Institution, Mile End.—The Third Concert of the season was given on Monday evening. Madame Newton Frodsham, Miss Rhemmeiogh, (pupil of Mr. Sims Reeves), Miss Dolby, Mr. Augustus Braham and Mr. Henri Drayton, were the vocalists—Miss L. Taylor (Concertina), Mr. V. Collins (Violin) and Mr. Distin, senr. (Trumpet), the instrumentalists. Madame Newton Frodsham was encored in Bishop's "Peace inviting," with trumpet *obbligato* by Mr. Distin—also in a new ballad, by Samuel Lover—"My own old Man." Miss Dolby received the same compliment in Lady Dufferin's new song, "O, Bay of Dublin." The concert was well attended.

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## MADEMOISELLE CLAUSS.

This young and talented pianist is at present at Berlin. She lately gave concerts at Elberfeld and Bonn, both of which were very successful; and, on her way from one place to the other, she again performed at Düsseldorf and Cologne. At Leipsic she appeared at two of the *Gewandhaus* Subscription Concerts, and at a *soirée musicale*. The first concert occurring on the evening before Mendelssohn's birthday (Feb. 3rd), she played a concerto by that lamented composer. At the second, she gave one of Beethoven's. Mdlle. Clauss intends to remain a fortnight or three weeks at Berlin, at the expiration of which time her further progress is still undecided. If the Emperor of Russia says "Peace!" he will be recompensed by hearing "little Wilhelmina" play some of the *Lieder ohne Worte* of Mendelssohn; if he says "War!" she will not go to Petersburgh, and the Czar will be robbed of that pleasure. He had better make haste and decide.

## FOREIGN.

Paris, (Feb. 16).—(*From our own Correspondent*).—The long and anxiously expected *Etoile du Nord*, the new comic opera of Meyerbeer and Scribe, is positively to come out to-night. No further delay, on any plea whatever, will be sanctioned by M. Perrin, who has been losing money for the last three months, and cannot afford to lose any more. A brilliant success is anticipated. Some go so far as to say that *L'Etoile du Nord* is superior to anything that Meyerbeer has previously composed. I believe that he has made use of two or three pieces from the *Camp de Silésie*, an opera of which he seems determined to let Paris know nothing. Among other things, the march, and the air of Vielka, with accompaniments for two flutes (which Jenny Lind used to sing so often), are spoken of as forming part of the music of *L'Etoile du Nord*. Mdlle. Caroline Duprez has the principal *rôle*. Every place in the theatre has been secured long since; and it is expected that such an audience will assemble within the walls of the Opéra Comique as was never witnessed there before. The Emperor and the Empress have signified their intention of being present.—In the Rue Lepelletier nothing is talked of but Spontini's tragic opera, *La Vestale*, which is being revived with the utmost pomp and circumstance for Sophie Cruvelli, who continues to draw great receipts to the treasury of the Grand Opera, much to the satisfaction of M. Nestor Roqueplan, whose good star, thanks to the young and gifted Teuton, is once more in the ascendant. With regard to the distribution of parts in *La Vestale*, your readers are aware that M. Roger refused the part of Licinius, but, urged on all sides to accept it, he agreed to refer the matter to arbitration. A decision, without appeal, was to be pronounced by Messrs. Ponchard, Duprez, and Ambroise Thomas, when a letter from Madame Spontini, widow of the composer, induced M. Roger to change his resolution, without awaiting the decision of the referees. So that the matter is definitely arranged, much to the chagrin (so says scandal), of M. Gueymard, who is very jealous of M. Roger, and of whom M. Roger is very jealous. I subjoin a translation of Madame Spontini's letter:—

"Sir,—Excuse my temerity; in spite of your refusal to sing the part of Licinius, which has so much distressed me, I again entreat you to revoke your fatal decision! Had Spontini himself been able to ask you, in the name of art and as a mark of respect for his age, to make what you term a sacrifice (although I do not admit it to be one), you would not have had the heart to refuse compliance with his entreaties. Grant, then, sir, the same sweet satisfaction to his dear memory and my tender solicitude. It is needless for me to tell you, sir, that the public, who like and admire you, will be much gratified by your complaisance; besides, while it is agreeable to oblige your friends, it is noble to oblige your enemies, if, indeed, you think you have any. You will, therefore, fulfil a double duty; your recompense, sir, will be the enthusiasm of the public and your own satisfaction at having rendered a tribute of respect to the memory of an illustrious composer. One word, sir, one word, which will overwhelm me with joy, and satisfy the impatience of the public—this is what I expect from your generous nature; do not belie my expectations.—Receive, etc.,

"Veuve Spontini, Countess of Saint Andrea."

At the Italian Opera there has been nothing new, but the *début* of Mdlle. Petrowich in *Lucrezia Borgia*. I was not present on that occasion, but from what I have heard, there appears to have been a cabal against the new German *prima donna*, from whom such great things had been anticipated. As much indeed is insinuated in the *feuilleton* of P. A. Fiorentino (*Constitutionnel*), from which the following is an extract.

"The *début* of Mdlle. Petrowich had excited a degree of public curiosity at once very lively and very dangerous. Never had an *artiste* been more talked about previous to making her first appearance in the natural and ordinary course of things. She was known to be the granddaughter of a celebrated Hospodar. This afforded great scope for the imagination. The question of the Danubian Principalities, before, during, and after their occupation by the Russians, was newly discussed, and so many reports were circulated, and so many stories related, that the most simple and everyday occurrences assumed the importance of political events. It almost appeared, indeed, as though the Eastern question had assumed a novel and unforeseen aspect. In the midst of a host of romantic details, however, connected with the past, present, and future of Mdlle. Petrowich, there was one positive and indisputable fact, viz., that this was not Mdlle. Petrowich's first appearance on the stage. She had already sung in Italy and at Vienna, and played Lucrezia Borgia ten nights consecutively at Dresden* with Moriani, who is assuredly an admirable Gennaro. She came to Paris, furnished with the best recommendations. Romani and Bonola, two competent judges, guaranteed her success, and predicted that a brilliant career was in store for her. Lastly, those who have heard her at the piano, when she is not overcome by anxiety, declare that she possesses a magnificent voice, and the greatest capabilities for the stage. The Parisian public, especially when its curiosity has been too much excited beforehand, must inevitably produce on certain temperaments a profound and terrible impression—an impression which bewilders some, while others it strikes dumb, and petrifies. For my part, I confess, in all humility, that, if suddenly pushed on before the foot lights, I should be incapable of saying so much as "good evening, ladies and gentlemen." Alarmed and paralysed by the imposing and icy-cold audience, of whom she had been told almost as many incredible stories as the public on its side had been told of her, Madlle Petrowich was not sufficiently calm and collected in some parts of the opera to enable me to derive any opinion of her talent from this her first appearance."

It is to be hoped that Mdlle. Petrowich will be afforded a chance of conquering her nervousness, and redeeming her laurels.

There are plenty of concerts going on, but few of any special interest. Your young countryman, Mr. John Thomas, the harpist, gave one in the Salle Herz last week, and made his first appearance before a Parisian audience with decided success. He performed three pieces by Parish Alvars, and was greatly applauded in all of them. Mr. Thomas was assisted by M. Lefort, and Signor Ferranti, who contributed several vocal *morceaux*. The concert of the new boy-pianist, Theodore Ritter, of whom such extraordinary things are prognosticated, comes off this week. I have heard this child compared to Charles Filtsch; but there are so many prodigies now-a-days that I never believe anything until I have the opportunity of judging for myself. Meanwhile Vieuxtemps and Jules Schulhoff (the pianist) are shortly expected in Paris, and we shall, doubtless, have concerts on their account. I am informed that Mdlle. Wilhelmina Clauss, instead of going to St. Petersburgh, will remain for some time at Berlin, and then return to England, viâ Paris, for the London season.

M. Blumenthal, the pianist, is here, *en route* for London. Previous to his departure he will give a concert. Ferdinand Hiller is now in Paris, and will probably remain during the winter. M. Henri Herz has just finished a new concerto (the fifth), which he will play at his own concert next month.

Vienna (Feb. 9th).—The third *Concert Spirituel* took place in the room of the *Musikverein*. A new overture by Ferdinand Hiller, entitled *Phædra*, was performed; Herr Dachs played

* M. Fiorentino might have added that Mdlle. Petrowich had appeared in London, at Drury Lane Theatre, as Leonora in Beethoven's *Fidelio*, with Herr Formes, "assuredly an admirable" Pizarro.—Ed.

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Beethoven's pianoforte concerto in E flat; and the overture to Richard Wagner's *Tannhäuser*, with a chorus from the same opera, was introduced for the first time in Vienna. A *Künstlerball* (artists' ball) is to take place on the 15th, under the direction of Strauss, at the *Sofienbadsaale*. There has been nothing new at the Opera. The *Huguenots* and the *Zigenerinn* (Balfe's *Bohemian Girl*), have attracted the best audiences of the week. There have been a great many concerts, the most interesting of which was that of Léopold de Meyer on the 5th. Having entirely recovered from his long illness, this extraordinary player has regained all his mechanical dexterity, and has even added to the elegance which was always a characteristic of his style. He played several new compositions, among others a new galop, and a *fantasia* quite as showy and difficult as the *Patineurs* of Liszt.

IBID.—On the 31st of January, a concert was given in the Schubert-Salon, by Heinrich Schmit, solo-violoncellist at the Imperial Theatre of Moscow. Fräulein Liebhart and Herr Staudigl varied the concert with some of Schubert's *lieder*.—On the 2nd inst., a Madame Burovich-Bossi gave a concert in the Rooms of the Musikverein. According to the *Neue Weiner-Musik-Zeitung*, the whole affair was a miserable failure.—On the 2nd, J. A. Pacher, a pianist and composer, gave a musical *soirée* in the Schubert-Salon, and introduced several of his pupils to the public. The concert opened with a symphony of Beethoven, played by Messrs. Pacher, Graff, and Rörer. Fräulein Betty Bury sang some songs of Mendelssohn, Fuchs, and Schubert.—On the 2nd, a concert was also given in the Theater an der Wien, for the benefit of the "Krippen." The principal instrumental and vocal selections were: Suppé's *Dalmatian Overture*, Mozart's overture to the *Gärtnerinn aus Liebe* (*La Finta Giadiniera**), the romance from the *Favorita*, sung by Herr Steger, the romance from *Euryanthe*, and the rondo-finale from *Cenerentola*, sung by Fräulein La Grua, Proch's song *An die Sterne*, and G. Hölzl's *Auf der Reise* (encored), sung by the composer himself, and Weber's *Concert-stück* for the piano, played by Fräulein Standach.—Spontini's opera of the *Vestalin* will be produced at the Hofopern-Theater, in the beginning of next month, with Madame Marlow as the Vestal, Madame Herrmann as the High Priestess, Herr Draxler as the High Priest, and Herr Steger as Licinius.

MANHEIM (8th February).—Ernst, accompanied by Mdlle. Siona Lévy, arrived here lately from Stuttgardt, where he had given three concerts with great success. His concert and *soirée* at the theatre here were brilliantly attended, and the performances of the great violinist created a veritable *furore*. Ernst will leave immediately for Frankfort, whence he will proceed to London.

CARLSRUHE (9th February).—The directors of the theatre have lately devoted an evening to the works of Mendelssohn, on which occasion the one act opera, *Die Heimkehr* (*Son and Stranger*), the overture to *Fingal's Cave*, the finale from the unfinished opera of *Lorely*, and solos by Madame Howitz, were performed. The entertainment excited the utmost possible interest.

BERLIN.—A *Matinée Musicale* was given on the 29th ult., in the Concert Room of the Opera, in aid of certain charitable institutions. The person who attracted most general notice was Madame von Boek (late Schröder-Devrient), who, although she has virtually retired from the profession of which, for many years, she was so distinguished an ornament, came forward to give her assistance on this especial occasion. She sang some of Schubert's songs, much to the satisfaction of the audience, who warmly applauded her. Mesdames Tuczek, Köster, and Johanna Wagner were the other vocalists.

GENOA.—The box, enclosing the violin which Paganini bequeathed to his native city, has been opened in presence of the Syndic. It is a *Guarnerius del gesu*, of such a powerful tone that Paganini called it his "cannon." Camillo Sivori, who was present at the opening, tried several pieces on this violin, which enabled the assembly to appreciate its quality.

FLORENCE.—A concert has been given by Mr. Allan Irving in the Palazzo Orlandini. The Duke of Wellington was present. Mr. Irving is a pupil of Romani. Madlles Parodi and D'Havry assisted, with several other artists. The concert was fashionably attended.

* *Vide* the present number of Oulibicheff's *Life of Mozart*.—ED.

LEIPSIC.—(*From our Correspondent*).—Two French musicians—Louis Lacombe and Théodore Gouvy—have been here, giving symphonies and other works of their own composition. They have both received a very cordial reception from the "hard and pedantic" Saxons, in whose estimation (says M. Berlioz), "there is but one Bach, and Mendelssohn is his prophet." (For Mendelssohn read Schumann now.) The 15th, 16th, and 17th Subscription Concerts have taken place at the *Gewandhaus*. Mdlle. Clauss, the pianist, played at the two last, and made quite a sensation. They call her "a second Clara Wieck"—I suppose because she has played a quintet and a concerto, by Robert Schumann, in several German towns. I dare say the young artist herself is quite satisfied to be called Wilhelmina Clauss. We hear news at Leipsic of an opera having been just completed by Franz Liszt, which will be produced at Weimar.

PESTH.—Verdi's *Rigoletto* is very attractive at the theatre, and is the only opera that draws.

RIMINI.—The *Trovatore* of Verdi, executed by Mesdames Franchini-Mazzaroni and Marietta Armandi, and MM. Staffolini and Conti, has been received by the public of Rimini with enthusiasm. It is the last opera of its composer.

## THE THEATRES IN PARIS.

BRESSANT, the well-known comedian of the Gymnase, has commenced his career at the Théâtre Français by two successes, as Clitandre in Molière's *Femmes Savantes*, and as Ancenis in a new one-act comedietta by Scribe, entitled *Mon Etoile*. This last production of the celebrated dramatist was completely successful.—Ponsard's comedy of *L'Honneur et l'Argent* has been revived at the Odéon.—Francis Berton, son-in-law of M. Samson, and formerly engaged at the Théâtre Français, has returned from St. Petersburg and taken Bressant's place, as Paul Aubry, in *Diane de Lys*, at the Gymnase. A piece in one act, by Messrs. Meyer and Fournier, was produced at this theatre, with success, last week. It is called *La Partie de Piquet*.—A vaudeville, entitled *Les Erreurs du bel Age*, by Messrs. Xavier, Varin, and Dumoutier, has been favourably received at the Vaudeville. Arnal and Numa sustain the principal characters.—The Palais-Royal has just produced two new pieces—*Une Soubrette de Qualité*, and *L'Homme à la Tuile*. This theatre has sustained a great loss by the death of Sainville, so suddenly snatched away from his numerous private friends and public admirers. He was buried last week, at Passy, and followed to the grave by an immense concourse of his fellow-actors and acquaintances.—Report speaks highly of a new piece called *Louis XVI.*, shortly to be produced at the Porte Saint-Martin. The management has also accepted a piece entitled *Schamyl*.—A fairy tale will shortly be brought out at the Ambigu, under the name of *Les Contes de la Mère l'Oie*.—*La Poudre de Perlinpinpin* is drawing large audiences to the Théâtre National (Cirque).—The principal attraction at the Délassements-Comiques is the *Orphelines du Faubourg*, by Messrs. Thirion and Bedeau, and, at the Théâtre-Beaumarchais, *Les Rôdeurs du Pont-Neuf*, by Paul Foucher.

HACKNEY.—The lovers of music in the neighbourhood of Stamford Hill, Clapton and Hackney, gave the fourth of a series of Subscription Concerts, under the direction of Mr. George Forbes, on Tuesday evening last. The company were greatly disappointed by the absence of Mr. Sims Reeves, for whom an apology was made on the grounds that Mrs. Sims Reeves was severely ill and he could not leave her. Mr. Frank Bodda was also absent, but no excuse was made for him. The vocal performers, consequently, were Miss Messent, Miss Ursula Barclay—Mr. Herberte in lieu of Mr. Reeves, and Signor Nappi in lieu of Mr. Bodda; while the instrumentalists were Mr. George Forbes (Pianoforte), Herr Goffrie (Violin), and Mr. Paque (Violoncello). The concert had one great excellence—it was not too long. Two encores were awarded—one to Miss Messent, in Lover's "What shall I do," and the other to Mr. Herberte in "Good-bye, Sweetheart." Great credit is due to the conductor, Mr. Forbes, who deserves praise for his ability as an accompanyist.

CHESTER.—The sum of £1,100 has already been subscribed towards the proposed conversion of the Chester theatre into a music hall.

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## TO CORRESPONDENTS.

MRS. WELLINGTON BOATE.—*We are unable to avail ourselves of the polite offer of our correspondent.*

H. C. C. (Bristol) *is informed that no* criticisms *on provincial concerts can be admitted except those of authorised contributors to the* MUSICAL WORLD, *nor can we devote space to long notices of any but performances of general interest.*

H. G.—*The first representation of* MÉHUL'S opera (*not oratorio*) *of* JOSEPH *took place in Paris, at the* Opéra, *on Feb.* 17, 1732. *Our correspondent is in error about* GRÉTRY, *who was not a Frenchman, but a Belgian; he was born at Liège, on the* 11*th of February*, 1741. *His Christian name was* ANDRÉ ERNEST MODESTE. H. G's *letter is much too long for insertion.*

G A.—ERNST *is at Mannheim, but will be very shortly in London.*

T. E. B.—LABLACHE *is positively engaged at Covent Garden.*

C. D. H. (Liverpool.)—*We cannot answer any of the questions asked by a "Subscriber for eighteen years."*

## BY ELECTRIC TELEGRAPH.

WE have received the following interesting intelligence by the Submarine and European Telegraph :—

PARIS, *Friday, Feb.* 17.

Meyerbeer's opera, *L'Etoile du Nord*, was received with immense enthusiasm yesterday evening. The *encores* were numerous. At the fall of the curtain, the composer and the whole of the company were called forward, the Emperor, who was present, assisting in the tumultuous applause.

# THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 18TH, 1854.

THE report of the Jury on musical instruments at the Crystal Palace, in New York, has been published. The Jury was composed of the following gentlemen :—Messrs. W. Norris, G. F. Bristow, E. Girac, L. Meignen, T. Eisfield, A. Boucher, R. S. Willis, W. H. Fry, Maretzek, and Jullien. Chairman, Mr. Norris; Secretary, Mr. Bristow; Reporter, Mr. Fry.

The report of Mr. Fry is a curious document. It is to a report in ordinary what *Santa Claus* is to an ordinary symphony. Nevertheless, since it may be presumed to represent the opinions and embody the decisions of the Jury, we must receive it with respect—fine language, and all. In the examination of the various instruments, we are informed, "a disciplined mode of action was determined upon." Nice experiments in acoustics being rendered impossible by the "multitudinous noises of thousands of observers *or* idlers," and by "hydraulic echoes, martial strains," and so forth, nocturnal meetings were instituted; and, after the building was closed, the committee, doubtless with the aid of sherry-cobbler, mint julep, gin-sling, and cigars, "oftentimes," says Mr. Fry, "pursued their labours, *hard on* to morning's dawn." From such a course of perseverance, great results were naturally anticipated; and great results ensued. "Undisturbedly and *temperately" (sic)* they (the committee) "examined every instrument practically, theoretically, and historically—looking to its *positive outworkings*," etc. After all this various examination, the first decisive step was the unanimous adoption of "*a scale of adjectives*," of which we can well understand the necessity in an American report. This scale was intended to limit the number of epithets applicable to those qualities supposed to constitute merits or defects in the instruments under investigation. Each of the committee-men, with his "scale of adjectives," took notes apart; and, wonderful to relate, when these notes were compared, there was found to be no difference of opinion on any one point—which "gratifying circumstance," says Mr. Fry, "will account for the absence of any minority report."

There being no "minority report," it is almost superfluous to add that the prize was unanimously awarded to "Erard's Grand Piano." Such was the case in the London Crystal Palace; such will be the case in the Paris Crystal Palace; and such, most probably, in all future crystal palaces, even to the time when Pekin and Jeddo shall have established their Great Industrial Exhibition. At Pekin and Jeddo the prize will be unanimously awarded to "Erard's Grand Piano."

It is but fair to give some of Mr. Fry's reasons, or rather some of the reasons which Mr. Fry insinuates to have proceeded from the united wisdom of the committee, for this undivided verdict. "Music," says our Reporter, "is not a plastic art;"—nevertheless, "it may *pourtray sonorously* passion and emotion." The great point is the "*humanity-like* quality of its tones." It must "deal in *the symbolism of the heart*," etc. We may here observe that Mr. Fry does not consider himself bound, in his descriptive passages, by the "scale of adjectives" which the committee unanimously adopted. On the contrary, in the general summing-up, we shall see that he far exceeds even the rhapsodical use of them so congenial to the more enthusiastic of his countrymen. From the position assumed by the committee, that "the highest quality of any instrument fabricated by man is its resemblance to God's great musical production, the eloquent singing voice," Mr. Fry deduces the natural triumph of Erard. The passage is too exquisite for curtailment; and we reprint the whole of it.

"This proposition being clear, the committee, guided in their estimate of the chief artistic value of an instrument as consisting in the vocality of its tone, award unanimously the prize to Erard's Grand Piano. And, in doing so, in order that there may be no misunderstanding as to the decided opinion of the committee on this very important matter, let me state that their appreciation of Erard's Grand Pianos is complete and irrefragable; that they deem these instruments not only the best, but much the best, in the great vocal quality indispensable to the first class; and that, under the hands of a modern master *whose digital dexterity and diversified grasp can compress distant octaves into sonorous juxtaposition and shade* to the extent allowed by the piano, *whatever note*, such an instrument partakes, in a measure, of the eloquent and heroic temper of a chorus and an orchestra, and opens a new era in the *transcendental possibilities of pianoism*. This fact should be impressed on our American makers, in order that they may strive to reach, as speedily as possible, the apex of distinction thus accorded to the great French maker. It may be remarked, in connection with this matter, that the superiority of Erard's pianos arises from his superiority as a musician. Instructed in the *rules of high art, and with the delicate and noble sense of a master of sound*, he comes to the work of pianoforte-making better fortified than any other man. He feels and knows what are *the highest lyrical requirements* of a piano: and, the advanced ingenuities of the age seconding his efforts, he is enabled to take, incomparably, the first rank, as *maker of poetically-toned pianofortes*."

After this apostrophe to the "master of sound," and

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"maker of poetically-toned pianos," who has "opened a new era in the transcendental possibilities of pianoism," even the unanimous committee, primed with their scale of adjectives, would scarcely have dreamed that an objection was at hand, to make tail (*faire queue*) to all this rhodomontade of nauseous and intolerable flattery? That there is an objection, however, may be gleaned from the following—an objection, with a qualification which devours it complacently:—

"The committee, however, came to a conclusion in regard to Erard's pianos, that owing to *a single great deficiency*, which shall be explained in its proper place, *their use in the United States must be extremely limited*; but, with this qualification, they are of opinion, that American pianoforte-makers *should study high musical art, as Erard* has done, if they would rival him: by that they mean, Musical Method, Style, and Philosophy."

To get to the nature of this objection, we have to skip more than a page of Mr. Fry's report—for which we are by no means sorry, nor, we surmise, are our readers. Subjoined are the paragraphs, in which it is plainly stated:—

"The committee, desirous of omitting nothing that would test the value of the instruments in question, determined to ascertain their quality of remaining in tune for a given time under equal circumstances. It may be remarked, that this quality is always of great value to an instrument, *especially under the American climate, whose peculiarities demand a particular tenacity of such accordance*; and if we consider the number of places, either villages or rural portions of our immensely extended territory, where it is very difficult or impossible to find a good tuner, the value of such harmonious durability in a piano becomes one of the chief elements in determining the purchase of an instrument. The plan which was adopted to test their tenacity of good tune was as follows:—The pianos were all tuned by order of the committee, the persons having them in charge selecting the tuners. They were then put under our seal for a period of two weeks. At the end of that time the seals were removed, and the committee tried the instruments, and came to the following decisions:—

"Among the grand pianos, Stoddart's, of London, and Bassford's, of New York, were in perfect tune: the others were slightly out of tune, except Erard's, *which was very much out of tune*. This fact constitutes the objection to Erard's pianos; and unless he learns to make them *hold their own* better, they cannot be commended *unqualifiedly* as suited for this hemisphere."

This is an ugly point. It was possibly found in the note-book of M. Jullien, and, proceeding from such an authority, could not with decency be overlooked. We think, however, that a reporter with so unlimited a command of language as Mr. Fry, might, unshackled by the "scale of adjectives," have stated the little objection with more delicacy and reserve. He might, as the French say, have "*gazé un peu*," since, if "Erard's Grand Piano" cannot be commended "*unqualifiedly*, as suited to the" American "hemisphere," of what consequence to the "great French maker," the "master of sound," is the fulsome and extravagant adulation which disfigures the foregoing pages of the Fry'd report? In the next issue of the document let us recommend the excision of the objectionable paragraph—which is otherwise offensive as containing praises of Mr. Stoddart, of London, and Mr. Bassford, of New York—or at least the addition of something else, which, as a qualification, may complacently devour it.

Meanwhile, what about Chickering of Boston—the "American Broadwood," as he has been styled? We have in vain sought for his name from one end of the report to the other. Did he, like Broadwood, refrain from exhibiting in the New York Crystal Palace? We have always heard Chickering mentioned as the best American pianoforte-maker; and our transatlantic friends will hardly be surprised that we should be surprised at his name not being mentioned. Possibly Chickering was afraid to enter the lists against the "master of sound."

And after all, though the prize was unanimously awarded to the "great French maker," it would appear, from page 8 of the Report, that the American pianos were the best. At least the following paragraph would seem to insinuate as much:—

"The Committee would remark generally, that such a degree of excellence has been obtained amid the strenuous competition of rival makers of pianos, that there was hardly a bad instrument among them, and the differences exist in degrees of excellence. One of our number, M. Jullien—whose experience I need hardly say is unsurpassed as regards ripe consideration of musical instruments—would particularly record his verdict in favour of the admirable strength, and often artistic beauty, in the framework of American pianos, and of their remarkable tenacity to hold well in tune, owing to the superior fidelity of such manufacture."

Nor must it be forgotten that M. Jullien is a Frenchman, whose testimony to the "superior fidelity of American manufacture" may be accepted as genuine, impartial, and disinterested. We remember, in 1851, when the prize was awarded to "Erard's Grand Piano," at the Great Exhibition in Hyde Park, the general opinion pronounced in favour of Broadwood's; and, while the Frenchman obtained the medal, the Englishman got the honour. There is some similarity in the two cases.

The remainder of the report relates to all descriptions of instruments; but we have no space to enter further into the matter. We cannot, however, resist giving a paragraph about flutes (page 10):—

"In regard to flutes, the Committee would state, that ivory is a bad material, and that metallic flutes are not good. Gold-mounted flutes with diamonds, the Committee are of opinion, will suit exactly Indian Settlements where gentlemen wear rings through their noses."

Of the original Yankee instrument it is stated that—"Banjos, esteemed barbarous, were passed as unworthy of notice." So much for American nationality! In order to give an example of the use made of the "scale of adjectives" adopted by the Committee, we may select that part of the table of awards which relates to grand pianofortes—the rest being all in the same vein.

| No. in Catalogue. | GRAND PIANOS. | Invention. | Quality of Tone. | Equality of Tone. | Action. | Touch. | Frame. | Case. | Durability of Tone. | Number of Points. |
|---|---|---|---|---|---|---|---|---|---|---|
| | Erard (France) .... | — | fine | fine | fine | fine | good | fine | — | 5 |
| 1 | Huni and Hubert (Switzerland).... | — | fine | fine | fine | fine | fair | fine | — | 5 |
| 2 | Stoddart (England).. | — | good | fine | fine | good | fine | fine | 3 | 7 |
| 23 | Lakota (U. States).. | — | fine | fair | good | fine | good | fine | — | 3 |
| 29 | Hallett & Davis, do. | — | fine | fair | good | fine | fine | fine | — | 4 |
| 27 | Bassford ..... | imp. | good | fair | good | fine | good | fine | 3 | 6 |

"Fine," "good," "fair"—this is the "scale of adjectives." The remarks of the committee upon Erard's piano are—"most vocal, but does not hold its tune;" upon Huni and Hubert's—"very fine instrument;" upon Bassford's—"improvement in action—feeble tone;" and upon the others, *nil*. Bronze medals were awarded to all of the six.

LEOMINSTER.—Mr. John Wilkes, the pianist, gave a concert of vocal and instrumental music, in the Assembly Room of the Lion Hotel, on Thursday evening, the 9th instant. He was assisted in the vocal department by Mrs. Alfred Gilbert (late Miss Charlotte Cole), Miss Susanna Cole, and Mr. W. J. Burvill, of the Hereford Choir; and Mr. Alfred Gilbert, as pianist. The concert was very successful, and Mr. Wilkes came in for his share of the applause and encores.

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## NEW PUBLICATIONS.

"Six Musical Bagatelles," for the Pianoforte. By T. M. Mudie. R. Mills, London; Wood and Co., Edinburgh.

These small pieces, from the pen of a musician of known attainments, are designed as a series of improving lessons for players of moderate skill. They are not merely to be commended as successfully accomplishing that object, but for the still higher merit of being essentially good music—music calculated to refine the taste, no less than assist the fingers of the pupil. We have received the first three numbers, each of which has its special attraction. No. 1 (dedicated to Miss Fanny Lucas) is a lively *allegretto* in C, 3-8 time, with an episode in F, somewhat prolonged, but interesting throughout. From the 5th bar to the 8th, in page 1, a point of musicianship is detected, in the progression of the bass, which will at once create, in the mind of the attentive student, an interest that is sustained to the end. No. 2, a graceful movement in A, 6-8 time (dedicated to Miss Mary C. Pye) is, musically considered, far superior to No. 1. It is also rather more difficult. The first theme is charmingly developed. A tributary passage, commencing on the dominant, and afterwards repeated with some modifications at the end of the episode (page 5), shows Mr. Mudie to be thoroughly impregnated with Mozart, whose grand pianoforte duet in F he had evidently in his mind. The episode, also in E (which is a pity, since it brings you back, at the bottom of page 4, to the same half close which introduced it, at the bottom of page 3), is an agreeably harmonised subject, containing allusions, more welcome than obtrusive, to a chorus in *Semiramide*, and a duet in the *Prophète*. The first theme is resumed in an easy and natural manner; and a *coda*, containing some animated reference to the Mozartian passage alluded to, brings the piece to a conclusion with effect. No. 3, an *allegretto* in G, 2-4 time, is as piquant and animated as some of Haydn's happiest rondos. Of the three numbers. this is decidedly the most original, and, moreover, the most interesting to the connoisseur. The episode is a broad and open melody in the subdominant, which contrasts well with the principal theme. The whole movement is well conducted; and the termination, *pianissimo*, is new and striking,

"Nocturne," for the Pianoforte. T. M. Mudie. Ditto, ditto.

The only objection we have to make against this elegant movement—which is dedicated to Miss Emily Catharine Potter, the daughter of one of our most distinguished musicians—is on account of its undue brevity. It is too good, indeed, to be so very short; though possibly it may encounter a larger sale than if it had been longer. The style of this movement—in A major, 6-8 time—is something after the model of the notturnos of John Field, with passages, nevertheless (as, for example, in the harmonic progression at the head of page 5), that declare its modern parentage. The *nocturne* is considerably more difficult than the bagatelles, but not, for that, beyond the reach of players of ordinary skill.

We recommend these compositions, both for their utility as elementary lessons, and for their tendency to keep the taste of the student in the right direction. How much better is such music than those eternal hashes, and *pot-pourris*, made out of airs from popular operas, which have for so many years flooded the market, and damaged the musical appreciation alike of amateurs and professors!

"Jeannie," Ballad. Written and composed by George Linley.—"The Voice from the Deep." Written by Sir Francis Peacocke, Bart. Composed by Joseph F. Duggan.—"The Belle of the Fete." Valse. By F. G. Tinney. Campbell, Ransford, and Co.

"The Violante Waltz," for the Pianoforte, by Charles H. Compton.—"Fleur du Bal"—Galop Brillant Pour Piano. Par Ch. Eluam.—"Angel Forms will Guard us There"—Song. By Ed. Land. Cramer, Beale, and Co.

"The Bosphorus Galop." By Louise Christine. Jullien and Co.——"The Pantomime Galop." Composed by G. A. Durlacher. Campbell, Ransford, and Co.——"The Seymour Polka." By Mrs. H. St. Leger. Rûst and Co.——"The Old Mill," Ballad. Composed by A. G. Fialon. T. Chappell.——"Annette"—Valse Pour Piano. By T. W. Naumann.——"La Rose Blanche"—Morceau Elegant. By Jasienski. Boosey and Sons.

Here we have a collection of ballads and dances, which, if there is anything particular in them, will be worth the having; but alas! for the most part we fear they will turn profitless matters, altogether barren of musical interest. Let us see.

Mr. Linley's "Jeannie"—which has a lithograph of a melancholy-looking peasant-girl leaning on a ruined wall, with her bare feet in the stream—is a ballad much resembling some hundred others. Like all Mr. Linley's songs it is carefully harmonised; so much so, that we were rather surprised at the hidden fifths in bar 3, line 4, page 1. By the way, this bar of the melody, and that which makes the half close on the dominant (bar 3, line 3, page 2), ought to be banished from song-writing, as hacknied beyond revival.

"The Voice from the Deep" is not much more original than "Jeanie," though there is more style about it, and, if placed in an opera, it would probably stand as good a chance of acquiring popularity as one-half the modern ballads which have attained a large sale from fortuitous circumstances, wholly independent of their merits. The accompaniments are written with Mr. Duggan's accustomed care.

*The Belle of the Fête* is a lively and attractive set of waltzes, as good, indeed, as many by Strauss himself, and must be excepted on that account from all censure. Mr. Tinney writes like a thorough musician, decidedly in the Viennese school, but a thorough musician; and his music seems calculated especially for orchestral effect. Of the whole set we must point out No. 3 as the prettiest; it is more than pretty—it is charming. There is a cornet part, and a coloured lithograph of the "Belle" by the inexhaustible Mr. Brandard.

The *Violante*, though betraying no marks of originality, is a spirited and well written waltz. But why does Mr. Compton spoil his first figure by that very affected and by no means agreeable enharmonic change from E to E flat?

We have nothing to urge in favour of Mr. C. Eluam's *Fleur du Bal*, which, though bucolic in its simplicity, was hardly, we think, worth engraving. A more innocent galop was never composed.

"Angel Forms will guard thee there," is a sentimental ballad. The opening, in which the bass sings nearly the whole melody in unison with the voice, is not ineffective; but we cannot help thinking that for so simple a song the accompaniments are overcharged. We must notice the point on the words (line 1, page 3) "Let there be no bright eye weeping," where the bass and voice, in unison, go up to the D flat, as bold and well thought of. This would have been still happier in its place in the song, but for the worn out transition (E flat, C flat, B flat, A flat, with their dominants, to E flat again) which comes shortly after, to very little purpose.

The *Bosphorus* and the *Pantomime* are both excellent galops. There is nothing new in the tone or tune of either of them; but they are correctly written, and well accentuated, and, without pretension, accomplish their purpose. Under the circumstances, we have nothing left but to compliment Mdlle. Louise Christine and Miss Durlacher on their success.

As much may be said of the *Seymour*, and even more, since there is a certain French piquancy about the themes of this Polka, and a certain research (also French) about the harmonies. The second figure, in A minor, is extremely pretty. Mrs. St. Leger is, therefore, also entitled to our compliments.

If the ballad of "The Old Mill" had been signed Michael William Balfe, we should not have doubted its genuineness. Mr. Fialon's tune is Balfe *to the note*—with a note not in the chord, to be dwelt upon in the first bar, for expression, and other traits of the kind. It is, nevertheless, a good ballad in its way, and if well sung, would we have no doubt, be effective.

The *Annette Valse* is inoffensive, and the 3rd figure really pretty; but the introduction in 6-8 time is very insipid, and we recommend Mr. Naumann to cut it out from the next edition, in case the first is ever sold.

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There is little to criticise in *La Rose Blanche* except the title-page. Mr. Jasienski should leave to others to call his *nocturne* a *morceau élégant* — Miss Helena Bainbridge, for instance, to whom it is dedicated. *La Rose Blanche* would seem to have been composed with an eye (or an ear) to the harp, since all the chords are sprinkled in arpeggios, which on a pianoforte becomes, after a time, very monotonous. Mr. Jasienski might close up and condense some of his harmonies with advantage; otherswise, the performer will run the risk of be ingaccused whipping, instead of playing upon, the instrument.

"CORBEILLE D'ORANGES QUADRILLE." By. G. Montagne. Boosey and Sons.

THE lively opera by Auber, of the above name, has furnished the subject for this quadrille. The melodies being very pretty, and the arrangement most effective, no more requires to be said in its recommendation.

And now, having gone through the collection of ballads and dances, we are bound to state that there is more in them than we anticipated. We have a still larger one for next week.

## DRAMATIC.

HAYMARKET.—Sir Robert Rovely is a "fine gentleman," of the time of George II., married to an amiable woman, who is doatingly fond of him, and desirous of enjoying more of his society than he is inclined to accord her. Sir Robert has been married some length of time, and absents himself from his domestic hearth more than a husband should. His excuse generally is, that he has been detained by state affairs of great importance, for we are given to understand that he is engaged in some diplomatic capacity. The real cause, however, for his absence is that, like many other husbands in all ages, he is slightly oblivious of his marriage-vows, and has become more interested than he ought to be in a certain siren, by name Florentina, and by profession a singer. Lady Rovely bears his neglect patiently for a considerable period, but her suspicions are at length aroused, and she reproaches him with his conduct. This does not tend to make things better, and Sir Robert, as a matter of course, finds fewer attractions than ever in his own house. Such is the posture of affairs, when Lady Rovely learns, from some words Sir Robert lets fall in his sleep—for the only evening on which, to his wife's great delight, he promises to stay with her, he doses off in the most husband-like fashion possible—that he intends going to a masquerade at Ranelagh, the resort of the fashionable and dissolute young bloods of those days. She instantly determines to follow him, and secures a certain Dr. Coddlelove as her guide and protector. Dr. Coddlelove is the very opposite of Sir Robert, being devoted heart and soul to his spouse; never happy out of her company, and, indeed, rendering himself rather troublesome by the excess of his affection. He is the personification of conjugal felicity, appearing to have read and deeply appreciated Pope's maxim :—

> "Know then this truth, enough for man to know,
> Virtue alone is happiness below."

His horror may, therefore, be more easily imagined than described, when Lady Rovely insists upon his accompanying her to a place of rather more than doubtful character—or, in other words, to a place of no character at all. He cannot escape, however, so he summons up all his courage, purchases a false nose of enormous dimensions, and sets out upon his expedition. Arrived at the gardens, where he is in continual apprehension of being recognised, despite the gigantic nose just mentioned, he meets Sir Robert, who is in no very pleasant humour at not having found the lady with whom he has come to spend the evening. The action now becomes more involved; Dr. Coddlelove is petrified at finding his own wife in such a place, and Mrs. Coddlelove, on her part, is equally shocked at her liege lord's presence there. The doctor's motive for coming is, however, as we know, perfectly unexceptionable, and his wife is as innocent as himself, having been invelgled to the gardens by some female acquaintances, seconded by that sentiment so peculiar to ladies from the time of Bluebeard up to the present hour—curiosity. After a series of strange mistakes, Sir Robert begins an intrigue with Lady Rovely, and, in consequence of her being taken for another person by five different gentlemen, immediately becomes involved in as many duels, and seems to stand a tolerably good chance of ending his career, when he is rescued from his perilous position by Lady Rovely's unmasking. Explanations and repentance follow, as a matter of course, and the fall of the curtain leaves every one happy and contented, audience as well as actors.

Such is an outline of the new comedy of *Ranelagh*, produced at this theatre last Saturday. It is taken from a French piece, entitled *Un Mari qui se dérange*. In the original, which is, we believe, in three or five acts, the action takes place in the present day. The author of the English version, Mr. Palgrave Simpson, has laid it in the time of George II., when ladies of rank and respectability were not quite so particular about the latter quality as they are now. The dialogue is smooth and flowing. We have heard some persons assert that it is not sufficiently brilliant, but we cannot agree with them. We entertain a shrewd suspicion that the conversation of wits was not more lively in those times than in our own, and we think it a great mistake to make every character in a piece indulge in a continual fire of smart repartees, which is uncharacteristic, and decidedly unnatural. To our mind, Mr. Palgrave Simpson has executed his task with considerable ability, and invested his comedy with an agreeable dash of the *couleur locale*, as our neighbours say, which lends it a certain charm, and shows the author well read in the literature of the period. The only fault we had to find was, that the first act, which, to use a technical phrase, is a *carpenters' act*, serving merely to lead to the *imbroglio* in the second, is much too long, and, as a natural consequence, rather heavy. It requires a little judicious cutting.

Mr. George Vandenhoff acquitted himself, on the whole, satisfactorily as Sir Robert Rovely, but there is too much of the tragedian and too little of the comedian in his style for him to act the character unexceptionably. He wants lightness, is too stately, and anxious to do more than is requisite. Although aware that "comparisons are oderous," we cannot help expressing a wish that the part had fallen into the hands of Mr. Leigh Murray, whom it would have exactly suited. Mr. Buckstone's Dr. Coddlelove was excellent; nothing could be more ludicrous than his horror when addressed by Mrs. Coddlelove, whom, thanks to her mask and domino, he takes to be not *une dame comme il faut* but *une dame comme il en faut*. Miss Reynolds was ladylike and graceful in Lady Rovely, but somewhat deficient in earnestness and passion. Mrs. Fitzwilliam made the most of a good part, Mrs. Coddlelove. The other characters are insignificant; neither they nor the gentlemen who played them require especial notice, if we except, perhaps, Mr. Tilbury.

The piece was admirably put upon the stage, the scene in Act II., representing Ranelagh in the time of George II., produced a great effect. The costumes were rich, tasteful, and correct. At the fall of the curtain the applause was unanimous, and *Ranelagh* was announced for repetition without a dissentient voice.

MARYLEBONE.—Serjeant Talfourd's *Ion* has been produced at this theatre, with all the resources of the management. Mrs. J. W. Wallack appears in the principal character, and Mr. J. W. Wallack in Adrastus. Mrs. Charles Kean, when Miss Ellen Tree, was, we believe, the first actress who attempted the part, which Macready had made so interesting. A male character, however youthful, could scarcely be suited to Mrs. Charles Kean, whose *forte* lies in more delicate and tender impersonations. Miss Cushman was more successful. In power and energy, physical and mental, she was calculated to pourtray male characters with success. Mrs. J. W. Wallack has not the force and passion of Miss Cushman, nor the softness and delicacy of Mrs. Charles Kean; nevertheless, she possesses energy and pathos, and is not deficient in other qualities which are necessary to constitute a tragedian. Mrs. J. W. Wallack is indeed an admirable actress, and, in high tragic parts, has probably but one superior on the English stage. Her Ion is an elaborately studied performance, truthful and impressive from first to last. We have seen Mrs. Wallack in parts better fitted to her capabilities, but in none which more undeniably declared her an artist. Mr. J. W. Wallack is seen to advantage in Adrastus. The theatre is crowded whenever *Ion* is performed.

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OLYMPIC.—The announcement of an original three-act drama, with a part for Mr. Robson, brought a crowded audience to the Olympic on Monday night. The drama, entitled the *Love Lock*, had the advantage of being admirably acted throughout, and put on the stage without regard to expense. Nothing, however, could save it. The introduction promised something, and was favourably received. But from this something proceeded nothing. The first act was listened to patiently, the second impatiently, and the last not at all. The *Love Lock*, in short, was unanimously condemned.

We shall not attempt to analyse the plot. The author, at the commencement, seems to have projected a moral for his play. There are two elements—the good and the bad. The good element consists in a lock of a lover's hair tied round the neck. The bad, we could not understand; whether a real personage or a personification we failed to make out. In the first scene the bad element appears as a sea-captain, and, as he tells the watchman he has come from abroad and has made his fortune, and gives him sundry broad gold pieces, we believe him to be mortal. In the next scene he tells a poet, who is tapster at a public-house, the same story; and everything goes on naturally, until the poet's intended being unable to pay her rent, or her father's, and the poet being in despair, not having the means to assist her, the sea-captain—who, some minutes previously, had walked away in a very seamanlike manner—comes up supernaturally through a trap-door, pays the money, and, in spite of the tears of his mistress, carries off the poet to the diggings. At first we were pleased with the sea-captain, whom we fancied the author intended for a maritime Don Juan, making love and committing murder in the same breath. But the jump-up the trap-door upset our calculations. It seems of little consequence, however, whether man, or devil, Iago or Mephistopheles, since he does not affect the plot.

Thirty years are supposed to elapse between the introduction and the first act. The poet comes back old and insane, and the sea-captain appears as a Count Sebastian, a great man at some foreign court. During the poet's absence, his sweetheart marries Peter Hardtman, who has become landlord of the "Inn," with a grown-up daughter, the image of her mother when young, and about to be married to an organist. Count Sebastian is endeavouring to obtain young Rose as a singer—we suppose, for the Opera—but has not been able to gain her consent, or that of her mother. When the poet comes back from the diggings, he takes young Rose for her mother, to whom he was betrothed thirty years before, and, pretending he is in possession of vast wealth, proposes to marry her. Peter, the husband of Rose, believes the mad poet to possess the secret of the transmutation of metals, and promises him his daughter on condition of his divulging it.

In the next act, the poet and Peter meet in a lonely room by night for the purpose of making the gold. Rose, the daughter, is concealed in a clock-case, and a mysterious picture hangs on the wall, and displays a human interest in the practices going on before it. Whom this picture represents, or what is the meaning of the real face being changed for the painted one, we were at a loss to know. The poet fancies he sees the picture smiling at him,and, seizing the candle, repudiates its interference; he shakes his fist at it, and, in the heat of his gesticulations, dashes the candle against a curtain and sets it on fire. The room is in flames in a short time; Rose leaps shrieking from the clock-case, and runs off, followed by her father and the poet; Rose, the elder, enters terror-stricken; Count Sebastian glides in through a secret panel, and, standing in the midst of the conflagration, points significantly to the clock; and the curtain falls.

The last act is still more mysterious. The madman recovers his senses, and, recognising the real Rose of his affection, dismisses Count Sebastian through a trap-door with a prayer, takes possession of his black cloak, and dies while conferring a benediction upon his old sweetheart.

Robson had a singular part, but his genius flashed through the obscurity, and he made some really fine points. Mr. Wigan, too, played exceedingly well, as did Miss P. Horton, Mrs. Wigan, Miss Turner, and Mr. Emery. The scenery was excellent, and the dresses new and appropriate. But all was to no purpose.

STRAND.—Miss Rebecca Isaacs having gone to the provinces for a few weeks, opera has given way to drama at this little theatre. On Monday, the old-fashioned melo-drama, *The Robber's Wife*, was produced for Miss H. Noel and Mr. George Hodson, who are at present the "great guns" of the establishment. Miss Noel is not without pretensions as a tragic actress. She has a fine Siddonian face, and an imposing figure. In fact, she looks a tragedian, and lacks no physical requisite excepting a strong voice. Miss Noel's voice would be hardly powerful enough for a large stage. Mr. George Hodson has a great deal of talent, which lies in the personification of Irishmen in low life. He should not yet attempt the Irish gentleman. His Larry O'Gig in *The Robber's Wife* is excellent—full of life and humour; but his Sir Patrick O'Plenipo, in *The Irish Ambassador*, requires much consideration before he can succeed in it. Mr. Hodson, however, has at present scarcely a competitor in the delineation of Irish characters; and, with study and zeal, he may achieve distinction. Miss Fanny Reeves sings ballads nightly, with success. The house is well attended. Mr. Flexmore took his benefit on Thursday, on which occasion he was assisted by Miss Fielding and Mr. Honey, who played in the extravaganza of *Antony and Cleopatra*. The theatre, which had been but moderately well filled at whole price, became crowded before the pantomime commenced. Mr. Flexmore was encored in the Sailor's Hornpipe. To-night is the last night of the pantomime.

SADLER'S WELLS.—Dion Boucicault's comedy of *London Assurance* was given here last week for the first time, and, from the great satisfaction manifested by a crowded house, the piece is likely to become popular at Sadler's Wells. Miss Cooper's pleasant and sparkling delineation of Lady Gay Spanker would have been still better if she exhibited less affectation and mannerism. Miss Kate Hickson, who played the heroine, is a novice, but indicates some talent. She has already acquired ease and self-possession. She delivered many points of the dialogue with point and humour; and a pretty face and graceful form did the rest. It is needless to add that the comedy has been put on the stage with the usual care and costliness.

On Monday last, a new farce, written by I. V. Bridgeman, and entitled *A Good Run for It*, was produced for the first time. If the title is applied to the piece itself, it is not a bad one, to judge from the hearty manner in which the audience appeared to enjoy the performance. The farce was exceedingly well played by Mr. Lewis Ball, and by all the ladies and gentleman concerned. Had it been produced at the Adelphi, we should have denominated it a "screamer;" brought out at Sadler's Wells, we content ourselves with pronouncing it a very successful and amusing farce.

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THE JERROLD DRAMATIC CLUB.—The members of the Jerrold Dramatic Club gave one of their Drawing-room Entertainments on Saturday evening last, at the London Mechanics' Institution, Chancery Lane, for the benefit of the widow and four children of the late William Willis, many years employed at the *Shipping Gazette*. The club were assisted by the Amateur Band, and also by Mr. J. T. Sutton, Mr. Wilston, Miss C. Felton, Mr. J. W. Fielding, and the members of the Sappho Glee Club. The singing of the professionals gave the utmost satisfaction, and the general arrangements of the evening reflected the highest credit upon the gentleman who officiated as conductor. If we may judge from the plaudits and encores, the audience were delighted with the entertainment. Between 700 and 800 persons were present, and we understand that there will be a handsome surplus for the widow.

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PLYMOUTH.—The Fourth Concert of Mr. Newcombe's series, on Thursday, was fully attended. Mrs. Henry Reed, our rising young pianist, was highly successful, and more than once encored. The other artists were new to the audience, but acquitted themselves to their satisfaction.

THE WIFE OF OMER PASHA.—Some of the English journals, in serving up scraps of information regarding Omer Pasha's domestic arrangements, have made one or two mistakes. His wife, the daughter of his friend and patron, a Turkish pasha of great wealth, it has been stated, has broken through the restrictions placed on her sex by the Mohammedan law, appears in society, and receives her husband's guests. This is the work of imagination. The lady in question is a Wallachian, and complies with the customs of the country, having too much sense to imagine that any good can be done by violently outraging long-established prejudices. *Du reste*, she is all that rumour bespeaks her; plays well, is a good composer, and is educating her daughter as a European.—(*Correspondent of the Daily News.*)

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## PROVINCIAL.

MANCHESTER.—An Undress Concert was given at the Concert Hall on Wednesday evening, the 8th inst. The full pieces were Mozart's symphony in G minor, and the C minor of Beethoven. The band played two overtures—*The Ruler of the Spirits* and *Tancredi*. Madame D'Anterney was the vocalist. Mr. Carrodus performed Ernst's *fantasia* on themes from *Otello*. The *Manchester Courier* thus alludes to the young violinist's performance:

"We spoke favourably of the performance of Mr. Carrodus as a quartet player last week; we then spoke of his style and tone being well adapted to chamber performances; we were not prepared for the energy and vivacity which he displayed in the Fantasia by Ernst. It was really a brilliant performance, and it was deservedly much applauded."

We are glad to find Mr. Carrodus justifying, in our most musical provincial towns, the warm praise which has been bestowed upon him by the London press. Mr. Perceval, from Liverpool, one of the best provincial flautists, played Drouet's brilliant solo on "Rule Britannia" with good effect. Madame D'Anterney sang a variety of vocal pieces, and among others a *Tyrolienne*, in which an *obbligato* for the oboe, performed by Mr. Jennings, shared the applause with the lady. A German song by Kücken was accompanied on the piano-forte; but the other songs of Madame D'Anterney had the advantage of orchestral accompaniment. Mr. Seymour was leader, and Mr. Charles Hallé, conductor. The improvement in the band since the last-named gentlemen was appointed director is remarkable. It is now, by many degrees, the best in the provinces.

IBID.—At the last Saturday Evening Concerts, a selection of sea songs was given. Miss Whitham and Mr. Delavanti were the vocalists.—The Sacred Harmonic Union gave a concert at the Mechanics' Institution on Wednesday evening, under the direction of Mr. Weston.—On Friday evening, the 10th, the Rossendale Harmonic Choral Society gave a concert, in the large hall of the Bacup Mechanics' Institution. The principal vocalists were Miss Milner, Mr. Perring, and Mr. Wrigley.

BRISTOL.—The annual concert of Mr. H. C. Cooper took place on Wednesday at the Victoria Rooms. He was assisted by the members of the London Orchestral Union, under the direction of Mr. Alfred Mellon. The first part of the concert was confined to the works of Mozart and Beethoven. It commenced with Mozart's symphony in G minor, which was finely performed, and produced a great sensation. Mr. H. C. Cooper played the first movement of Beethoven's violin concerto, and introduced a long and elaborate cadenza. The first part concluded with Beethoven's Pastoral Symphony, which was admirably played by the band. The second part began with Rossini's overture to *Guillaume Tell*. This was unanimously encored. An operatic *fantasia* arranged by Mr. Alfred Mellon, upon themes from *Lucrezia Borgia*, introduced some solos, prominent among which was one for the flute, executed by Mr. Robert Pratten. A duo *concertante*, founded on Bishop's song, "The Mocking Bird," was played on the flute and clarionet by Mr. Pratten and Mr. Maycock in a highly effective manner; and the concert terminated with the Wedding March from Mendelssohn's music in *A Midsummer Night's Dream*. Mr. Cooper was assisted in the vocal department by Miss Fanny Rowland, who, in the first part, sang Mozart's "Batti, Batti," and Beethoven's "List to the Quail;" in the second, Donizetti's "In questo semplice," which obtained an encore, Haydn's canzonet "My Mother bids me bind my Hair," and a ballad by Mr. Mellon, "I know that he loves me." The rooms were crowded.

EDINBURGH.—The Reid Commemoration Concert was given on Monday, the 13th. The Music Hall was crowded on the occasion of this annual performance, which is connected with the Chair of Music in our University. The programme consisted of Beethoven's Choral Symphony, which engrossed the whole of the first part, the Pastoral and Minuet, with the Grand March by General Reid, making a short second part; the third being devoted to a selection from Weber's *Oberon*. In the performance of Beethoven's ninth Symphony (which had never previously been attempted in Scotland), there was much to admire; but to do justice to such a work, an orchestra of far greater strength than that engaged would be required. However, there was little to be wished for in any respect, except numerical force, in the execution of the three instrumental movements. The opening recitative in the choral *finale* was delivered by Herr Formes in his broadest style of declamation, every phrase standing out clearly and distinctly. The other singers were Mdme. Caradori, Herr Reichardt, and Miss Huddart, who did all that could well be done for the difficult and unthankful solos and concerted movements. The tenor solo, by Herr Reichardt, elicited marked approbation. The work was listened to with great attention, and the applause bestowed on the various passages formed the test of appreciation, and the best acknowledgment to the Professor on the part of the public for the intellectual treat afforded them. The Pastoral and Minuet of General Reid are on every occasion a *sine qud non* to the concert. In the selection from *Oberon*, the most attractive piece was the grand *aria* "Victory," by Herr Reichardt, who made his first appearance in Edinburgh at the Reid Concert two seasons back. Mdme. Caradori gave "Ocean, thou mighty Monster," in the style expected from this accomplished vocalist. Mdme. Zimmerman pleased all by her unpretending singing in the *cavatina*, "A lonely Arab Maid," and, with Mdme. Caradori, took part in the duet, "Haste, gallant Knight," which formed the *finale* to the programme. Herr Anschuez was the conductor.

IBID.—Miss Helen Faucit is performing at the Theatre Royal. She appeared lately as Imogen in *Cymbeline*, and Rosalind in *As You Like It*, with the greatest success. The theatre is crowded every night she appears.

BIRMINGHAM.—Mr. Elliott has commenced some classes, on the Hullah System, with success.

CHELTENHAM.—Mr. G. Marshall's concert took place, on Tuesday evening, at the Royal Old Wells Music Hall. The band of the Orchestral Union was specially engaged. The chief feature of the programme was Beethoven's Pastoral Symphony. A new overture by Mr. Marshall was produced, and Mr. H. C. Cooper performed Beethoven's Violin Concerto. Miss Fanny Rowland was the vocalist.—The Amateurs gave a performance in the same rooms on Thursday. *Miss in Her Teens*, *Amoroso*, and the *Bengal Tiger*, were the pieces. The principal gentlemen were, Major Burns, Captains Lightfoot and Grange, Messrs. N. Stevens, V. de Pontigny, and J. G. Beavan; and the ladies, the Misses Armour and Waldron.—Signora Montignani, the successor of Miss Loveday, the pianist, gave her first Annual Concert at the Assembly Rooms, on Friday Evening, the 10th, and made a very favourable *début*. She was assisted by Miss Dolby, Signor Piatti, and Mr. Blagrove.

ATHERSTONE.—Mrs. Paget gave a second concert in the Town Hall, on the evening of the 7th, which was as successful as the first. The vocalists were Mrs. Bull, Mrs. Paget, and Mr. Paget. The programme contained a good selection of songs, duets, and trios. Mrs. Bull, who was new to the Atherstone audience, made a favourable impression in the *cavatina*, "Soave Immagine," and was encored in the "Prima Donna's Song." Mr. and Mrs. Paget sang Barnett's "Sol-fa" duet, and "Old and Young," by Parry. The latter was encored. Mrs. Paget was also much applauded in "Scenes of my Youth" (Benedict) and "Auld Robin Gray." Mr. Paget was encored in "Simon the Cellarer." Mrs. Bull and Mrs. Paget sang two duets together, one of which, "We come to thee, Savoy," was redemanded. Mr. Thompson presided at the pianoforte, and also played a solo *fantasia* by Beyer, which was called for again.—*Birmingham Journal*, *Feb.* 11.

MAIDSTONE.—The performance of sacred music announced by the Maidstone Choral Society, took place in the Corn Exchange on Tuesday night week. The instrumental portion of the performances was satisfactory, and the vocal of more than average merit. In the selections from the *Creation*, the singing of Miss Stabbach was highly effective in expression and taste, and had the rare merit of avoiding meretricious display. That of Miss Lizzy Dyer was also good. Mr. Suchet Champion's voice is agreeable. The *Elijah* of Mendelssohn realised all the expectations which had been raised concerning it. The choruses were well given, and the whole performance was eminently successful, the auditory frequently testifying their admiration by loud applause.

LEAMINGTON.—(*From a Correspondent*).—Mrs. N. Merridew's annual concert was given on Saturday week, in the Music Hall, before a full and fashionable audience. Mrs. Merridew sang the duet, "O'er Shepherd-pipe," with Mr. Weiss, and Wallace's "Cradle Song," and well merited the approbation she elicited. The concert was supported by the Beale party (now on a tour in the provinces), composed of Miss Arabella Goddard, Mdme. Amedei, Mrs. Weiss, M. Sainton, Mr. Weiss, and Mr. Land. Miss Goddard's performance of a fantasia by

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Wallace, on *Maritana*, fully justified all the eulogiums that have been bestowed upon her. Her execution is perfect, and the tone she produces from the piano is the most charming I have heard. She was encored, and substituted the *Improvisata* of Stephen Heller, upon Mendelssohn's air, "On Song's bright Pinions," in which her musical feeling had more scope, while Thalberg's "Moïse," which she played in the second part, was a marvellous display of execution. I have said so much about the pianiste (my apology is that I am a "bit of a pianist" myself) that I have scarcely room left for anything else. Mdme. Amedei, the new *contralto*, was so hoarse, that an apology was made for her; I must, therefore, reserve my opinion for another time. Mr. and Mrs. Weiss, old favourites, were encored in Verdi's duet, "Il pianto," and the same compliment was paid to Mr. Weiss in Mendelssohn's "I'm a Roamer." M. Sainton played a solo of his own on Lindpaintner's "Standard Bearer," and was encored. He also performed a duet with Miss Goddard (Thalberg and De Beriot's *Huguenots*), a remarkable display of execution on both sides. Among the concerted vocal pieces was Frank Mori's "Villagers' Evening Song," which was well sung, and much admired. Mr. Land was the accompanyist. The concert gave general satisfaction to the friends and supporters of Mrs. Merridew.

## A LETTER FROM WEBER.

A MIDDLE-AGED gentleman having conceived the idea of abandoning a lucrative business for the sake of devoting himself to the study of music, wrote to Carl Maria Von Weber, requesting his advice on the matter. The following was the reply:—

"SIR:—The unreserved confidence which you have thought proper to repose in me, justifies my addressing you with that openness and sincerity which artists owe to each other. By the young, and by men of too ardent and sanguine a temperament, plain truth is apt to be regarded as cold, harsh, and ill-timed; but your more matured judgment and experience will do me the credit to believe that what I am about to say, in reply to your letter, proceeds from the best feelings, and from the most cordial wishes for your well-being in life.

"It is your wish to dedicate yourself to the art, and to follow music as a profession: as you apply to me for my advice under the circumstances, I consider it my duty to direct your attention to the almost infinite difficulties with which you will have to contend. I am not acquainted with the degree of talent with which you have been gifted by Providence; but of this I am certain, that even to the talents of the higher, nay, I might even add the highest, order, favorable circumstances are necessary, to enable their possessors to make a fortunate hit in the world, and obtain a certain degree of credit and reputation. At your age, when the critical faculty has obtained the ascendancy,—a faculty which is always stronger in proportion to the degree of mental culture;—it is exceedingly difficult to retrace your steps, and commence the grammatical and technical portion of the art in such a manner, and with such success, as not to sink under the attempt, or fall into perplexing doubts as to your own capability for the pursuit;—a painful state of mind, which is frequently productive of much evil. We well know what the effect of art is, when cultivated for itself alone; when pursued with singleness of heart, which, in the end, is sure to gain the ascendancy over all artificial means. We are not satisfied unless we at once produce the intended effect; we do not sing unconsciously like a bird: we have witnessed the effect of song, and, having calculated the same, direct our efforts to attain it. It is a cause originating externally with regard to us, and proceeding to act internally; whereas, according to its real nature, the very reverse should take place.

"But supposing that your talents and perseverance should surmount all this, and that you become a superior musician: still are you sure that you will succeed in convincing the world of the fact, and that you will not be forced to sink beneath the thousand crosses and vexations that beset the artist? How much splendid talent has in this way been lost to the world! and Heaven knows if the number of those be not considerable, who, after having attained the envied pinnacle of the art, would willingly exchange their honours for what it has cost them in the acquisition! It is a burden that becomes every day more oppressive to the possessor, and robs him of himself, and of his relatives and friends, to the world's end. Again: let me ask what substantial benefit the artist derives from the pursuit to which he devotes himself with so much ardour, and what hope he has that his profession will advance him to any distinguished place in social life? If you are a practical musician, what object have you in view? is it a situation in the chapel?—this is not to be obtained without much difficulty, and, when obtained, the compensation is still scanty and insignificant: is it tuition?—how rarely does this produce anything beyond a mere pittance, barely sufficient for the maintenance of life. Are you a composer?—how many years must pass before you become known to the public, and obtain sufficient patronage even to enable you to defray the expenses of the publication of your works, not to speak of the additional difficulty of finding managers to produce them. And what if you succeed at last? a sparing existence is all you have a right to hope for.

"It is true that there are exceptions to all I have advanced: but what justifies you in believing that you will belong to the chosen few, to whom they apply? And grant that this good fortune attend you, in what respect will they prove valuable to you? Only in so far as they influence the breast of every honest man; in the consciousness of duty fulfilled according to the best of his power, and in a resignation to the will of Providence, amidst all the difficulties thrown in the way of well-meant endeavours, and amidst all the neglect and ingratitude of the world. In conclusion, let me beg of you not to set down what I have thought it a duty to state, in answer to your application, as a motive either of encouragement or dissuasion in the accomplishment of the object you have in view. In cases where we take a decisive step which is to influence the whole of our existence, that internal voice which speaks from our own heart must be the only judge.

I am, &c., C. M. VON WEBER."

The last sentence in the letter of the illustrious composer conveys a truth which outweighs all the semi-dissuasive argument of the rest.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

THIS DAY.—C. Salaman's First Pianoforte Soirée, 36, Baker-street, Half-past Eight o'clock.

MONDAY.—Hanover-square Rooms—Russell Family—Grand Musical Entertainment. Eight o'clock.

TUESDAY.—New Beethoven Rooms, 27, Queen Anne-street—Signor Noronha's Concert.

WEDNESDAY.—St. Martin's Hall—Judas Maccabæus. Half-past Seven.

London Wednesday Concerts, Exeter Hall. Half-past Seven.

THURSDAY.—Harmonic Union, Exeter Hall—Acis and Galatea, &c. Half-past Seven.

Musical Winter Evenings—Willis's Rooms. Half-past Eight.

Hanover-square Rooms—Fourth Entertainment of the Milliners' and Dressmakers' Provident and Benevolent Institution. Seven o'clock.

FRIDAY.—Freemason's Hall—Mr. T. Young's Concert. Eight o'clock.


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THE ROCCOCCO POLKA.—Composed by J. KALOZDY, and performed at the Marionette Theatre by the Hungarian Band, will be published in a few days, by Ewer and Co., 390, Oxford-street.

SIGNOR PERGETTI.—New Edition. A Collection of Short, Progressive Vocalizzos, for mezzo soprano voice. To be had at R. W. Ollivier's, 19, Old Bond-street, Piccadilly. The above have met with great success, and have been reprinted in Austria, Germany, Holland, and Belgium.

CITY MUSICAL UNION—CROSBY HALL, BISHOPSGATE STREET.—This Society meets weekly, in the large hall, Crosby Hall, for the practice and performance of Sacred and Secular Music—vocal and instrumental. The concerts will be given monthly, and during the next six months the following works will be produced:—THE CREATION, ACIS AND GALATEA, ELIJAH, JUDAS MACCABÆUS, ST. CECILIA'S DAY, &c. The first Concert will take place on Tuesday, the 28th February, when THE CREATION will be performed. Conductor—Mr. Gadsby. Members' subscription, 5s. per quarter; Family subscriptions, £1 1s. per annum; Single subscription, 10s. 6d. per annum. G. D. Taylor, Hon. Sec.

MR. W. STERNDALE BENNETT respectfully announces that the Second and Third of his Annual Series of Performances of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Tuesday evenings, February 28th, and March 21st. Single tickets to non-subscribers, half-a-guinea; extra tickets to subscribers, seven shillings; triple tickets to admit three to any one concert, one guinea.—Subscribers' names received, and tickets to be had, at the principal music warehouses, and of Mr. W. S. Bennett, 15, Russell-place, Fitzroy-square.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—Friday next, February 24th, Haydn's CREATION. Vocalists—Miss Birch, Mr. Sims Reeves, Mr. F. Bodda, and Signor Belletti, with Orchestra of 700 performers. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall, where may also be obtained, on and after Monday next, an Analysis of the "Creation," written for the Society by Mr. G. A Macfarren, price Sixpence, or sent by post for One Shilling. The vocal score of the entire Oratorio also may be had, price Three Shillings.

MUSICAL WINTER EVENINGS, WILLIS'S ROOMS.—Thursday, February 23rd, at half-past 8 o'clock. Quartet, E Flat, No 80, Haydn; Duo, Op. 17, Variations Concertantes, Pianoforte and Violoncello, Mendelssohn; Quartet, E minor, Op. 45, Spohr; Trio, E, flat, Op. 70, Beethoven; Solos, Pianoforte. Artists—Molique, Goffrie, Hill, and Piatti. Pianist—Hallé, who will come expressly to London for this Concert. Visitors at half-a-guinea each will have the choice of seats in the gallery and places not reserved for Subscribers. The sofas are let for the series. Tickets and particulars to be had of Cramer and Co., Chappell and Co., and Ollivier, Bond-street. Doors open at 8.—J. ELLA.

NEW PHILHARMONIC SOCIETY, 1854.—The Concerts of the Season will take place in St. Martin's Hall, on the following Wednesday evenings:—March 22, April 5, April 26, May 10, May 24, and June 7. Conductors, Herr Lindpaintner and Dr. Wylde. The orchestra will be on the same scale as before. The choral works will be performed by a choir of two hundred voices. Arrangements have been made to secure the best available talent, both vocal and instrumental. Subscription for Reserved Seats, £2 2s. Subscribers' names received at Messrs. Cramer & Co.'s, 201, Regent-street.—Willert Beale, Secretary.

MR. W. H. HOLMES'S PIANOFORTE CONCERTS.—Mr. W. H. Holmes has the honour to announce a series of THREE MORNING CONCERTS to take place at the Hanover Square Rooms, on Wednesday, 19th April, Saturday, 27th May, and Wednesday, 5th July. Single tickets, 10s. 6d.; subscription ticket for the three concerts, One Guinea (all seats reserved). To be had of Mr. Holmes, 36, Beaumont-street, Marylebone.

HARMONIC UNION, EXETER HALL.—Conductor, Mr. BENEDICT; Organist, Mr. W. REA. Next Thursday, February 23rd, will be repeated, Handel's ACIS and GALATEA, with Mozart's Accompaniments. Vocalists—Miss Stabbach, Miss Thirlwall, Mr. Sims Reeves, Mr. S. Champion, and Signor Belletti. Tickets, Area or Gallery, 3s.; Reserved, 5s.; Stalls, 10s. 6d. each. Office, 5, Exeter Hall.

ST. MARTIN'S HALL.—HANDEL'S JUDAS MACCABÆUS will be performed on Wednesday, February 22nd, under the direction of Mr. John Hullah. Principal Vocal Performers, Mrs. Endersohn, Miss Dolby, Mr. Augustus Braham, Mr. Frank Bodda. The orchestra complete in every department.—Tickets, One Shilling; Gallery, Half a Crown; Stalls, Five Shillings. Doors open a quarter before seven, commence at half-past seven o'clock.

MR. SIMS REEVES, MDLLE. GRAVER, and a host of Vocal and Instrumental Talent at the WEDNESDAY EVENING CONCERTS, EXETER HALL, on the 22nd (Wednesday next). Programmes and tickets to be had at the Hall.

Published by JOHN BOOSEY, of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28, Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 8. SATURDAY, FEBRUARY 25, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

A NEW MUSICAL COMPOSITION will be presented to the Subscribers of the MUSICAL WORLD with the last number of each month.

Subscribers residing in the British Colonies, France, Austria, and Prussia, will receive the MUSICAL WORLD regularly by post at the ordinary rate of 20s. per annum. The following are appointed agents to receive subscriptions:—Calcutta, BIRKIN, YOUNG, and Co.; Madras, PHARAOH and Co.; Bombay, HOLDER and Co. (late DUNLOP); Sydney, HENRY MARSH and Co.; Melbourne, Port Philip, JOHNSON; Paris, BRANDUS and Co.

The subscription in the United States is 24s. per annum, payable to J. F. BROWNE and Co., New York.

## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from page* 82.)

The boasted glory of the Athenian State is now to be proved. Creon comes, as announced by Ismene, to solicit the return of Œdipus to Thebes. His specious persuasions are indignantly rejected. Œdipus, when first the consciousness of his ill-omened destiny burst upon him, in the recklessness of despair that prompted him to destroy his organs of sight, would have cast himself unguided on the desert wild, hoping thus to obtain the relief of death from his incomparable sufferings, and then the State would not allow him to depart; when familiarity with his woes had taught him to endure them, feeling the dependency of his self-inflicted helplessness, he would have remained within the shelter of his native walls, and then the State cast him forth to wander through the world; now, in consideration not of his wrongs, but of the preternatural power of which he is the instrument, his presence is claimed, but the claim is with noble scorn denied.

IV.

The wonderful enforcement of music is now added to the power of the words and the energy of the declamation, to intensify, to exalt, and to idealize the effect of this most exciting scene.

Creon declares that he has captured Ismene, and proceeds to tear her sister from the all-dependent reliance of their helpless father, seeking to extort by the force displayed in this outrage the reluctant consent which his ill-assumed courtesies have failed to win. The devoted Antigone, the powerless Œdipus, appeal to the promised protection of the Coloniate elders. These remonstrate vainly with the inexorable Thebans, and, finding the vanity of their remonstrances, call upon their fellow-citizens to hasten to the virgin's rescue. Creon orders his guards to seize upon Antigone, who passionately appeals for justice, while her sightless father reaches his expecting hand through empty air to search for her accustomed grasp, to find his touch, the only sense that serves to him the office of his eyes, ungratified. Mute implements of the tyrannic will of Creon, his attendant guards force Antigone from the scene.

Such is the action of the Strophe of this eminently dramatic piece, which, musically, may be described as forming the First Part of the movement. The exciting altercation between the three characters and the Chorus Leader is carried on in spoken dialogue, accompanied by the tremolo of the orchestra, and coloured by the one fragmentary phrase that, elaborated into every conceivable modification, points the breaks in the impetuous verse, gives connection to the broken character of the music, and unity to its expression, and induces a dramatic effect of the utmost power. The choral voices first enter with a rhythmical, but very declamatory passage: excited by Creon's threatened outrage, and, prompted by the earnest appeal of Œdipus, unanimously exclaiming against the portending wrong. The orchestral phrase upon which this movement is chiefly founded is still employed as a figure of accompaniment throughout the choral passages. The responses, assuming now the character of exhortation rather than remonstrance, are confined no longer to the Chorus Leader, but uttered by the whole body of voices, no longer in spoken monotones, but in musical phrases. This is a most powerful augmentation of the stirring excitement of the very animated scene, and the summit of its climax is where the brass instruments are introduced (all that has preceded having been accompanied by string instruments only,) upon the emphatic summons of the Chorus to their heroic countrymen, "Ye freemen, arise! O come, quickly come! Foes have assailed our land!" The dignity, the authoritative command expressed here in the music, is a wonderful adjunct to the purpose of the poet, which would, without this illustration, kill itself in any possible representation of the scene, since none could witness, without a sense of absurdity, the violence of Creon with his few attendants, opposed with words as violent, but with words only, by the assembled many. There is such entire earnestness, decision, majesty, in the rendering of this passage, as to enforce the respect of an audience, which is equivalent to a sense of propriety, and we lose all consideration for what should be, in our satisfaction with what is. The else obvious anomaly of the situation would have been exposed by any other treatment; by this it is justified.

The stormy wildness of the fierce contention is broken and beautifully relieved by an exquisite piece of pathos:—

"*Antigone.*—Help, O help me, friends!
"*Œdipus.*—Where art thou, dearest?"

is spoken in the first pause of the following quotation:—

"*Antigone.*—Torn from thee by force.
"*Œdipus.*—Give me thy hand"

is spoken during the second pause; and Antigone exclaims, in the anguish of her powerlessness, in the agony of her bereavement:—

"Alas! I cannot now,"

during the third pause.

Who can hear the passage and not feel the wonderful meaning that it gives to the words, and not feel full of sympathy with the filial heart that suffers in the thought of leaving him whose tendance, more her pleasure than her duty, has filled her virgin time of natural enjoyment, absorbed her youthful freshness?

The symphony that accompanies the last struggle of the hapless daughter and her forcible removal by the attendants of

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Creon, is formed of the same musical idea that has accompanied and interspersed the dialogue, which, being now continued to much greater length than elsewhere, assumes a new interest from its developed musical beauty, that is as great as that of its dramatic expression. This symphony consists of a long passage upon a dominant pedal, and there is an especially touching effect in the sudden cessation of its agitated character, when Œdipus speaks a whole heartful of torment in the words, "Oh, I am all alone!"

However familiar its use, however general its availability, there is no harmonic combination or distribution that is so vague in its effect as the common chord in its second inversion, having, namely, the fifth in the bass. This is not a theory which I am writing, but a description; it is not, therefore, my province to account for such a phenomenon in our art, but to state its present application. Leave we then the discussion of the dissonance or non-dissonance of the fourth,—France has its flowers,* artificial perhaps; Gregorianism its diatesseron, possibly no less allied to nature (this, by the way, and wholly from the purpose, save for such as can penetrate its mythism),—leave we grammar, I say, the paradox without which beauty cannot exist, but by means of which it can never be understood,—leave we the speculation upon principles for the observation of results, and turn to the recollection of the opening,—well, and, if you will, with more or less of a provision, to the closing too,—of the Andante in A minor of Beethoven's symphony in A. Now do you understand what I mean by the vagueness of the effect of a common chord with its fifth for a bass, and if not, be who you may, you must be the most definite of definite articles, and the most matter-of-fact of all factious materialists, your imagination must be worn in your watch-pocket, and your fancy bred at a baker's. So; I have cited the opening of Beethoven's slow movement, which is like enough to the point under notice, to suggest by its analogy some idea of the effect here attained, and yet but little like it after all. The fact is that music is music, and no words, no music other than itself can illustrate its effect,—so surpassingly as it illustrates, enforces, intensifies, creates the effect of verbal expression! To return to our second inversion. The agitated character of the symphony is suddenly arrested, and upon the second inversion of the tonic common chord. (Oh that it were possible to be intelligible and not be technical! or, oh, again, and many a good round interjection, that I could certify intelligibility, with technicality or without it!) Upon the second inversion, Œdipus speaks the line I have quoted, and then succeeds the perfect cadence on the key note of D minor. All this goes to say, that the blind helplessness of the dependent father is forced upon his thought with aggravated reality by the violent abduction of his loving companion; that his sense of blindness, helplessness, dependency—vague since hopeless, indefinite since apprehensive—is presented in the peculiar employment of the harmony to which I refer; and that the certainty of evil, the only reliance now left him, is rendered in the two concluding chords. This may be fanciful. Grant that it be; he must have at least fancy, who would sympathise with imagination, and we approach nearer to the comprehension of an artist if we go beyond his purpose in our estimation of it, than if we fail to reach it; it is for a kindred artist only, scarcely that, it is for himself alone to know how much, how little is embodied in his work,—nay, even himself cannot determine this, for the greatest things in art are accomplished by the intuition, the inspiration if you will, of him who effects them, wholly without purpose, and they depend upon the sensitive susceptibility of others for their full interpretation.

We have now the Antistrophe. This consists of a repetition with more or less modification of the musical matter of the Strophe, terminating at the passage accompanied with brass instruments, where the Chorus call their fellow-citizens to the rescue.

The Ambassador-King of Thebes taunts his victim with the desolation he has brought upon him. Exasperated by this aggravation of his injuries, Œdipus, calling on the awful powers of the place to realize his words, imprecates a curse upon Creon. The purport of this malediction is to call upon the head of Creon the same suffering which Œdipus endures. It is recited while the orchestra sustains a chord until the last words, "Blind, old age, like mine," which are accompanied a note to a syllable. This passage is like—in fact it is the same as one in *Antigone*, where Creon reiterates the exclamation "Woe!" with this accompaniment. Would that it were not the same, for it disturbs our feeling of its perfect pertinence to the present situation to recollect another occurrence of it, perhaps equally pertinent. In censuring, however, the present passage, it may not be to dilate too widely the sphere of criticism to surmise that an intended connection is implied between this pronunciation of the curse of Œdipus and the realization of its fulfilment in the subsequent agonies of Creon. Regarded thus, not as an accidental coincidence, but as a purposed anticipation, the passage assumes a twofold beauty, and our censure must be all of praise.*

Save in this important digression, the music presents no point for especial remark in the recapitulation of that of the Strophe.

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Disturbed by the vociferated appeal of the Chorus, Theseus, quitting the sacrifice to Neptune in which he was engaged, hastens to effect the rescue for which they call. It needs not here to abstract the particulars of the scene of recrimination between Œdipus and Creon. The Athenian king has granted Œdipus his hospitable protection, and he is thus pledged to defend his guest and to restore to him his daughters. He accordingly defies Creon to open battle, and gives orders for his forces assembled at the celebration of the sacrifice to overtake and to recapture Ismene and Antigone.

V.

This is a second Ode, resembling in importance and construction the preceding, but differing from it greatly in character. We have now a song of war, emulating first the glories of the victor chiefs, the memory of whose deeds is as a charm to assure success, and concluding in the exultant anticipation of triumph. Throughout these remarks I have taken the privilege to object, leaving to those who choose, to object to my objections. I should not be I if I liked what I dislike; I should not be honest if I disguised my dislikings in the eulogies which are the official garments of my admiration, showing as its credentials to the world, by displaying at best an official presentation of its inexpressible earnestness; if I stamped my farthing with the die of a guinea, which asserts its value, but proves not its intrinsic worth. By my assumed privilege, then, I have an objection to make, which I will make, to have done with it, and so to clear the way for more congenial matter. As in a former instance, my objection is to a single note; let it be esteemed, accordingly, of singular notability. The key being D minor, in the fourth bar of the voice part we come to a chord of A minor. This chord has a marked accent; its introduction is obviously designed, and its effect, then, obviously intended. Such effect is to me irrelative, unnatural, and uneuphonious. We may learn to like it, in its present application, and our duty to the surrounding beauties is to do so. This homage, at least, is due to an artist who has set the seal of his genius upon every susceptible heart, leaving an impression there that even prejudice could not resist and coming experience cannot efface. Whatever may be due to Mendelssohn, however, and this is all but infinitely much, there is one little matter that defines its finity, *videlicit*, our duty to ourselves, which is to examine into the exceptionalities in art, and, if we cannot justify them, to avoid their adoption into its rules. I cannot justify the effect in question, and, moreover, cannot like it; I try hard for the latter—I will not attempt the former. I have done with my objection.

The musical rendering of this Ode is a very fine conception. Full of the ardour inspired by its heroic theme, glowing with enthusiasm, and emulous with sanguine impatience, the music

* See *Musical World* of former years.

* It is curious that this passage is not in the published full score, but appears in the edition for voices and pianoforte. Had the score been printed in the composer's life time, we might suppose that the passage in question was a subsequent interpolation of his own; as it is, we can only regard the omission, the very important omission, as an example of the care with which the Musical Committee, appointed by Mendelssohn's family to superintend the publication of his posthumous works—the committee that robbed the world of his Reformation Symphony—issue such of his music as they think fit to produce.

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of the first Strophe and Antistrophe presents a spirit yearning for glory, like a great fire, eager to burst in flaming brightness on the world, and consuming with ever-waxing heat the furnace that contains but cannot restrain it. Read this in the suppressed character of the accompaniment, which is marked by a martial accent that is, however, hushed, subdued it cannot be, in the panting breathlessness of a pianissimo, always climbing towards a forte, but always stifled; read this in the exciting restlessness of the phraseology, which is especially indicative of the author, and, therefore, especially illustrative of the sentiment here embodied—a sentiment remotely suggested by Sophocles, realised yet idealised, quickened into life with the electricity of imagination, by Mendelssohn; read this in such original and peculiar marked rhythm as that of the following phrase,

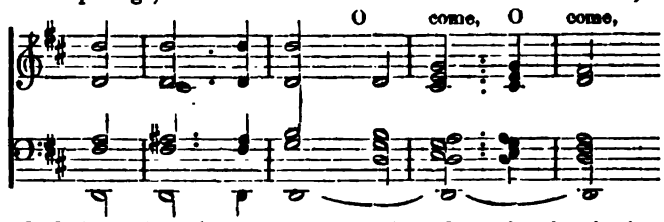
which is an example of the bold, nervous, manliness of feeling that distinguishes the whole;—in the irritated, excited effect of the change of triplets to couplets of quavers in the accompaniment with the introduction of the string in place of the wind instruments;—in this grand burst of enthusiasm with which each choir successfully concludes its division of the movement,

where the voice parts are doubled by all the wind instruments, octave above octave, and the accompaniment of triplets and crotchets is given with the gigantic force of the entire string orchestra; and, in the countless manifestations of a meaning that submits not to the gross analysis of words, that must be felt, not said, that is or is not, according to our power to perceive it.

In the second Strophe the poet turns from the past to the present, from the example of immortal heroes to the living action of the moment. Here again the musician embodies and spiritualises all that the poet suggests. The feeling now presented is no longer of stimulation but encouragement, no longer of excitement but approval, no longer of incentive but motive; the fire explodes its prison, and its streaming blaze reddens the vault of heaven as with an universal sunset, a glory that fills all before as all beyond, showing the present as eternal. The transition to the major key with its glittering brightness, the assumption of such grand, majestic, consciousness in the phraseology as this,

where the voices are all in unison, and where the responsive phrases are given by all the wind instruments, including the trombones which are now first introduced into the score; the constant recurrence of this warlike summons to glory and honour, with its replicative acceptance; and the well-sustained tone of solemnity and irrepressible animation,—these and such as these are the means by which the genius of the composer identifies itself with our sympathies, and quickens in us the feeling that inspires it.

The second Antistrophe is an adjuration to Jove to prosper the arms of the ever victorious host; to the protecting deity Athena, to whom the State is dedicated and in whose especial honour all its greatness is achieved, to strengthen its sons in worthiness of her glory. The grandeur the subject here assumes is nobly rendered in the massive effect of the eight part harmony induced by the combination of the two choirs, and by the broad, continuous, expansive character of the prolonged phrases of the unaccompanied voices interspersed with the heroic summons, which is the most prominent feature of this second movement, given now by the entire power of the orchestra. I must especialize one passage of remarkably wide and all-encompassing effect, which is where a point of imitation is given successively by each of the eight voices responding from side to side, each answer being given alternately by a voice in each of the opposite choirs, the ever accumulating effect of which must be powerful in the extreme. Again, there is a remarkable point of harmony in this passage, divided between the orchestra and the Chorus,




which is no less beautiful in its effect than singular in its application. Finally, there is a most original and a peculiarly large—oh, insufficiency of language to afford terms for my expression!—think of all that can be felt of power and grandeur, coin it into a word, and apply it as an expletive to the effect of the long-sustained dominant harmony upon a tonic pedal, for voices only, that swells from a whispered pianissimo to the extreme of power, when the vocal crescendo is crowned by the entry of the full orchestra, which, by this distribution, appears to acquire double its natural force. How entirely relative are all the effects our art affords, and how entirely dependent are each upon other, and all, still more, upon the susceptibility, and not the susceptibility alone, but the temperament, of the audience! To conclude, we have the two notes, of which I have spoken, as the glorious summons (let us suppose it the prompting to deeds of honour of an excited imagination), the two notes that intersperse the vocal phrases in my last but one quotation, the two notes that, in one or another key, are of constant recurrence throughout the movement, the two notes that indicate the inner thought, of which the words and their utterance is the external insufficient expression; these two notes are given by the entire orchestra, as if in confirmation of the sentiment of the whole movement, as if presenting the one feeling it embodies unanimously as universally. G. A. MACFARREN.

*(To be continued.)*

A PATRIOTIC MUSICIAN.—In the orchestra now under the superintendance of Mr. Packer at the Holborn Casino, a striking instance of the now "ruling passion" has occured, which may be accepted as an illustration of the spread of that warlike enthusiasm we have seen displayed day after day at the departure of our troops for Constantinople. One of the performers who had recently bought his discharge from a regiment to which he had been long attached, on hearing of its present destination, petitioned the War Office that he might be permitted to volunteer his services as bugler to the regiment, in its approaching conflict with the Russians. We hear that his request has been granted.

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## THE JOHANNA WAGNER CASE.

### COURT OF QUEEN'S BENCH, GUILDHALL, FEB. 20.

*(Sittings at Nisi Prius, before Lord* CAMPBELL *and a Special Jury.)*

### LUMLEY v. GYE.

Sir F. Thesiger, Sir F. Kelly, Mr. Hoggins, Q.C., Mr. Cowling, and Mr. Huddleston appeared for the plaintiff; and the Attorney-General, Mr. Bramwell, Q.C., Mr. Creasy, and Mr. Willes for the defendant.

The plaintiff in this action was Mr. Benjamin Lumley, lessee of Her Majesty's Theatre; and the defendant, Mr. Frederick Gye, director of the Royal Italian Opera, Covent Garden. The action was brought against the defendant to recover damages for enticing and procuring Miss Johanna Wagner to break a contract into which she had entered with the plaintiff to perform as *prima donna* at Her Majesty's Theatre in the season of 1852. The declaration contained several counts. The defendant pleaded the general issue.

Sir F. THESIGER said, the case which he had to introduce to the notice of the jury was one which had for a long time excited great interest in the public mind, and was one of considerable importance, not only to the parties, but to all who were interested in the fortunes of the Italian Opera in London. The plaintiff had been for several years the manager and director of Her Majesty's Theatre in the Haymarket; he had embarked considerable capital in the undertaking, and had carried it on with the greatest spirit and ability. He had been the means of introducing to the English public artists of first-rate talent, and the fortunes of the theatre had prospered in his hands. For five or six years Covent-garden Theatre had been opened for the performance of operas, and in the course of time the management of that theatre fell into the hands of Mr. Gye. The result of the experiment had been, that there was but little prospect that the public would support two operas at the same time. One effect of the rivalry thus established had been, that the managers found it would not do to rest on the old established favourites of the town, but that it was necessary that the taste of the public should be stimulated by novelty. The consequence had been that managers looked over the Continent to discover rising talent among singers there, and so to obtain singers of continental reputation. Before the theatrical season commenced, it was usual to announce the singers or artistes whose services had been secured, and if the announcement proved attractive, the subscriptions which took place were likely to be much influenced thereby. The mode in which this took place was by the librarians at the west end of the town subscribing largely for stalls and boxes, which they again let out for the night to their subscribers. It might easily be supposed that nothing could be more prejudicial to the manager of a theatre than to have advertised the performance of a particular singer, and then, from any unforeseen accident, that the singer should not appear. Such disappointments caused the interest of the public to sink, and, in fact, was sufficient to ruin a theatre for a whole season. Much more would this be the case if the public thought that any deception had been practised by a manager, who had held out false and ungrounded hopes. In such a case not only was the present season affected, but the effect was felt even in succeeding seasons. That observation would have an important bearing upon the consideration of the question now to be submitted to the jury. It appeared that in the year 1851 Miss Wagner had acquired considerable reputation as a singer. At that time Mr. Lumley was manager of the Italian Opera at Paris, and a Dr. Bacher, having been authorized by Miss Wagner, put himself in communication with Mr. Lumley, and proposed that she should be engaged to sing at Her Majesty's Theatre, in this country. Mr. Lumley had with him his usual printed form of agreement, and gave a copy to Dr. Bacher, with which the latter proceeded to Berlin, where Miss Wagner and her father resided. The form of agreement thus proposed was considered by Mr. Wagner as too complicated, and, in consequence, Dr. Bacher suggested that Mr. Wagner should draw up one with his own hand. This was accordingly done, and the agreement so prepared was signed by himself and daughter on the 9th of November 1851. (The learned counsel here read the agreement, which has already been several times laid before the public.) Dr. Bacher then proceeded to Paris with the agreement so signed. On his arrival, Mr. Lumley found that an important and usual stipulation had been omitted—*viz.*, that Miss Wagner should engage not to sing at any concerts or assemblies without the written consent of Mr. Lumley. Dr. Bacher then said, it was a mere omission; that that point had been mentioned by him to Miss Wagner and her father, and that he was authorized to insert it on their behalf. He accordingly inserted the stipulation and signed it, and transmitted the document so signed by Mr. Lumley to Miss Wagner, at Berlin. On the 27th of November, 1851, he received a letter from Berlin, stating that the agreement had arrived, and neither then nor at any other time was any objection taken to the insertion of the clause in the agreement signed by Miss Wagner on the 9th of November, 1851. One question for the jury would be whether Mr. Gye was aware of the existence of that contract. There would, however, be no difficulty upon that subject, for in that very month of November, 1851, Mr. Gye was negotiating with Mr. Lumley to take a lease of Her Majesty's Theatre at a rent of 12,000*l.* a-year; and, from a document in his hand-writing, dated the 5th of December, 1851, Mr. Gye said expressly that he was prepared to assume the engagements which Mr. Lumley had made with Mademoiselle Cruvelli and Mademoiselle Wagner. On the 24th of the same month he also referred to Mr. Lumley's agreement with Miss Wagner, and spoke of it as being for 1,200*l.* The complaint now made of Mr. Gye was that he had taken means to induce Miss Wagner and her father to break the engagement into which they had deliberately entered, and to take an engagement to perform at his (Mr. Gye's) theatre. It was impossible to detect all the secret springs that were set in motion for that purpose by Mr. Gye, but some of his movements could be traced so as to show the dishonourable means which he adopted in order to ruin a rival theatre. On the 6th of February, 1852, Mr. Wagner wrote a letter to Mr. Lumley, requesting him to agree to a postponement of the commencement of the agreement for fifteen days. It had been previously agreed that this should commence on the 1st of April, 1852. On the 9th of March Mr. Wagner wrote to Mr. Lumley a letter in which he made an arrangement about the payment of the sum of 300*l.*, which was to be paid before Miss Wagner came to England. The letter contained an expression "*dès le deuxième d'Avril,*" about the interpretation of which it appeared some difficulty would be made. The money was to be paid at a particular place "*dès le deuxième d'Avril*"—*i.e.*, after the 2nd of April.

The ATTORNEY-GENERAL here said, his learned friend must not assume that that was the meaning of the expression.

Sir F. THESIGER said, he had given his own construction of the expression, which seemed to be the correct one. It appeared that on the 26th of March Mr. Lumley had issued his usual programme for the approaching season; and in that programme the appearance of Miss Wagner was an important feature. The list was so attractive that Mr. Mitchell, of Bond-street, the gentleman who had produced the French plays in St. James's, and who was principally engaged in hiring boxes and stalls at the Italian Opera, increased his subscription from £5,000—the sum which he had subscribed in the preceding year—to £15,400. Of all these circumstances respecting Miss Wagner's engagement with Mr. Lumley, Mr. Gye had ample information. He (Sir F. Thesiger) would now come to the circumstances attending Miss Wagner's arrival in England in the month of April, when Mr. Gye had advertised her as about to sing at Covent Garden Theatre. On the 22nd of April a letter appeared in the *Morning Post*, signed by "Albert Wagner," the father of Miss Wagner, in which an explanation was given of all the circumstances under which the engagement with Mr. Lumley had been broken off, and the new one with Mr. Gye entered into. It would be shown that the letter was written by Mr. Gye himself, for the plaintiff had got the manuscript, and would produce it in court. The manuscript was in the handwriting of a clerk, but it was corrected by Mr. Gye, and the formal part and name, "Albert Wagner" were written by Mr. Gye himself. It would appear that early in the month of March he (Mr. Gye) was insinuating to the Wagners doubts as to whether Mr. Lumley would be able to perform his contract, and whether Her Majesty's Theatre would be open at all. The learned counsel here read the letter from the *Morning Post*, from which, he said, it appeared that early in the month of March Mr. Gye had been writing to the Wagners, and suggesting to them whether Mr. Lumley would be able to complete his agreement. In confirmation of that statement, there was Mr. Gye's affidavit in Chancery, in which, though he denied it to be true that he endeavoured to intimidate and alarm the Wagners, and so to prevent them from fulfilling their contract, he admitted that he had made representations of the kind now mentioned. According to the terms of the agreement, the sum of £300 was to be paid on the 13th of March. Dr. Bacher had at that time received the sum of £400 from Mr. Lumley for that and some other purpose. On the 10th of March, 1852, Dr. Bacher wrote a letter to the Wagners, to say that he had the £300 ready for them, and requested to be informed where he should meet them to come to England, and on the same day he wrote to Mr. Lumley to say the same thing. On the 18th of March Mr. Lumley wrote to the Wagners, saying that he had been informed that they had received a communication from Dr. Bacher that the sum of £300 was in his hands for them. On the 6th of April the Wagners never complained that they had never received the £300, nor that there had been any breach of that contract; and it appeared by the same letter, that on the 30th of March Mr. Gye had written a letter to the Wagners. He was writing to them on the 9th of March and on the 30th of

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March, and proposing to them to enter into an engagement with him. (The learned counsel here read from the letter in the *Morning Post* in confirmation of this statement.) Mr. Gye then went over to them (the Wagners) to induce them to enter into this contract. They urged a day or two's delay, but he was peremptory with them, and insisted upon their either accepting or rejecting his offer. Without making any complaint of Mr. Lumley, and the very day Mr. Gye arrived, *viz.*, the 5th of April, Miss Wagner entered into an agreement with Mr. Gye to sing at Covent-garden Theatre for a sum three times as large as Mr. Lumley had engaged to pay. Mr. Gye also gave her an indemnity against the consequences of the breach of her agreement; and, by a most extraordinary proceeding, the defendant had actually given the plaintiff notice to produce this deed, which was described in the notice as a deed executed by the defendant on the 5th or 6th of April, 1852, whereby the defendant agreed to indemnify the said Johanna Wagner against all actions arising out of the agreement of the 9th of November, 1851. Under these circumstances the jury could not doubt that Mr. Gye had given the Wagners an indemnity against the breach of that contract. Mr. Gye then went or sent to London, and on the 8th of April there was an announcement that Miss Wagner was to appear at his theatre. On the 10th of April, the plaintiff (Mr. Lumley) continued his announcement that Miss Wagner would appear at Her Majesty's Theatre, and on the 10th of April Mr. Gye called on Mr. Mitchell and said he had secured Miss Wagner—the only novelty in the world—and asked what was Mr. Lumley to do. On the 17th of April, Miss Wagner and her father arrived in England, and on the 20th she was announced by Mr. Gye to appear at his theatre on the 24th of April. Mr. Lumley, on the 22nd, applied to Vice-Chancellor Parker, for an injunction to restrain Miss Wagner from singing at any theatre except Her Majesty's Theatre. That application, being *ex parte*, was granted immediately. One would have thought that under those circumstances Mr. Gye would have suspended operations; but, instead of that, he, on the 24th of April, put an advertisement in the *Times*, in which he stated that he expected to be be able to dissolve that injunction the following day, and that Miss Wagner would sing at his theatre the same evening in *Le Prophète*. Affidavits were put in on both sides, and the cause was heard on the 9th and 10th of May, when the Vice-Chancellor continued the injunction. At that time it would appear as if Miss Wagner was disposed to return to her duty, and he thought he should be able to show that music had been sent to her, in order that she might study her part in one of her pieces; but an appeal was taken to the Lord Chancellor against the decision of the Vice-Chancellor, when, after occupying two days, the 26th and 27th of May, the case terminated in the Lord Chancellor confirming the order for the injunction. The parties had thus the decision of two Courts against them, and they ought to have yielded. On the 28th of May Miss Wagner was written to, but no answer was received till the 7th of June, when a most extraordinary letter was written by Mr. Gye to Mr. Lumley (which letter the learned counsel read), proposing that Miss Wagner should sing once a-week at each of the two theatres, and that each party should pay his own costs, except the costs of appeal, which Mr. Gye was willing to pay. This was accompanied by a letter in French from Miss Wagner, in which that lady referred to Mr. Gye's letter as an answer to the application made to her by Mr. Lumley on the 28th of May. Certainly that proposal was a most extraordinary one. The three months during which the engagement was to last had nearly all expired, and he (Sir F. Thesiger) could only compare the proposal made with the case where the false mother desired to divide the child while the true mother refused. Mr. Gye at length consented to a decree made on the 24th of June, whereby Miss Wagner was perpetually restrained from appearing at the defendant's theatre or at any other than Her Majesty's Theatre. Since that decree it would not be open to the defendant to say, either that Dr. Bacher had not paid the £300, or that he had no authority to add the additional clause to the contract. Soon after that decree was made Miss Wagner left the country, and had not since returned. The question, then, would be, whether the defendant, knowing of Miss Wagner's contract with Mr. Lumley, enticed and procured her to break it. The defendant in his affidavit did not pretend to say that he did not. He only denied what was not charged—*viz.*, that he coerced or intimidated Miss Wagner. If, then, the defendant was liable in this action, a most difficult and important question arose as to the amount of damages to which the plaintiff was entitled. The learned counsel here entered minutely into this question, as afterwards fully explained by Mr. Mitchell in his evidence, and concluded by saying that in consequence of the defendant's conduct the whole of the plaintiff's capital had been lost, and that he (Sir F. Thesiger) had no doubt the jury would give him the full amount of compensation to which they thought he was entitled for the injury he had sustained.

The following witnesses were then called and examined:—

Dr. Bacher, examined by Sir F. KELLY.—I am a native of Germany, and a doctor of civil law. In the year 1850, Miss Wagner brought to me letters of introduction at Vienna. Before that I was on terms of intimate friendship with Meyerbeer. So was Miss Wagner. I was about to leave Vienna for Paris, and she obliged me by singing in private. I found she had a splendid voice, and great dramatic expression. I recommended her to go to London and Paris. She was accompanied by her father. He transacts business for her. I soon after proceeded to Paris. I had assisted at both opera-houses in London, and I thought she ought to appear in London. I wrote to her from London. She wrote a letter to me on the 18th of August, 1851, from Soden, near Frankfort-on-the-Maine. I proceeded to Soden, and saw Miss Wagner and her father and mother. I arranged that she should obtain, through me, an engagement in London and in Paris. When I left Soden I returned to Paris. I had communicated with Mr. Lumley in 1850, after having seen Miss Wagner at Vienna. When I was at Paris I saw Mr. Lumley, and proposed that an engagement should be entered into with Miss Wagner. Mr. Lumley gave me a printed form of engagement, and so did the director of the Opera at Paris. Miss Wagner was then at Berlin. I proceeded with them to Berlin, where I arrived about November, 1851. I remained there some days, and submitted to them (Mr. and Miss Wagner) the printed form of contract. They objected to it as too complicated. I then proposed to Mr. Wagner that he should draw up one, which he did. I considered it, and, after some discussion, this contract was agreed upon (except the last article). Miss Wagner signed that contract. I left Berlin for Paris. Mr. and Miss Wagner are both well acquainted with the French language. I delivered the contract to Mr. Lumley at Paris. He objected that one stipulation was omitted. I added it. It was to the effect that Miss Wagner engaged to make use of her talent at no concert or public or private assembly without Mr. Lumley's consent. It was signed by me on the part of Miss Wagner, according to my understanding with Mr. and Miss Wagner. I wrote to Miss Wagner, and told her of the additional article. I sent her the agreement signed by Mr. Lumley, with the additional article. Miss Wagner is now abroad. I also sent her the contract from the director of the Opera at Paris. She answered me by a letter, dated Berlin, the 27th of November, 1851. (The contract was here put in and read.) I notified to Mr. Lumley the approval of the contract, with the additional article. I saw Mr. Lumley at Paris. I remained at Paris till January, 1852. I afterwards proceeded thence to Vienna, and remained there till the month of April. On the tenth of the month of March I wrote to Miss Wagner. I did not keep a copy of the letter. At that time I had 400*l.* in my hands of Mr. Lumley's. I received an answer from Miss Wagner. I know she received my letter, because she wrote to me an answer. I have not got her letter now. I parted with it during the proceedings in Chancery. I gave it to Mr. Lumley, or to Mr. Jennings. (After some considerable discussion, it was stated that such letter was not in the plaintiff's possession.) I afterwards met Miss Wagner at Hamburgh, and conferred personally with her on the subject of this letter of the 10th of March. I never heard from her that she had not received it.—*Cross-examined by the* ATTORNEY-GENERAL.—I was at Hamburg in Easter week, in the month of April. I arrived there on the 10th of April. *By* LORD CAMPBELL.—I referred to the contents of the letter of the 10th of March. *By the* ATTORNEY-GENERAL.—The first thing she said was, "I have committed a very bad action against you." I said, "What have you done?" She said, "I have signed another engagement." I answered, "That is impossible." She said, "As I signed the engagement my hands trembled, but Mr. Gye has been here to say to us that Mr. Lumley would not open, and offered me 20,000f. more, and gave me a guarantee for all the damages. I was so much embarrassed, I had not time to think. You have not sent me the 300*l.*, and thereupon we signed." Upon that I replied, "Have I not written to you and offered to you payment, and asked you if I should send the money to Berlin or bring it to Hamburg myself? Upon this I received your answer that you would see me at Hamburg. Therefore, as you did not wish to receive the money at Berlin, I have now come ready to pay you." Upon this she said she regretted very much she had signed it. Upon that I asked why she had not asked legal counsel before she signed it. She answered she had no time to do it; that Mr. Gye pressed upon her to sign it. She then said, "After that, we saw our counsel, and he said to us we did very wrong to sign." I have made an affidavit in Chancery. I don't remember whether I have read the affidavits of Mr. and Miss Wagner in Chancery. *Examination in chief continued.*—I went to Hamburg to accompany Miss Wagner to London. I took there the 300*l.* to give her. I changed the money into gold, and offered it to her several times. *Cross-examined by the* ATTORNEY-GENERAL.—I am a doctor of civil

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law. I am not an advocate. I am a doctor of civil law of Vienna. I am happy enough to have some fortune. I have worked from 1838 to 1847 in an advocate's office. Since then I have occupied myself with art. I do not make engagements with artists for profit. I do not do it in many cases. I do not get a commission, except for my expenses, when I take journeys. I was not to get anything in this case. I saw Miss Wagner in July, 1850, and saw Mr. Lumley about her soon after. I recommended him to engage her. He did not do so at that time. In September or October, 1851, I saw Mr. Lumley at Paris. It was in the beginning of November I got the printed form from Mr. Lumley. I had come to Paris from Vienna. Miss Wagner wrote to me a letter on the 3rd of October, to say that Mr. Gye and Mr. Lumley had made her an offer. I don't remember that I told Mr. Lumley that Mr. Gye had made her an offer. Mr. Lumley did not tell me to use my best endeavours to secure her for him. He did not know of her talent. He expressed a wish to have her. I told Miss Wagner it would be much better for her to come out at Mr. Lumley's Theatre. I said Her Majesty's Theatre had the *prestige* of many years, and it was there all the great artistes performed. I do not think I told her that Mr. Gye's was a second-rate theatre. I swear I don't remember I told her that, if she came to Mr. Lumley's, the press would write her up. Mr. Wagner told me Mr. Gye offered more than Mr. Lumley. I told him she should not lose. After that she signed that contract. I received the 400*l.* on the 8th of January; 300*l.* was to be given to Mr. Wagner. The other 100*l.* was applied for Mr. Lumley—not for myself. I received a letter from Mr. Lumley, directing me to pay the 300*l.* The letter is at Vienna, where I reside. I came to Hamburg, and saw Miss Wagner on the 10th of April. I told her I had brought the money. It was at my hotel—partly in gold, and the other part in Austrian money. I got 150 napoleons at Berlin for Austrian paper money which I had brought from Vienna. I have never said that the bill Mr. Lumley sent me at Paris was dishonored. That is impossible, for it was a bill on Rothschilds. Mr. Lumley wished me to engage Mr. Ander at Vienna. He was engaged by Mr. Gye. I had no money to pay him. (The witness's affidavit in Chancery was here read at the request of the Attorney-General.) The affidavit makes no mention of an answer to my letter of the 10th of March. I had the letter. It was not necessary to mention it. I did not believe the letter was all-important. I don't know to whom I gave the letter. I have received money from Mr. Lumley on my own account. It was for expenses. It may be 200*l.* during four years. I was not engaged to get him singers. I did engage singers, but I was not obliged to do so. (A letter was put into witness's hand, in which he wrote that he had got "two precious tenors" for Mr. Lumley, "one in each pocket.") I never sought to persuade Miss Wagner to feign illness to avoid coming to London. I swear that Miss Wagner swore falsely in saying that I did. I advised her to go not at all, or to sing at both theatres. I swear I dont remember that I advised her to feign sickness. I had read Miss Wagner's affidavit when I made mine. I can't remember that Mr. Jennings had told me that Miss Wagner in her affidavit had denied that my letter of the 10th of March contained any reference to the 300*l.* The entries in my memorandum-book do not all refer to theatrical affairs. I have been concerned in monetary affairs with Mr. Lumley. I have accepted bills for his accommodation. It may be for nearly 1,000*l.* I do not recollect how much. It may be that Mr. Lumley has accepted bills for me—not so much as I have for him. I have had to pay very little of the bills which I have accepted—about 300*l.* I am not to be repaid if he gets this verdict. I do not know that the result of this verdict is pledged to Mr. Brandus, my brother-in-law at Paris. *Re-examined by* Sir F. KELLY.—It was in 1852 I gave Mr. Lumley these bills, near the end of the season. I had no interest in advising Miss Wagner to make an engagement for the Queen's Theatre. When I made the affidavit in Chancery I was the whole night with the solicitor. I deposed to what was pointed out by the solicitor. This letter is in my own handwriting. It is a letter from me to Mr. Lumley, of the date of the 10th of March. It contained the following passage:—"I have also to pay the 300*l.* to Miss Wagner, and I have also given her notice of it." That letter was written on the same day as the letter to Miss Wagner. *Cross-examined by the* ATTORNEY-GENERAL.—Madame Monti said there was money due to her, as stated in the letter. It was not the whole of her year's salary. I don't know how much Mr. Lumley was to pay Madame Sontag on the 1st of April. It was not the whole of her salary for 1851. He owed Mr. Brandus money. I did not take a bill of exchange to Hamburg which was not honoured. *Re-examined.*—I took money to Hamburg.

*Robert Dixon, examined by* Mr. HOGGINS.—I am the printer of the *Morning Post*. I produce the manuscript of a letter inserted in the *Morning Post* on the 22nd of April, 1852. I also produce manuscripts of bills and advertisements of the Italian Opera House, Covent Garden.

*John Mitchell examined.*—For twelve years I was lessee of the St. James's Theatre. For some years I have rented stalls and boxes of Mr. Lumley, since he has been lessee of Her Majesty's Theatre. In February, 1852, I saw Mr. Lumley at Paris. He showed me the contract with Miss Wagner. Her name was already known to me. In consequence of seeing that contract I entered into one with Mr. Lumley to rent stalls and boxes. I was to pay £15,400. That was three times as much as in the preceding years. I made the engagement known to my friends and connexions, to whom I relet the stalls and boxes. On the 26th of March Mr. Lumley's programme appeared, in which Miss Wagner was announced. I caused a reprint of that to be circulated among my friends and connexions, and let boxes and stalls upon that basis. Shortly after Mr. Gye called upon me, and I told him of the purchase of boxes I had made of Mr. Lumley. I told him of the amount—£15,400. I told him I had such confidence in Miss Wagner, and that her engagement had been the chief inducement to my large contract. On the 11th or 12th of April I saw Mr. Gye again. He told me he had engaged Miss Wagner; that Mr. Lumley certainly could not have her services; and he could not imagine what he could do to carry on the season. There had been an announcement of this fact, which had created great astonishment, and many persons who were negotiating with me for boxes discontinued and declined to take them up, and other persons who had really taken them gave them up. I had taken sixty boxes. I was able to let altogether only five boxes during the season, and that only by reducing the price. The rest were all unlet through the season. I had taken the boxes and stalls for sixty-five nights. At the end of the forty-seventh night I put an end to the contract by negotiation with Mr. Lumley. The reason for so doing was the non-appearance of Miss Wagner. On the making of the contract I had paid £4,000 in cash and £3,000 in bills, and afterwards I made a further payment, making in all £10,600. That was in full of the contract. Mr. Lumley gave up £4,800. The non-appearance of Miss Wagner was very calamitous to the theatre. There was no demand for boxes at all. We could not let them at all. I lost more than £5,000. It was the most disastrous season I ever knew. It has always been my practice to take boxes by nightly lettings. I have usually paid about £1,500 on that account. In 1852 they did not amount to £20. This arose from the depression arising from the non-appearance. I was also a subscriber to Covent Garden in 1852 for £3,400. I remember the night of the first announcement of Miss Wagner. It was the 24th of April. There was a very great demand for boxes on that night—more than we could meet. I applied to Mr. Gye, and obtained some boxes, and learnt that the rest were all let. We did not take that night at Her Majesty's Theatre above £30. My lettings at Covent Garden might have been £200 if Miss Wagner had appeared. Mr. Lumley on the 10th of April asked me to accompany him to Hamburg. Miss Wagner was announced generally on the 8th of April, and on the 19th she was announced for the 24th at Covent Garden. On the 13th we arrived at Hamburg. I met Mr. Lumley. He asked me to send £1,200. Instead of sending it, I took it. I took no part in the interview. I arrived with Mr. Lumley, Madame Sontag, and Miss Wagner and her father at Cologne on the 14th. Mr. Gye was there with a Captain de Bathe. Mr. Gye took charge of Miss Wagner to London. *Cross-examined.*—The season of 1851 was a good season. Madame Sontag was the chief *prima donna*. This is the programme. It was carried out, containing the names of Sontag, Clementini, Gardoni, Sims Reeves, Coletti, Lablache, etc. In 1852 the programme included the names of Sontag, Fiorentini, Cruvelli, etc. Madame Sontag never appeared; Fiorentini appeared, but for a short time. Cruvelli was there all the season. She went away abruptly. Mr. Lumley had told me he was ready to negotiate with me to take the theatre. I do not know from him that many of the artistes had not been paid for 1851. I went to him at Paris, in consequence of Miss Wagner being retained. The programme of 1852 was as strong as that of 1851. In 1850 there was a good season. The programme of 1852, striking out the name of Miss Wagner, was as good as that of 1850. The ballet in 1852 was as strong as in 1850. Madame Sontag did not sing in 1852. I don't know that she was not paid. Cerito did not come in 1852. Negrini, the tenor, did not come, nor Bassini. We had other singers—Madame La Grange and Madame Charton. They were distinguished singers; but nothing would have attracted in the absence of Miss Wagner. I can't account for it, but I think if the same artistes who performed at Covent Garden in 1852 had performed at Her Majesty's Theatre, the public would not have gone. I gave up my contract about the time Madlle. Cruvelli left. I don't know that was because she did not get her salary. It was about the 20th of March. Mr. Gye knew of my engagement with Mr. Lumley. On the 10th of April he told me Miss Wagner would not come, because Mr. Lumley had not paid the £300. Mr. Gye told me he had been in negotiation with Miss Wagner since

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the year 1850. He said she was an old acquaintance. He did not say he was on the eve of making an agreement with her when Mr. Lumley got her away. Cruvelli was singing in *Norma*, at Her Majesty's Theatre, on the night of the 24th of April. Covent Garden was full. I would not send for boxes while I had got any of my own. Mr. Lumley had disposed of some of the boxes I had purchased to Mr. Brandus. Mr. Brandus gave me notice that that was in respect of a sum of money which was owing. I heard no more of it, but engaged the boxes. I got the boxes at a reduced price of £3 3s., instead of £3 12s., which I had formerly paid. The season of 1852 at Covent Garden was what is called a paying season. It was a fair average season. Covent Garden opened on the 1st of April. I took £1,200 to Hamburg. I thought it was the whole of the sum to be paid to Miss Wagner, and I thought that by paying the whole she might be induced to fulfil the engagement. I did nothing towards tendering the money. I deposited £500 with a banker, conditionally that Madame Sontag would come. She declined to come. *Re-examined by* Mr. HOGGINS.—I expected that Madame Sontag would appear at the end of the season, after Miss Wagner's engagement was over.

A good deal of documentary and formal evidence was then given, which occupied the Court till nearly six o'clock. Some discussion arose as to the meaning of the word "dès" in the expression "*dès le deuxième d'Avril*," the plaintiff's counsel contending that it meant "from" or "after," while the defendant's counsel contended that, when it referred to the future, it meant "by" or "not later than." The further hearing of the case was then adjourned.

SECOND DAY.

Several witnesses were called on the part of the plaintiff, to show the extent of damage which he had sustained by reason of the defendant's alleged interference with Miss Wagner, in enticing her to break her contract with the plaintiff to sing at Her Majesty's Theatre. The witnesses all described the consequences of the disappointment as most disastrous to the fortunes of the theatre, and as putting an end to any prospect of success during the season. Considerable expense had been incurred in getting ready for the representation of *Le Prophète* and *Les Huguenots*, both in the way of dresses, which cost several hundred pounds, and in the copying of music, &c. It was stated by Mr. Nugent, the director of the box-office of Her Majesty's Theatre, that, in the year 1847, during the 39 nights of Jenny Lind's performance, the takings of the theatre were £45,224 6s.; while, during the 56 nights on which the theatre was open in the year 1852, the takings only amounted to £2,800 12s. This difference the witnesses attributed to the disappointment occasioned by the non-appearance of Miss Wagner. They stated that Jenny Lind created what they termed "the Lind fever," and they gave their opinion that in the theatrical world "the Wagner fever" was quite as violent; but so great, they said, was the disappointment at her non-appearance that nothing was of any avail, but Cruvelli, Lablache, and other eminent artistes sang to empty boxes. The plaintiff's counsel, however, sought, by cross-examination, to show that the empty boxes arose from the circumstances that Sontag would not come because she had not been paid for her last year's services; that Fiorentini could not get paid and went away; and that Cruvelli only sang occasionally for the same reason. The ballet, it was suggested, was equally defective. Cerito was not there. The witnesses, however, said that her place was supplied by Rosati, and that the company generally was a good one, and that, if Miss Wagner had appeared, all would have gone on well. Mr. Allcroft's payment for boxes dropped from an average of £5000 a-year to the small sum of £150; and this witness added, that at the time when Jenny Lind came, the company was no better than it was in 1852. A clerk from Coutts's bank was called, who proved that on the 4th of April, 1852, a check for £1,000 was drawn by Mr. Gye in favour of Miss Wagner.

This was the plaintiff's case.

The ATTORNEY-GENERAL then addressed the jury for the defendant in a speech which lasted nearly four hours. He said, he was rejoiced to think that the time was now come when the case of the defendant would be laid before the jury in its true and simple character. After so much reproach, and obloquy, and misrepresentation, it would be satisfactory to him (the defendant) to feel that he would now have an opportunity of stating all that he had done and all that he had not done in reference to these transactions, and of vindicating openly, at the bar of a British court of justice and before the British public, the character which had been so malignantly assailed. The defendant had been charged with perfidious and malignant conduct by a man who now skulked from this court, lest he should be dragged trembling into that witness-box, where he had been afraid to show himself. He might now, however, throw back that charge upon Mr. Lumley, speaking as he (the Attorney-General) was on behalf of a man who did not shrink from a court of justice, when he was assailed by a man who sought by damages to consign him to irretrievable ruin. The charge made against Mr. Gye was, that he, well knowing the existence of a contract subsisting between Miss Wagner and Mr. Lumley, induced her to violate it. The contract with Mr. Gye was signed on the 5th of April, and one question would be, whether upon that day there was a contract subsisting between Miss Wagner and Mr. Lumley, which the latter was in a position to enforce as against Miss Wagner. A second question would be, did she break that contract in consequence of anything done by Mr. Gye? And a third question would be, did he do it with a knowledge of the existence of such a contract, and with the intention of injuring the plaintiff? All those questions arose upon the record which the jury had to try. The first question would in the end, he thought, depend on the decision of the learned judge (Lord Campbell), and he would therefore leave it for the present till he had brought out the whole of the case. He would now give the history of all the negotiations, and in so doing would keep back nothing, that being the wish of Mr. Gye, who intended to offer himself as a witness in the box. He (the Attorney-General) thought he had some reason to complain that his learned friend (Sir F. Thesiger) had branded his client (Mr. Gye) as a perfidious and dishonourable man; the more so, as it would turn out that while Mr. Gye was negotiating with Miss Wagner, Dr. Bacher went and secured her for Mr. Lumley by the most cunning mi-representations. Sir F. Thesiger had read to the jury a letter from Mr. Wagner, which had been published in the *Morning Post*, but he had omitted to read the first paragraph of that letter, in which the writer stated the particulars of the negotiations which he had had with Mr. Gye. He had to thank Sir F. Thesiger for putting in that letter, and he would by and by explain how it came to pass that Mr. Wagner's name was signed to it by Mr. Gye. Miss Wagner had been known to Mr. Gye for some period, and he had heard her sing in the year 1845, when she was singing at the Opera at Dresden, which he (the Attorney-General) called an inferior Opera, in comparison of the Operas of Paris and London. It was not till the year 1850 that Miss Wagner began to acquire that proficiency which now distinguished her. In the month of January, 1851, Mr. Gye heard her sing at the Opera at Hamburg. He called on her father at that time, and on the 6th of January made a proposal for Miss Wagner to sing at his theatre, in that year, 1851. But it so happened that at that time Miss Wagner had an engagement for the Theatre Royal at Berlin, and this led to her declining Mr. Gye's proposal. Mr. Wagner, in declining that proposal, expressed the readiness of his daughter to come to England in 1852, and requested Mr. Gye to make any proposal which he might wish to offer before the month November, 1851. In the month of September, 1851, Mr. Gye went to Berlin. He then found that a new difficulty had arisen. M. Meyerbeer had composed a new opera, which was to be brought out at Paris, and, being much struck with the freshness of Miss Wagner's voice, he was desirous that she should come out in his new opera at Paris, and a sort of engagement to that effect had been made. Miss Wagner told Mr. Gye that, under those circumstances, she could not give him an answer to his proposal; but at that time it never occurred to Mr. Gye that if she came to London Miss Wagner would sing at any other theatre than his. Mr. Gye then learnt that Mr. Lumley had been in communication with Miss Wagner through Dr. Bacher, but she gave him to understand that, from priority of acquaintance, she would give him (Mr Gye) the preference. Mr. Gye then went to Italy, and on his way back he saw Miss Wagner again at Berlin. The difficulties previously suggested still remained, and that lady took another month to consider of the offer which Mr. Gye made her. That offer was, to pay her £3,000 for three months' services in the year 1852, of which sum £1,000 was to be paid down. After the season at Berlin was over, Miss Wagner's voice had greatly developed itself, and she was offered a permanent engagement at Berlin, by which she would be entitled to a pension after a certain period, or in case of illness. That would have prevented her appearing at Paris or London, and Dr. Bacher urged her to reject the offer, while Mr. Gye, with true disinterestedness, advised her to secure the certainty. Mr. Gye then left Berlin in the confidence that, if she came to England, Miss Wagner would come to his theatre; but on the 7th of December he received a letter from her, stating that she had entered into a contract with Mr. Lumley. In that letter Miss Wagner said:—

"I must naturally appear ungrateful to you; but we have told you again and again the peculiar reasons which compel me for this once to sing at Mr. Lumley's against my feelings; you know them well. I expect little good from this engagement; but, on my word, I could not act otherwise. I am very unhappy about it—I and especially my father, who expects nothing but evil from this connexion. Nevertheless, I hope for your pardon, and even that you will receive us in London as

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friends. Will you not, Monsieur? In this hope, we anticipate with pleasure seeing you again. A thousand compliments from all our family.

"From your devoted,

"J. WAGNER."

That letter showed the former intimacy of Mr. Gye with the Wagners, and that she (Miss Wagner) was conscious that she was disappointing him. It showed, too, that Mr. Gye had been outwitted by Dr. Bacher's cunning manœuvres, and the deep disappointment and mortification which was expected to result from that circumstance.

To that letter Mr. Gye replied as follows:—

"London, 9th Jan., 1852.

"Dear Miss Wagner,—I was not in London when your most amiable letter arrived, but in Paris, where I remained some days; your letter has caused me both regret and pleasure—regret, because it informs me that you are to sing at a theatre so opposed to my interest; pleasure, because it tells me I am to have the happiness of seeing you in London. The twofold pleasure of seeing you here and deriving benefit from your success, was, it seems, too much for me to enjoy—at least, this season.

"I must therefore content myself with the hope that all this pleasure is only reserved for next year. A thousand compliments, if you please, to your amiable family.

"Yours entirely devoted,

"F. GYE."

That letter showed that Mr. Gye acquiesced in Miss Wagner's contract with Mr. Lumley, and that he treated it as *un fait accompli*, reserving to himself the opportunity of obtaining her services at a future period. In the month of January, 1852, Mr. Gye had to go to Berlin to see M. Meyerbeer about an opera, and it was only natural that while at Berlin he should call on Miss Wagner, and endeavour to secure her services for the year 1853. There was nothing to hinder his so doing, and he succeeded in getting his offer for that year (1853) accepted. He then asked Miss Wagner if she would sing at his theatre for a few nights after she had finished her engagement with Mr. Lumley. Nothing was settled upon that point, but it was then Mr. Gye became acquainted with the means used by Dr. Bacher to prevent Miss Wagner from singing at his theatre. That Dr. Bacher, who he (the Attorney-General) would show had been guilty of the vilest perjury, had represented Mr. Gye's theatre, which was second to none in the world for its dramatic and orchestral talent, as one of a second-rate character, and he had told Miss Wagner that by singing there she would lose caste, and that the whole press was leagued to support Mr. Lumley, and was certain to run down whoever appeared at Covent Garden. Dr. Bacher knew little of the press of England, or he would have known that it was incapable of being prostituted to purposes so vile and mean. He either lied, and knew he lied, or it was the custom of his own dirty mind to attribute to others what he knew himself to be capable of. Mr. Gye then came back to England and prepared to open the campaign of 1852. When he returned, he found that it was whispered about that it would be impossible for Mr. Lumley to proceed. The artistes manifested symptoms of discontent. Salaries remained unpaid, arrests were spoken of, and there was a general report that things were going wrong. Mr. Gye then wrote to Miss Wagner a letter of the 9th of March, as follows.—

"London, March 9, 1852.

"My dear Mademoiselle Wagner,—I send you one of the first of my programmes. It is a secret for two or three days, not being yet published. There is only one thing wanting to render the programme perfect—it is the name of Mademoiselle Wagner. Is there still any possibility of that? If you think so, write me two lines, because there is still time. With regard to the *Prophète*, no one can perform it in England except myself. I have bought the exclusive right. In any case, dear mademoiselle, I shall be delighted to hear from you. Have you decided to give a few performances at Covent Garden after your engagement at the other theatre? If you wish to do this, the agreement must be made before you commence at Mr. Lumley's, because during your engagement with him you are prohibited signing any contract; is it not so? I have no occasion to tell you that all shall be kept faithfully secret. If I can be useful to you in anything, do not hesitate to render me so. "Believe me, etc.,

"F. GYE."

Mr. Lumley had been at that time keeping up a solicitation to Mr. Gye to take Her Majesty's Theatre off his hands, and about the time when that letter was written he offered Mr. Gye to take £4,000 less by the year than Mr. Gye had offered in the year previous. That fact showed that Mr. Lumley did not believe in the prospects about which so much had been said. There was strong reasons for Mr. Gye to believe that Miss Wagner would not come, and, having received no answer to his letter of the 9th of March, he again wrote to her as follows on the 30th:—

"London, March 30, 1852.

"Dear Mademoiselle Wagner,—Will you have the goodness to write me one word in reply to my last letter? Forgive me for troubling you, but it is said here that your arrangements are not quite fixed with Mr. Lumley. Is this true? My theatre opened last Saturday. The opening of Mr. Lumley's theatre was announced last Saturday, but it did not take place; it was again announced for to-night, but was again put off. Another bill has now come out, in which the opening is announced for Thursday, but there is much doubt. You will see by the enclosed programme that M. Negrini, the tenor singer, of whom I spoke to you, is engaged at Covent Garden; the *troupe* is fine, is it not? Excuse me for writing in such a hurry. Give me two lines in answer.

"Believe me, &c., "F. GYE."

Negrini was one of the two tenors whom Dr. Bacher said he had got in his pocket for Mr. Lumley, and who was announced in Mr. Lumley's programme. But Dr. Bacher in his letter to Mr. Lumley, had told him that he had scarcely anything left for the tenors; and in the result Negrini refused to come without being paid. To neither of those two letters did Mr. Gye get any answer. He knew that Mr. Lumley had not got the sinews of war, as was proved by the result, for Sontag would not come, Fiorentini would not sing, and Cruvelli would only sing now and then, when she was paid. Miss Wagner had not come to England, and Mr. Gye was determined to find out whether any screw was loose which had prevented Lumley from carrying out his contract; and accordingly he went to Berlin to see Miss Wagner, but found that she was at Hamburg, where he saw her with her father and friends on the 5th of April. The first thing that she said to him was, that the contract with Mr. Lumley was at an end, in consequence of his failing to complete his part of the agreement,—*viz.*, the payment of 300*l.* by the 15th of March. The clause of the contract containing the stipulation was shown to Mr. Gye, who, on seeing it, said that if Miss Wagner was ready to enter into a contract with him he would give her 2,000*l.* for two months, and would pay 1,000 down. Miss Wagner then asked Mr. Gye to wait two or three days, in case Mr. Lumley should send the money; but Mr. Gye said, "No, he could not do that; he had only just time to get back to England, and they must say 'Yes' or 'No.'" They then stated that they had heard from Sontag and Taglioni that they had not been paid for the last year, and that they were satisfied that, according to Prussian law, the contract had been broken. Mr. Gye stated that such was his opinion in reference also to the English law, and it was agreed that he should give them an idemnity. That was done, and an agreement was made the same day, the 5th of April, Mr. Gye feeling that he owed no delicacy to Mr. Lumley, but that he was justified in what he did, so long as he kept within the broad line of legal and moral duty. Subsequently a formal deed of indemnity was drawn up by Mr. Dale, the solicitor of Mr Wagner, in which the fact was recited that Mr. Lumley had broken his contract by the non-payment of the 300*l.* It had been stated that the time for the payment of that sum had been extended by agreement. It was originally intended that Miss Wagner should make her first appearance on the 1st of April, but on the 6th of February Mr. Wagner had written to Mr. Lumley to have that time extended for fifteen days. Mr. Lumley, by a letter of the 11th, assented to that proposal, but without making any condition as to the alteration of the time for the payment of the money on the 15th of March.

Lord CAMPBELL said it might be a question whether that time was not impliedly extended by the extension of the time for the appearance.

The ATTORNEY-GENERAL said, certainly a question might be raised upon the point. At all events, the extension could not have been beyond the 1st or 2nd of April; but it was never tendered till the 10th of April. Mr. Wagner's letter of the 9th of March, upon which reliance had been placed, had been much misunderstood. It contained this passage:—

"*Si vous envoyez la lettre de change, veuilles bien l'adresser ou dans ce temps à Berlin ou dès le deuxième d'Avril à Hambourg.*

"*Ad.* '*Engel et Compagnie, Ferdinands Strasse,*' *où nous séjournerons quelque temps, chez notre fille et sœur dernièrement mariée.*"

The learned Attorney-General proceeded to contend, that although the word "*dès*," when used retrospectively, meant "from," yet when it referred to the future it meant "not later than," as in the phrase "*dès demain*," "by to-morrow." That was the interpretation given of the word in the dictionary of the French Academy. He then commented with great severity upon the evidence given by Dr. Bacher, who had stated that he had received a letter from Miss Wagner acknowledging his, in which he said he had got the 300*l.* ready, and saying that he

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could pay it to her at Hamburg. That witness had called himself a doctor of civil law, when it appeared that he was a mere copying clerk in an advocate's office, who had been employed by Mr. Lumley as his hack to do his dirty work. He belonged to the firm of Lumley, Bacher, and Brandus, who hoped to be enriched with the plunder which they expected to get from the defendant by this action. Dr. Bacher said he had that letter, and that he had given it to Mr. Lumley or to Mr. Jennings. Why, then, was Lumley not forthcoming? Why was not Jennings, the solicitor, called? He was wanted yesterday, but instead of calling him they called his clerk. The learned Attorney-General contended at considerable length that the evidence of Dr. Bacher was wholly unworthy of credit, which was proved by the simple fact that he had never mentioned the letter in his affidavit in Chancery. He (the Attorney-General) did not believe Dr. Bacher had got the 800*l.*, or else why did Mr. Lumley write to Mr. Mitchell to send him 1200*l.* to Hamburg? That was the whole sum that was to be paid to Miss Wagner, and only 900*l.* would have been required if Dr. Bacher had really got the 800*l.* The learned gentleman proceeded to contend that Mr. Gye had acted in the *bonâ fide* belief that the contract with Mr. Lumley was at an end, arising from the circumstances in which he knew Mr. Lumley to be at the time, and the statements made to him by Mr. and Miss Wagner. After an address of four hours, in which the learned gentleman commented upon every fact in the case, he concluded by stating that the present action had been brought merely to gratify the plaintiff's vengeance and cupidity, and that he had shrunk from appearing in the witness-box lest he should be exposed in his true colours, which were no other than those in which he had untruly described the client for whom he (the Attorney-General) had the honour to appear.

*Frederick Gye, examined by* Mr. Bramwell.—I am the defendant. I first saw Miss Wagner in the year 1845. I then heard her sing at Dresden. I had no personal communication with her. I had my first interview with her at the end of 1850, or the beginning of 1851. That was at Hamburg. We came to no arrangement at that time. She mentioned an engagement at Berlin which prevented. I had two or three interviews. She ultimately declined. These letters are from Miss Wagner. In one of them she begs me not entirely to forget her name next year, and requested me to make a proposition before November 1, 1851. My opera season terminates in August. In September, 1851, I went abroad and saw Miss Wagner at Berlin, with her father. I made her proposals for 1852. The terms I offered were, I believe, £2,000—positively £2,000 for the whole season. She did not accept the proposal. I offered her £1,000 in advance. She said she would give me an answer in the end of October. I saw her again at Berlin, in the company of her father. She was not ready to give me an answer. I renewed the proposition. She told me that she would be entitled to a pension if she accepted the court engagement at Berlin. I talked with her on the advisability of her accepting it. At one of those interviews they told me Dr. Bacher had been there, and they had had propositions from Mr. Lumley. No figure was named. I think I told her I should be at Berlin again. The next communication was a letter I received from her. The letter is dated December 7, 1851. (The letter was read, informing Mr. Gye of the engagement Miss Wagner had made with Mr. Lumley, expressing regret that she had been obliged to sing at Her Majesty's Theatre this once, etc.) I wrote in answer on the 9th of January. (Read.) I went to Berlin again in the month of January. I had occasion to see Meyerbeer. I took the opportunity of calling upon Miss Wagner, and negotiated about her singing at my theatre in 1853, and for six or eight nights after the completion of her engagement with Mr. Lumley. An engagement was signed for 1853. It was not a positive engagement, but she gave me an assurance that if she did sing in England in 1853, she would sing only at my theatre. No engagement was made for 1852. I never attempted to induce her to break her engagement with Mr. Lumley. We had no further communication till the month of March following. I had heard that Mr. Lumley was in difficulties. I then wrote a letter of the 9th of March. (Read.) I have bought the exclusive right of *Le Prophète*. I received no answer to my letter of the 9th of March. I wrote a second letter (of the 30th of March), but got no answer. I have no doubt that the statement which the letter contained, that the opening of Mr. Lumley's theatre had been twice announced and postponed, was true. I went to Berlin to see Miss Wagner; I found she had gone to Hamburg. I found her there, with her father, on the 5th of April. I left London on the 2nd. I saw her with her family. After the usual salutations I asked why she had not written to me? Miss Wagner said, "In effect I am free." Those were the first words she said. I then asked why she had not written to me? She said she had been expecting to receive a sum of money from Mr. Lumley, which she had not received. She said she had delayed answering, hoping she should receive it. She told me that, according to the contract with Mr. Lumley, he was bound to pay her £300 on the 15th of March. She then said she was free to make an engagement with me. I told her I was ready to make one. She asked the terms, and I offered her £2,000 for two months, and a month's salary in advance. This arrangement was entered into. (Read, dated the 5th of April, 1852.) I gave her a check for £1,000. I saw the agreement with Mr. Lumley, in order to be satisfied that it contained the provision about the payment of the £300. This was shown to me during the writing of the contract. No other clause was shown to me. I read the clause that the £300 was to be paid by the 15th of March. The agreement and check were then signed. Mr. Wagner said the contract was broken by Mr. Lumley by his not paying the £300. The Wagners suggested whether, according to the English law, the contract was broken. They said it was broken according to the Prussian law. I can only give the substance of what passed. I gave my opinion that there could be no doubt that it was broken according to our English law. They then said, "Would you have any objection to give us an indemnity? I said, "Not the least." I gave this indemnity (read.) Upon that I left Hamburg the same night. Miss Wagner had asked me if I could not wait a day or two longer, in case Mr. Lumley should send the money? I said I could not; I had done what I had never done before, that was to leave the theatre, and that I had lost more time than I expected to do by going round to Berlin. The Wagners spoke to me of Madame Sontag, and said she had not been paid, and that Taglioni had told them she had not been paid. They had been speaking of the money not having been sent, and the little likelihood that it would be sent. They spoke of the representations which had been made to them by Dr. Bacher in favour of one theatre and against the other. One was with regard to the press being in favour of Mr. Lumley's theatre. No one informed me that there had been any extension of time to Miss Wagner's engagement. I heard nothing of the letters which had passed betwen Mr. Lumley and Miss Wagner in February and March. I heard nothing of any extension of time for the payment of the money, or of any letter from Bacher that he had got the money. I first heard of the extension of time in the Chancery proceedings. The direct way to London from Hamburg is through Hanover and Cologne. I saw Dr. Bacher at the stations at Hanover and Cologne. When I came to London I advertised Miss Wagner. I left Hamburg on the 5th, and arrived on the 7th at Calais. I telegraphed to London the advertisement of Miss Wagner's appearance. Prior to that I had not advertised her name in any way at my theatre. On the day after the Wagners' arrival, an application was made to me by Mr. Wagner for a more formal indemnity. I said I had no objection. They asked me to recommend a legal gentleman to do this for them. I declined. I afterwards received a draught deed of indemnity from Mr. Dale. I made some alterations in the draught, and afterwards signed the deed. (Draught deed read, dated April 23, reciting that Mr. Lumley had broken his contract with Miss Wagner,) When I signed that deed I had not heard of any extension of the time of payment from the 15th of March. I first heard of that in the Chancery proceedings. After the Chancery proceedings I left Miss Wagner free to suit herself. She was very angry at the proceedings. Some expressions of Dr. Bacher offended her very much. In November and December of the year 1851, I had been in negotiation with Mr. Lumley for the renting of his theatre. I offered him a price of £12,500 a-year for the use of everything. The negotiation continued till the beginning of 1853. Viscount Ranelagh mentioned a different price. The letter in the *Morning Post* was in answer to an attack which had been inserted in the newspapers. Mr. Wagner stated some of the facts and they were taken down by me. I put down what I knew. I think Mr. Wagner signed one copy about taking the theatre. *Cross-examined by* Sir. F. Thesiger.—The negotiation was broken off on my part in January, 1852. One of the conditions was as to the number of representations to be given at Her Majesty's Theatre. I was at Berlin in January, about from the 9th to the 12th. I did not write to Miss Wagner on the 9th of January, 1852. I was at Berlin on the 9th of January. It was about the 22nd of January I was at Berlin. I had no communication with the Wagners till the 9th of March. I had no answer before I wrote the letter of the 30th of March. I did not, as stated in Mr. Wagner's letter in the *Morning Post*, send a letter early in March to Miss Wagner, stating I had heard that her contract with Mr. Lumley was not likely to be carried out, and that, though many of my season engagements were made, there was, in such a case, an opening for her at my theatre. The letter of the 30th of March says I had heard that the contract was not likely to be carried out. It says, "It is said here that your arrangements are not quite fixed with Mr. Lumley; is that true?" The statement is not true as it stands in the paper (the

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*Morning Post*). It was on the 2nd of April I left London. I arrived at Berlin on the 4th, and at Hamburg on the 5th. By the letter of the 30th of March I asked for an answer to my former letter. I did not wait for an answer, but I started on the 2nd of April. The Easter week had arrived, and I found I could get away for a few days, and thought it better to go. I went to see whether Miss Wagner was free. I had heard rumours about the theatre. I had received no answer to my letter, and I thought it was better to go and see her. I had heard the rumours constantly. The first thing Miss Wagner said to me was, "I am free." At first I found Mr. and Miss Wagner alone with her mother. Afterwards others came in and joined in the conversation. There was Mr. Jacobi and his wife, whom I had known as Miss Wagner's sister. I did not ask Mr. Wagner to let me see the whole of the contract. I was satisfied with seeing the clause. When I went over I was not aware of any particular special lapse of Mr. Lumley. When Miss Wagner wanted me to wait two or three days, I thought she wanted to give Mr. Lumley more than reasonable time. I told her my avocations rendered it impossible to remain longer from London, and Miss Wagner must either accept or refuse the offer. Great inconvenience would have arisen from my stopping. My brother-in-law accompanied me. Captain de Bathe did not. He is only interested in Covent-garden Theatre as a friend of mine. I was sole manager and proprietor. *Re-examined by the* ATTORNEY-GENERAL. When the letter was written to the *Morning Post*, it was drawn up from a recollection of the letters of the 9th and 30th of March. The letters at that time were not in England. I thought that the representation in that letter was true. The theatre was closed in Passion week. Good Friday was on the 9th. I had to prepare advertisements to be put in the Sunday papers, and hastened back. It is a common thing for foreign singers to stipulate for money to be paid down before they start for England. I have used every effort to induce Miss Wagner to come and be examined here. I wrote to her in July last, and on other occasions. I also went personally to see her. I wished her to submit to an examination in Vienna, where she then was. I urged her to come here to be examined. *Cross-examined by* Sir F. THESIGER.—My solicitor applied to her to deliver up some letters. He has received letters.

The further hearing was then adjourned at a little after six o'clock.

THIRD DAY.

*J. L. Dale, examined by* Mr. CREASY.—I am a solicitor in Furnival's inn. In April, 1852, I prepared the deed of indemnity for Miss Wagner. I received my instructions from Mr. Wagner. Mr. Gye did not in any way interfere in the matter.

*T. Burgess, examined by* Mr. CREASY.—I acted as solicitor to the Wagners in the Chancery proceedings. The injunction was granted on the 23rd of April. The application was made without notice. The extension of time did not come to my notice for some time. I communicated it to Mr. Gye as soon as I knew it. *Cross-examined.*—I applied to the Wagners for a letter of the 10th of March, but no such letter was found. The answer was, that there was no such letter. *Re-examined.*—The telegraphic answer was, that no letter of that date could be found.

*George Tamplin, examined by* Mr. CREASY.—I am the attorney for Mr. Gye. I know that attempts were made to procure the evidence of Miss Wagner and her father. A commission was issued, and several hundred pounds expended to that end. The Court of Queen's Bench ordered that a commission should issue to the Royal Court of Berlin. One of the conditions on which it was granted was the payment of the expense of the previous commission. I asked the Wagners at Berlin for the letter of the 10th of March. I could not get one. They told me they did not think they had received one of that date. *Cross-examined.*—I had read Miss Wagner's affidavit in Chancery. In consequence of that, I applied to her for the letter of the 10th of March. *Re-examined.*—It was in consequence of what she had said of that letter I was so anxious to obtain it. It was admitted that the first commission was abortive. *Cross-examined.*—We did not pay the costs of the first commission, and did not draw up the rule. *Re-examined.*—We did not like to pay the costs. *By* Lord CAMPBELL.—I thought no good would result from the commission, the Court threw so much doubt upon the evidence which would be produced. *Re-examined.*—The expenses of the commission were from 700*l.* to 800*l.* *Cross-examined.*—I don't know the amount of Mr. Lumley's costs on the rule which I refused to draw up. *Re-examined.*—I called Mr. Gye's attention to an article in the *Sunday Times*. Mr. Gye and Mr. Wagner agreed that it was necessary that an answer should be given. Mr. Gye took down Mr. Wagner's answer as to a part. Part was written by Mr. Gye for himself. I think one copy was signed by Mr. Wagner.

*C. J. Delille examined by* Mr. CREASY.—I am a professor of the French language, and French master of Christ's Hospital, St. Paul's, etc. I am a native of France. The following passage from Mr. Wagner's letter of the 9th of March was then read:—"*Si vous envoyez la lettre de change, veuillez bien l'adresser ou dans ce temps à Berlin, ou dès le deuxième d'Avril à Hambourg. Ad. 'Engel et Compagnie, Ferdinande-strasse,' où nous séjournerons quelque temps, chez notre fille et sœur dernièrement mariée.*" The witness translated the passage thus:—"If you send the bill of exchange, have the goodness to forward it, either at this time to Berlin or by the 2nd of April at Hamburgh, to Engel and Co., Ferdinande-strasse, where we shall stay some time, at the house of our daughter and sister lately married." When the word "*dès*" is used, with reference to an event occurring at a time past, it means "*à partir de*," "beginning at." That is the interpretation given by the dictionary of the French Academy. It is used to designate a time fixed and near with regard to the future. If I promise to do a thing "*dès demain*," it means "by to-morrow." M. Merlet, of the London University, was also subpœnaed.

Lord CAMPBELL said the question was, in what sense Mr. and Miss Wagner used the word. They were both Germans, and probably did not understand the French language so well as M. Delille. Lord Campbell asked the witness whether he considered the letter good French?

*M. Delille said*—I can understand the meaning of the letter. It is not good French. *Cross-examined* by Sir F. KELLY.—I was not aware that the letter was written by a German. The letter is not written by a classical French scholar. The word "*dès*" may mean "by," depending on the nature of the verb and the context. *Re-examined.*—According to the strict use of the term "*dès*" here, the person acting upon it would be bound to send it (the money) "not later than" the 2nd of April. Taking the sequence into account, there is some doubt, but I should be on the safe side, and send it "by" the 2nd of April; but the sequence has nothing to do with it. *Cross-examined by* Sir F. KELLY.—If I were speaking of translating a work into English I might say, "*J'y travaillerai dès demain*," and that might mean "I will work at it (the translation) from to-morrow." It would oblige me to commence it to-morrow.

Lord CAMPBELL said, the jury could not have a better opinion than M. Delille's. No further evidence was called upon this point.

*Leicester Buckingham examined.*—I was treasurer of Mr. Lumley's Italian theatre in Paris from November, 1851, to November, 1852. The Paris season ends in April. Mr. Lumley was pressed for small sums. The salaries were, generally speaking, in arrear. (A letter from the plaintiff was here read to prove this fact. A second was then produced. It began with the words, "Private and confidential," and was accordingly laid aside.) *Cross-examined by* Sir F. KELLY.—On the 8th of January, 1852, Rothschild's house at Paris gave the plaintiff a remittance of 10,000*l.* on Rothschild's house at Vienna.

*Frederick Leader, examined by* Mr. CREASY.—I am a music-seller in Bond-street. I had taken two boxes and five or seven stalls of Mr. Lumley for the season of 1852. I received a letter from Mr. Lumley requiring me to pay the money. I paid £350. The bad season of 1852 was occasioned by the non-appearance of Sontag and Cerito, as well as of Wagner. There was a general falling off from the programme. *Cross-examined by* Sir F. KELLY.—I resisted payment in consequence of the non-appearance of Sontag and others, as well as of Wagner.

This was the case for the defendant.

Sir F. THESIGER then addressed the jury in reply to the defendant's evidence, and in so doing observed that, while several circumstances in the course of the trial had given him great pain, nothing had pained him more than the violent and vehement language which the Attorney-General had thought proper to use towards Mr. Lumley and one of his principal witnesses (Dr. Bacher.) The latter had been described as "the hack agent of all Mr. Lumley's dirty work." In making that attack, the Attorney-General had justified himself in some degree by his (Sir F. Thesiger's) example; but he was not aware that he had made a single observation which was not completely justified by the evidence in the case; and, as to Mr. Lumley, he (Sir F. Thesiger) thought there was nothing in the case, from the beginning to the end, to throw any imputation whatever on Mr. Lumley. It was true that he had met with the usual fate which it was admitted attended those who were embarked in theatrical speculations, but beyond that nothing could be said against him. The Attorney-General had said he should not have had the moral courage to conduct the case for the plaintiff without putting Mr. Lumley into the box. Now, he (Sir F. Thesiger) did not expect professions of modesty from modest persons like his learned friend; but he thought that, when it was clear that the only end that could have been answered by calling Mr. Lumley would have been the public exposure of his private affairs, he (Sir F. Thesiger) could safely leave it to the jury to say whether the refusal to call that gentleman showed a want of moral courage, or whether it was not the exercise of a sound discretion on his part. The learned counsel then proceeded to

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comment upon the evidence, and read several of Mr. Gye's letters, with a view to show that he had no ground of complaint against Mr. Lumley for making an agreement with Miss Wagner, and that there was no ground for the charge which had been made, that Mr. Lumley had in any way manœuvred in order to secure that lady's services. The whole of the circumstances showed that Miss Wagner was a free agent in the matter, and had acted entirely under the advice of her father. The learned counsel then referred to the evidence given by Dr. Bacher, in which he stated that on the 10th of March he had written to Miss Wagner, informing her that he had the £300 ready to be paid her, and had received a letter from her in answer, saying that she would see him at Hamburg. The learned Attorney-General had told the jury that he would convict Dr. Bacher of perjury in making that statement, but the very circumstance relied upon to prove that charge—a protest made by Mr. Lumley—proved the truth of the statement. The fact that a letter of the 10th of March was sent was admitted by Miss Wagner; and Dr. Bacher stated that it informed Miss Wagner that he had £300 ready to be paid her, and that, too, at a time when he did not know that the letter might be produced. That Dr. Bacher had written such a letter was shewn by the fact that on the same day, the 10th of March, he (Dr. Bacher) had written to Mr. Lumley, in which he said he had £300 to pay Miss Wagner—"*et je l'en ai avertie.*" The learned counsel then read the passage from the letter in the *Morning Post*, in which Mr. Wagner had stated, with Mr. Gye's concurrence, that early in March Mr. Gye had written to say he had heard that Miss Wagner's contract with Mr. Lumley would not be carried out; and commented upon the inability of Mr. Gye, when challenged, to show any expression in his letters of the 9th and 30th of March which would bear out that statement. The learned counsel then read Mr. Gye's letters of the 9th and 30th of March, and contended that in those letters Mr. Gye was endeavouring to suggest the inability of Mr. Lumley to carry out his contract, and soliciting Miss Wagner to break her engagement. What did Mr. Gye do beside writing? Why, without waiting for an answer to his letter of the 30th of March, he started from London on the 2nd of April, when his absence from his theatre was most inconvenient, and travelled first to Berlin and then to Hamburg, to see Miss Wagner. Why did he go in such haste, if it was not to induce that lady to violate her contract. Then, how came it to pass that the evidence of the Wagners was not forthcoming? The evidence of those parties was most important, so much so, that Mr. Gye had caused a commission to be issued to take their examinations abroad, and when that commission proved abortive, an application was made by him to the Court of Queen's Bench for a commission to the Royal Court of Berlin for the same purpose. The Court of Queen's Bench had, however, made it a condition that Mr. Gye should pay Mr. Lumley his costs of the first commission, but it now appeared that Mr. Gye was unwilling to draw up the rule, and had abandoned the advantage which would accrue from the important evidence which those parties would be able to give. The conclusion which he (Sir F. Thesiger) was entitled to draw from that circumstance was that the evidence would have been unfavourable to the defendant. The learned counsel then argued that the account which Mr. Gye had given of his interview with the Wagners at Hamburg was incredible. It was incredible that the first words Miss Wagner said to him were, "In effect, I am free." The date of that interview was the 5th of April. On the 10th of March Dr. Bacher had written to Miss Wagner to say the £300 was ready. On the 16th of March Mr. Lumley, in consequence of a letter received from Dr. Bacher of the 10th of March, wrote to Miss Wagner, saying that he had been informed by Dr. Bacher that he had written to her to say that he had the money ready. How then could Miss Wagner have begun by saying that she was "free," when she knew that there was a binding contract still subsisting? It was impossible. The truth of the case was, that Mr. Gye, having discovered that the agreement with Mr. Lumley contained a stipulation that the money should be paid on the 15th of March, and that it had not been paid, suggested that the contract had been broken on the part of Mr. Lumley. Why was the indemnity asked for by Mr. Wagner, and why was it given by Mr. Gye, but to satisfy the Wagners that they might safely accept his (Mr. Gye's) large offer of £2,000 for an engagement of only two months? He first suggested that Mr. Lumley could not carry out his agreement, and then offered an indemnity and the sum of £2,000, and by those bribes he succeeded in procuring Miss Wagner to break her contract.

The learned counsel's address was followed by some applause, which was immediately checked by the officers of the court.

Lord Campbell then very minutely summed up the evidence to the jury, and in so doing said there would be three questions for their consideration. The first was, whether the agreement which had been entered into between the plaintiff and Miss Wagner remained in force at the time when it was alleged the defendant had induced her to break it; secondly, whether the defendant induced Miss Wagner to break the agreement, and whether she broke it in consequence of his inducement; and, thirdly, whether the defendant at that time knew that the agreement between Miss Wagner and the plaintiff was then in existence. Upon those questions his (Lord Campbell's) direction in point of law in reference to the agreement was, that the payment of the £300 on the 15th of March was a condition precedent, and that, if it was not performed, she (Miss Wagner) was at liberty to renounce the agreement. But Miss Wagner might have agreed that the time for performing the agreement should be extended, and it would be for the jury to consider, upon the evidence, how far she had done so, and whether the defendant had induced her to break the agreement before the extended time had expired. The second question was a pure question of fact for the determination of the jury. Upon the third question, his (Lord Campbell's) direction was, that if the defendant *bonâ fide* believed that the agreement with the plaintiff had ceased to be binding upon Miss Wagner, the *scienter* was not proved, and the defendant would be entitled to the verdict. His Lordship then read over all the material parts of the evidence, and finally left the above three questions to the jury, with the observation that, if they should find a verdict for the plaintiff, they ought to give such damages as would be a compensation for the pecuniary loss directly caused by Miss Wagner's breach of her agreement.

The jury retired to consider their verdict, and upon their return into court found the first two questions in the affirmative, and the third in the negative. This amounted to a verdict for the defendant.

Verdict for the defendant.

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Harmonic Union.—On Thursday, Handel's *Acis and Galatea*, with Mozart's additional accompaniments, was repeated, with the same singers as on the first occasion—*viz.*, Misses Stabbach and Thirlwall, Mr. Sims Reeves, Mr. Suchet Champion, and Signor Belletti. Mr. Benedict conducted. The performance was as good as the first. Sig. Belletti and Mr. Sims Reeves were again encored in "O ruddier than the Cherry," and "Love sounds the Alarm." The *serenata* was preceded by the music of Mendelssohn to *A Midsummer Night's Dream*, which was well played under Mr. Benedict's careful direction. A solo for trombone, with orchestral accompaniments, was admirably played by the composer, Mr. Cioffi, and loudly encored. The hall was very full.

New Beethoven Rooms.—Señor Noronha, a Spanish violinist, played several compositions of his own in the presence of a select circle, at these rooms, on Tuesday evening. His performance afforded much gratification. Señor Noronha will doubtless be heard elsewhere, when his talent will have a chance of being more largely appreciated. There was a good programme of vocal music, due to Signor Di Calsi, who was not only the accompanyist, but performed a solo of his own on the pianoforte. The singers were Miss Stabbach and Mr. Walter Bolton. Signor L. Paggi played a solo on the flute.

Mr. Charles Salaman's Pianoforte Soirees.—The first of a series of three of these entertainments was given on Saturday last, at Mr. Charles Salaman's residence, Baker-street. Messrs. H. C. Cooper and Hancock, as violin and violoncello, assisted Mr. Salaman at the piano, and Madame Newton Frodsham was the vocalist. Mr. Salaman contributed the largest share of the programme, supplying no less than five pieces out of eight. Of these, three were songs, and two were pianoforte compositions. The *Morceau de Salon*, "Una Fantasma," perhaps exhibited Mr. Salaman's talent as composer and pianist in the best light. It was received with great applause. The principal classical pieces were Mozart's sonata in B flat, for pianoforte and violin, played by Messrs. Salaman and H. C. Cooper; Steibelt's sonata, for pianoforte solo, in E flat (dedicated to Madame Bonaparte), and Beethoven's trio in B flat (Op. 97), dedicated to Prince Rudolph, for pianoforte, violin, and violoncello, executed by Messrs. Salaman, H. C. Cooper, and Hancock. Steibelt's sonata was as good as a novelty, and is entitled to a place in any programme. It was well worth hearing, both on its own account as a work of art, and on account of the manner in which it was executed by Mr. Salaman. The feature of the evening, however, was Beethoven's magnificent trio, which had full justice done to it by Messrs. Salaman, Cooper, and Hancock. Madame Newton Frodsham's singing gave the greatest satisfaction. The rooms were thronged.

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## TO CORRESPONDENTS.

T. H. H. (Manchester).—*Our correspondent must not be angry. The same value is set upon his communications as before; but under our new* régime, *the process they have to undergo, in common with* all *our provincial and foreign correspondence, is indispensable.*

Genuine Gossip by an Old Actress *is declined, with thanks.*

C.—*Our correspondent is quite correct. Méhul (Etienne Henri) was born at Givet in the Ardennes, June 24th,* 1763. *His opera,* Joseph, *could not, therefore, have been produced in Paris in* 1732. *Méhul died at the age of* 54, *on the* 18*th of October,* 1817. *Within four years Grétry, Martini, Monsigny, and Méhul, all contributors to the* répertoire *of the French Operas, died.*

*** *In consequence of the great space devoted to the report in the "Lumley* v. *Gye" case, we are compelled to postpone our Reviews, Foreign News, Meyerbeer's New Opera, Musical Winter Evenings, and other interesting matters.*

With this Number of the *Musical World*, our Subscribers are presented with two compositions by Mendelssohn, and eight additional pages of letter-press.

# THE MUSICAL WORLD.

LONDON, SATURDAY, FEBRUARY 25th, 1854.

The long pending action brought by Mr. Lumley against Mr. Gye, on account of Mdlle. Johanna Wagner, has at length come off. The Court of Queen's Bench, on Monday and the two following days, was crowded to excess by persons in some way or other connected with the operatic and musical world. The interest taken in the proceedings was very great, but much stronger during the examinations of the three principal witnesses—Dr. Bacher, Mr. John Mitchell, and Mr. Frederick Gye (defendant)—than when Sir Frederick Thesiger and the Attorney-General were addressing the Jury. On Wednesday, Lord Campbell "summoned up" the whole of the evidence, *pro* and *con*, in his usual laborious and comprehensive manner. Three questions were put to the consideration of the Jury:—did the agreement between Lumley and Wagner remain in force when Gye was accused of having persuaded Wagner to violate it?—did Gye persuade Wagner to violate her agreement with Lumley, and did Wagner break it in consequence of Gye's persuasion?—did Gye, supposing him to have persuaded Wagner to violate her agreement with Lumley, know, while in the act of persuasion, that Wagner's agreement with Lumley was still in existence? These three questions, in which lay the gist of the matter, were answered by the Jury—the first two in the affirmative, and the last in the negative. The verdict was consequently for the defendant.

With regard to the justice of this verdict we have nothing to say. There was evidence enough on both sides, the speeches of the advocates were long enough, and the summing up of the Lord Chief Justice was elaborate and minute enough, to lay the case before the jury in the clearest possible manner. After hearing the whole of the proceedings from beginning to end, however, without missing a word that was said on either side, we obtained a somewhat less definite idea of the respective positions of plaintiff and defendant than we had before. The evidence of Dr. Bacher threw a great deal of darkness on the matter; while that of Mr. Mitchell, who, in order to magnify the pretensions of Mdlle. Johanna Wagner, made out that Mdlle. Cruvelli and the other members of Mr. Lumley's company were not worth a *sou*, was, we thought, quite beside the purpose, and extremely unreasonable. Mr. Mitchell was led into another great mistake, when he stated that the "chief *prima donna*" of the very prosperous year of 1851 was Mdme. Sontag. One who took so large an interest in Her Majesty's Theatre cannot have forgotten that the season of the Great Exhibition was that in which Mdlle. Sophie Cruvelli made her first appearance (after an absence of three years); he cannot have forgotten her success in Beethoven's *Fidelio*, nor how often that masterpiece was played during the season; he cannot have forgotten that Mdlle. Sophie Cruvelli was the *very last* to remain at her post, and that she was the constant attraction to the public until the close of the theatre, on the 12th of October, nearly two months later than the ordinary period for bringing the operatic season to an end; he cannot have forgotten that the extra nights, at cheap prices, which brought so much money to the treasury, in the months of September and October, could not possibly have taken place but for Mdlle. Sophie Cruvelli; these, and many other things to the same purport, Mr. Mitchell cannot have forgotten. It is, therefore, singular, that he should have altogether ignored Mdlle. Cruvelli, in his cross-examination on Monday. Even in his enumeration of the programme for 1851 ("a good season") he omits her name; while in that for 1852 ("a bad season") he recalls it. Why did Mr. Mitchell leave her out of the "good season," of which she was the chief attraction, and introduce her into the "bad season," which, he well knew, was no fault of hers. There is what, at first sight, appears to be a curious anomaly in Mr. Mitchell's evidence. In his cross-examination we find the following answers:—

"The non-appearance of Miss Wagner was very calamitous to the theatre. There was no demand for boxes at all. We could not let them at all. I lost more than £5,000. It was the most disastrous season I ever knew. It has always been my practice to take boxes by nightly lettings. *I have usually paid about* £1,500 *on that account. In* 1852 *they did not amount to* £20. This arose from the depression arising from the non-appearance. I was also a subscriber to Covent-garden in 1852 for £3,400. I remember the night of the first announcement of Miss Wagner. It was the 24th of April. There was a very great demand for boxes on that night—more than we could meet. I applied to Mr. Gye and obtained some boxes, and learnt that the rest were all let. *We did not take that night at Her Majesty's Theatre above* £30. My lettings at Covent-garden might have been £200 if Miss Wagner had appeared."

In 1852 the whole of Mr. Mitchell's nightly lettings to Her Majesty's Theatre "did not amount to £20;" and yet on the night of the 24th of April, £30 was taken—*i.e.* £10 more on one night than for the whole of the season. We are aware there must be a confusion of the subscription of "£15,400" with the sub-letting from night to night; otherwise there is no explanation. We are very sorry for Mr. Mitchell's losses; for there is not a more spirited or estimable gentleman in his walk of life; but we cannot help thinking that his confidence (like that of Mr. Gye) in an unknown singer, about whose qualifications the most opposite descriptions were given, by persons who had heard her in Germany, was, to say the least of it, unwarranted. On this point, however, we do not presume to admonish, or affect to console, Mr. Mitchell. Our quarrel is with that part of the evidence, which, in magnifying the attractions of the embryo idol, Johanna Wagner, was a manifest injustice (unintentional, we are sure) to Sophie Cruvelli, who is, and always has been, a better singer.

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In whatever light, however, the evidence may be regarded, the case has been virtually decided in favour of the defendant, who will, on the other hand, be compelled to pay two-thirds of the costs—no trifle, we surmise. Had we been among the jury we should have proposed a verdict for neither party—since, while both are to be compassionated, both are evidently to blame. The unhealthy and debasing "star" system was the origin of the whole affair; and we feel thoroughly convinced, that, so long as that prevails, so long as that is allowed to influence managers in their policy and conduct, no theatrical establishment can possibly be fixed on a solid foundation, no theatrical speculation carried out with ultimate chances of success. "A flash in the pan" may now and then come off; but, after that, all will again be darkness and obscurity. What ruined Her Majesty's Theatre? Was it the opposition of Covent Garden? Certainly not—it was the triumph of Jenny Lind. For that triumph everything else was sacrificed. The *ballet* was sacrificed—the *ballet*, which had helped the theatre to its fortune; the chorus and the orchestra were neglected—since whether they were good or bad mattered little, so long as the "Nightingale" still charmed the multitude by her warbling; the other principal singers were wounded in their self-esteem, and abandoned to their ill humour. Their salaries were paid, it is true; but to those who have the heart and spirit of true artists, a salary paid is nothing when weighed in the balance with talent despised. At that particular time all was quenched in the overbearing light of Jenny Lind; nothing else was seen or cared for, and the blood, and life, and energy of the direction were spent in ministering to the importance of this one Divinity, at whose shrine the best and most lasting interests of the theatre were sacrificed.

But as Jenny Lind came, Jenny Lind went also. There was an end, as there was a beginning. Her coming was a joy; her going was a sorrow. When she was gone, it was time to consider what was to be done. Mr. Lumley looked around him, and saw only desolation. He saw his once beloved *ballet* in ruins! He saw disorganization in every department, but nowhere the means of revival. He tried one thing after another; but without success. He engaged an excellent company—as good as it ever was with Jenny Lind—but there was no longer the excitement. Another fever could not be induced by any manner of inoculation. The public were insensible and torpid. Placards were now no more to them than placards—as to Peter Bell a tree was nothing more than a tree. The old enthusiasm had burnt out, and nothing remained but ashes, cold and grey. There was no longer any poetry in the public. A Prussian thrush,* of ripe years, was brought forward; but it was of no use; her note, though a sweet one, was not like the note of the "Nightingale." At least so thought the public, who had grown old, and from whose grass the "splendour had departed." The thrush was succeeded by a sky-lark, who soared into the clouds of song;† but it was of no avail; the note of the sky-lark was not like the note of the nightingale, in the estimation of the public; and the sky-lark was as great a (pecuniary) *fiasco* as the thrush. In short, to get up a new excitement for a singer was impossible.

A quarter of a century must go by before another such a furore as the Lind furore can by any means be raised. The atmosphere of enthusiasm is fairly used up, and must have time allowed it to replenish, before it can be brought to bear again in the matter of endemics.

* Mdme. Sontag. † Mdme. Lagrange.

When managers shall find out that the most solid basis of success is the general efficiency of their establishments, they may have a better chance of lasting prosperity. But the Star system must absolutely be got rid of, and the preposterous salaries of singers—who are in many cases better paid than judges, prime ministers, and archbishops—brought within reasonable compass. Without this it is sheer folly to calculate on the chance of theatrical speculations yielding anything but vexation and ruin to those who embark in them. The receipts, including the subscription, of the Royal Italian Opera, in 1847, its first season, amounted to £52,000; and yet there was a deficit! Need another word be said to show how monstrous is the system?

For our own parts, strongly sympathising as we do with Mr. Lumley, in his misfortunes—and to Mr. Lumley the public owe no small debt of gratitude for the magnificent entertainments he provided—we are heartily glad that the attempt at creating a new "Dog Star," to outshine all the other luminaries in the Operatic heaven, has totally failed. At the same time we must avow our belief that Mdlle. Johanna Wagner would never have answered the expectations the public had formed of her; and that the lady herself, more than any one, has cause to rejoice in the misunderstanding which prevented her from risking the depreciation of that fame which she had undoubtedly acquired in her own country, but which it is more than probable she would have failed to maintain in another. As far as Mdlle. Wagner is individually concerned in the matter, not as an artist, but as a maker of bargains, we must candidly own that her behaviour does not entitle her to the respect and consideration of the English public.

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THE following paragraph appeared in the last number of a weekly contemporary:—

"MUSICAL AND DRAMATIC GOSSIP.—A contemporary has stated that the sum of £1,200—being the proceeds of the Mendelssohn Concert, given in Exeter Hall five years ago, with the aid of Mdlle. Jenny Lind, in aid of the establishment of Mendelssohn scholarships—has been remitted to Germany with that intent. This is an entire mistake, no such remittance having been made; because (so far as the English trustees have heard) no step has yet been taken in Leipsic in serious furtherance of the object for which the English concert was given, at the instance of the prime Leipsic mover of the affair. For some signs of earnest life and co-operation we believe the English Committee have waited;—perhaps, too long,—even allowing for the notorious manner in which such affairs are apt to be procrastinated in Germany, after the first impulse and glory of self-illustration have subsided."

This, instead of extenuating the conduct of the committee, only shows it in a more blameable light. The money, as we have been lately given to understand, was placed by the trustees in the Bank of England, where it has lain ever since—nearly six years. By this most inexplicable proceeding, instead of accumulating, the original sum remains exactly what it was at the beginning! Meanwhile it may lie in the Bank of England still another six years, for all the trustees or the committee seem to care. The committee have been grossly at fault. They undertook the affair originally as a tribute of respect to Mendelssohn, of whom they were all personal friends—some of them *most intimate* friends; and for that reason, if for no other, having undertaken it, they should carry it out. As the matter stands, it is a mere farce—a mockery, indeed, both of Mdlle. Lind and of the illustrious musician who is no more. What have the committee to do with the "notorious procrastination" of the

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Leipsic people? Do they wish to emulate it by similar procrastination on their own side? If the Leipsic professors are indifferent to the foundation of a Mendelssohn Scholarship (which it is natural to infer they must be), let the scheme be taken out of their hands, and be carried on elsewhere.

For the negligence of the trustees it is difficult to find an excuse. Had they been a bit more active and zealous than the Leipsic people, the £1,200 might have increased by this time to a considerably larger figure—which would have been so much the more gained in "serious furtherance" of the very useful object which was *professedly* in view. The committee were to blame, almost as much as the trustees, for having allowed so evident an advantage to be lost sight of by the former; and both are to be reprehended in an equal degree for their apathy and carelessness, in a labour which should have been to all of them one of duty and of love.

We must not allow this matter to rest. If the committee are determined to continue inactive, we shall take an early opportunity of suggesting to them, that the money in hand should be forthwith transferred to Mdlle. Lind—minus the terms of Mr. Benedict, the conductor, and those of the singers and instrumental performers who gave their gratuitous services at the concert, under the impression that they were contributing their quota towards the institution of a tribute of respect to the memory of the great and lamented Mendelssohn.

## DRAMATIC.

Princess's.—The liberality and taste which, since Mr. Charles Kean undertook the direction, have characterised the revivals at the Princess's Theatre are well known. The manager obtained universal praise for his spirit and enterprise, and all London was attracted by the splendour and completeness of the performances. That Mr. Charles Kean was determined to uphold the legitimate drama was shown in the productions of *King John*, *Macbeth*, and *Sardanapalus*. To magnificence of the scenery, appointments, etc., and perfection of details, was joined a special regard for the text of the author, which seemed to declare that Mr. Charles Kean was resolved to act upon the principle carried out by Macready at Covent Garden and Drury Lane, and subsequently by Mr. Phelps at Sadler's Wells. When, therefore, the tragedy of *Richard the Third* was announced at the Princess's Theatre, we could hardly have supposed that it was intended to revive Colley Cibber's adaptation, instead of Shakspere's play. In the bills of the performance, Mr. Charles Kean states the reasons which have induced him to prefer Colley Cibber to Shakspere: they are as follows:—first, Shakspere's text has been pronounced, by the greatest ornaments of the stage, less fitted for representation than almost any other acted play of the poet; secondly, the tragedy as modified by Cibber, being rather a condensation than an alteration, has been pronounced one of the most skilful instances of dramatic adaptation ever known; thirdly, David Garrick, Henderson, the classical John Kemble, Cooke, and Edmund Kean all preferred Colley Cibber's play to Shakspere's. The first of these reasons has been set aside by the revival of *Richard the Third* at Sadler's Wells, without the slightest assistance from Mr. Colley Cibber. About the second reason, we have something more to say.

"Colley Cibber's adaptation is better fitted for the stage than Shakspere's play," says Mr. Charles Kean. We are not of his opinion. For argument's sake, however, we will allow that the prefix of the last scene but one of the second part of *Henry the Sixth* to *Richard the Third*, is pardonable, inasmuch as *Richard the Third* is a sequel to *Henry the Sixth*, and the funeral of King Henry, which takes place in the first act of the former, brings the action of the two tragedies in close approximation. We also allow that there may be sufficient reasons for dispensing with Queen Margaret and her long speeches; perhaps, too, for omitting Clarence, as he only appears in part of Act I., although we are thereby deprived of one of the finest dialogues and speeches in the play. We might even go so far as to overlook the alteration of the tent scene in Act V., seeing the difficulty of bringing upon the stage two tents, supposed to be some distance apart. But how can we pass by the violation to Richard's character, the interpolation of two scenes, which, not only have no relation to the play and do not advance the story in the least, but are direct contradictions to Shakspere's text, and utterly worthless in themselves. Every touch of Cibber disfigures Shakspere,

Non nullum tetigit quod non *desecravit*.

The poetry and grandeur of Richard vanish before him. Witness the second scene with Lady Anne, which would find a more fitting place in *George Barnwell* or *Jane Shore*, than in one of Shakspere's plays! Witness the so-called "great" tent scene in the last act, in which Richard is made a coward, scared at his own shadow, and terrified by the sound of a human voice. Where is Cibber's authority for this? Richard, frightened by terrible *dreams*, starts from his couch, and calls aloud incoherently; but no sooner does he wake, than his fear is controlled:—

Give me another horse—bind up my wounds—
Have mercy, Jesu—soft; I did but dream.
O coward conscience—how dost thou afflict me!

It is evident that Colly Cibber misunderstood this passage, as he misunderstood the whole character of Richard. Hear him also:—

Give me another horse—bind up my wounds—
Have mercy, heav'n! Ha! soft; 'twas but a dream!
But then so terrible it shakes my soul!
Cold drops of sweat hang on my trembling flesh,
My blood grows chilly and I freeze with horror!
Oh! *tyrant* conscience! how dost thou affright me?
When I look back, 'tis terrible retreating;
I cannot bear the thought, nor dare repent.

On this alteration, Warburton thus comments:—

"O *coward* conscience,"—this is extremely fine. The speaker had entirely got the better of his *conscience*, and banished it from all his *waking* thoughts. But it takes advantage of his sleep, and frights him in his dreams. With greater truth and force, therefore, he is made to call it "coward conscience," which dares not encounter him while he is himself awake, and his faculties entire; but takes advantage of reason being off its guard, and the power of the soul dissolved in sleep. But the players, amongst their other innumerable absurdities in the representation of this tragedy, make Richard say, instead of "O *coward* conscience!" "O *tyrant* conscience!" whereby not only a great beauty is lost, but a great blunder committed. For Richard had entirely got the better of his *conscience*; which could, on no account, therefore, be said to play the tyrant with him.

Innumerable absurdities, indeed! Richard, speaking of himself, says:—

"I, that have neither pity, love, nor fear."

And this is the whole cue to his character. Colley Cibber, however, makes him as subject to fears as Macbeth, by which he altogether destroys the individuality of Gloster, and the intention of the poet. But this is not all. According to Shakspere, Gloster's love for Lady Anne was entirely assumed: but Colley Cibber would not have this on any account. In the shamefully interpolated scene with Lady Anne, Richard tells her that "he loved her once, but had outlived his liking." Where did Colley find authority for this? Throughout the whole play, Cibber not only proves that he mistook the character of Richard the Third, but takes the greatest possible pains to prove his own inferiority to Shakspere, as a dramatic poet, to demonstrate how Shakspere might be improved in ideas, figures, and classical allusions; how all the elevation and felicity of his diction was capable of amelioration; how much better he (Cibber) understood the world of nature; how much more deeply-versed in the subtleties and vacillations of the human heart. There are scarcely ten consecutive lines of Shakspere, in Colley Cibber's version, upon which he has not laid impious hands. Verse after verse is altered and spoiled; the most exquisite thoughts are weakened in the effort to obtain what Cibber considered dramatic force; and a

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whole speech is turned upside down, or inside out, for no other reason than that he thought it inappropriate. We could fill columns with extracts, to show how miserable are the Cibberian attempts to purify and strengthen Shakspere. We shall, however, quote one passage from the original play, which has been altered, to let the reader see what havoc has been made with the text, and how entirely devoid was Cibber of all feeling for lofty and imaginative poetry. The king, addressing his troops before the Battle of Bosworth Field, is interrupted by the drum of the enemy, and thus continues :—

Fight, gentlemen of England! fight, bold yeomen!
Draw, archers, draw your arrows to the head!
Spur your proud horses hard, and ride in blood;
Amaze the welkin with your broken staves!

*Enter a Messenger.*

What says Lord Stanley? Will he bring his power?
*Mes.* My lord, he doth deny to come!
*K. Rich.* Off with his son George's head!
*Nor.* My lord, the enemy hath pass'd the marsh;
After the battle let George Stanley die!
*K. Rich.* A thousand hearts are great within my bosom;
Advance our standards, set upon our foes!
Our ancient cry of courage, fair Saint George,
Inspire us with the spleen of fiery dragons!
Upon them! victory sits on our helms!

The whole of this magnificent and stirring scene has been re-written; *and not one word of the last four lines is retained.* Besides this, after Norfolk suggests the delay of young Stanley's execution until after the battle, Richard is made to answer :—

After the battle be it, then.

Such quiet and natural expressions, which abound in Shakspere, and, perhaps more than anything else, make his poetry so often quoted, could not be supposed to pass scatheless through the ordeal of Colley Cibber's imagination. We accordingly find many instances of this sort of meddling in the acted play of *Richard the Third.* One example will suffice. Richard, calculating upon the chances of his succeeding to the crown in consequence of the death of Clarence, and the expected dissolution of the King, interrupts himself by saying :—

But yet I run before my horse to market.

Cibber alters this to:

I count my spoils before the field is won.

We have said enough, we trust, to show that Cibber has not improved Shakspere; and that he has entirely mistaken the character of the Duke of Gloster. We know nothing in the history of literature more unaccountable than the popularity which the altered play has maintained for so many years.

The third reason expressed by Mr. Charles Kean for his preference of Cibber to Shakspere is not without weight. Precedent is a great matter, and the example of Garrick, Kemble, Cooke, and Edmund Kean, is entitled to respect. But, as a lover of Shakspere, and as one who had already effected so much towards the establishment of the legitimate drama, we expected in Mr. Charles Kean undeviating reverence for the great dramatic poet. We thought that on finding it impossible to represent *Richard the Third* exactly as it is written, while retaining Cibber's scenic alterations, he would at least have preserved the text. Nothing could have been easier. Mr. Kean himself could have supplied the version.

Of the performance and the getting up of the play we cannot speak too highly. Mr. Charles Kean has studied the character of Richard thoroughly, and, even through the mist of Colley Cibber, contrives to present a spirited and faithful delineation of the crooked-backed tyrant. The part is one which requires extraordinary physical power and endurance. Mr. Charles Kean, however, sustained it to the end with unflagging energy. On the whole, *Richard the Third* is decidedly one of his most finished and artistic performances.

The costumes, appointments, and scenery are on the same scale of splendour and completeness which have distinguished former productions under Mr. Charles Kean's direction at the Princess's. The dresses are not only gorgeous and striking, but, as we are informed, are, for the first time, historically correct. The gravest authorities have been consulted, and there is no doubt that the spectator sees for the first time a direct counterpart of the costly garments and the flashing armour of the time. The scenery, it seems, is no less true to authority. Nevertheless, in this particular, *Richard the Third* does not afford the same scope to the painter as *Macbeth* or *Sardanapalus.* We particularly admired, however, the first view of Bosworth Field; and the tent scene of Richard, which is beautifully managed. But the most striking scenic effect is, perhaps, the throne room, when Richard appears in full court. The marches and counter-marches of the several corps of Richard and Richmond are remarkably effective; and the rushing off of Richard's troops to the fight is undeniable.

The performance was received with great enthusiasm, and Mr. Charles Kean obtained a special recall after the fall of the curtain. The theatre was crowded in every part.

Colley Cibber's *Richard the Third* will doubtless have a successful run, but, from the causes above named, we cannot augur for it the same brilliant career which has attended the revivals of *King John* and *Macbeth.*

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MARYLEBONE.—The immense success which the *Thirst of Gold* continues to obtain at the Adelphi, has induced the management of this theatre to bring out a piece of the same kind, founded on the original French drama. The title of the version at the Marylebone is, *The Struggle for Gold, and the Orphan of the Frozen Sea.* The adaptation is by Mr. Edward Stirling. Of course great stress is laid on the scene of the frozen waters, which, properly managed, cannot fail to produce an effect. The scene is admirably done, considering the size of the stage, and the acting of Mrs. J. W. Wallack invests it with reality and truth. We have certainly witnessed no scene comparable to this until now at the Marylebone Theatre. Mr. J. W. Wallack was evidently determined to surpass all his previous efforts, to produce something novel and striking, and has succeeded. But the *mise-en-scène* and scenery alone are not entitled to praise; the acting throughout is excellent, and every part is well supported. Mrs. J. W. Wallack, as Laluna, produces a powerful impression. The plot of the piece is, perhaps, extravagant, but the situations are dramatic and the incidents striking; while the characters of the Mexican flower-girl and the Marquis are both interesting. We cannot help thinking that *Uncle Tom's Cabin* suggested in a great measure the outlines of this drama. Mr. W. Shalders plays a comic valet with good effect. This gentleman belonged to the Olympic company, under the management of Mr. Farren.

## THE THEATRES IN PARIS.

AT the Théâtre des Variétés, a comedy-vaudeville, in one act, entitled *Quatorze de Dames,* by Messrs. Gabriel and Dupeuty, was produced for the first time on Friday, the 17th inst., with success. Madlle. Scriwaneck was especially applauded as Pallas, in which part (as usual) she represents successively four different characters On Wednesday, the 15th instant, a vaudeville in five acts, by Messrs. Guénée and Vachette, was played for the first time at the Délassements-Comiques, under the name of *Les Petites Misères du Carnaval,* and met with a very flatttering reception. At the Odéon, *L'Honneur et l'Argent* is still running. The principal attractions at the Vaudeville are *La Dame aux Camélias, Les Filles de Marbre,* and *Louise de Nanteuil,* which, in turn, constitute the entertainments at this theatre. It is reported that a performance will shortly take place at the *Palais Royal* for the benefit of M. Sainville's widow. A new vaudeville, entitled *Un Homme qui a Peur,* is in rehearsal. M. Levassor will play the principal part.

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ACCIDENT AT THE CARDIFF THEATRE.—On Monday the 13th, at the Cardiff Theatre, during the combat between Macbeth and Macduff, in the play of *Macbeth,* Mr. Melville, who acted the part of Macbeth, had a piece cut out of his nose by the sword of his opponent.

CLAYTON-HALL.—The amusements furnished by Mr. Coleman, at this establishment, are attracting increased audiences. *Masks and Faces,* the Marionettes, with opera and singing, make an attractive bill of fare, added to very moderate prices. The house is one of the most comfortable places of amusement in Liverpool. Mr. Coleman proposes to have a cheap Saturday evening entertainment, weekly, for the working classes, on the plan in use at the Concert-hall, Lord Nelson-street, when the prices will be reduced one-half. On the 22nd instant, the performance will be for the benefit of the Infirmary.

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ST. MARTIN'S HALL.—Handel's *Judas Maccabæus* was given, on Thursday evening, by Mr. Hullah's Upper Singing Class, supported by Mrs. Endersohn, Miss Dolby, Mrs. Forrington (late Miss Gill), Miss Freeman, Mr. Augustus Braham, and Mr. Frank Bodda, as principal vocalists. The oratorio was very carefully executed throughout, the chorus in many instances exhibiting unusual excellence. "Fallen is the Foe" was sung with a force and precision highly creditable to Mr. Hullah's pupils. The members of the Upper Singing School have evidently not been idle. The principal singers were all up to the mark. Mr. Augustus Braham was loudly encored in "Sound the Alarm," and Mrs. Endersohn and Miss Dolby gave the fine duet, "Oh, never bow we down," with admirable effect. The hall was crowded. This is not surprising, when we consider the nature of the entertainment and the cheapness of the admission. Mr. Hullah is on the high road to fortune. He conducted the performance with his usual ability.

SACRED HARMONIC SOCIETY.—A third performance of *Elijah* drew another overflowing audience to Exeter Hall. The singers, Mr. Sims Reeves excepted, were the same as on the previous occasions. We never heard this accomplished tenor sing the two beautiful airs, "If with all your Hearts," and "Then shall the Righteous arise," more superbly. The audience, in spite of custom, could not refrain from applauding him.

Last night the *Creation* was performed. An interesting history and analyis of the oratorio, by Mr. Macfarren, was printed with the programme. Of this, and of the performance, more next week. The hall was crowded.

WEDNESDAY EVENING CONCERTS.—The last concert was on the 17th. The hall was very full, and Mr. Sims Reeves made his second appearance. The vocalists, besides Mr. Reeves, were Mrs. Newton Frodsham, Misses Rebecca Isaacs, Maria Simpson, Ransford, and Laura Baxter, Messrs. Young and Leffler. Mdlle. Madeleine Gräver was the pianist, and Mr. Richardson was the solo flautist. The directors appear to have discontinued those "operatic selections" with which they used to begin the concerts. It is, perhaps, as well, seeing that they could not do justice to them without an efficient chorus, the engagement of which would involve a serious additional expense. However, the audience of the Wednesday Evening Concerts are satisfied with variety, so long as the programme consists of good music sung by good artists. In this respect, little fault could be found with the selection of Wednesday. The names of Mozart, Spohr, Beethoven, Handel, Weber, and Donizetti, figured in the first part. The band played the overture to *Jessonda*, and the last three movements of Beethoven's symphony in D (Op. 36). Mr. Sims Reeves sang "Fra poco" (*Lucia di Lammermoor*), "Spirito gentil" (*La Favorita*), and "Di Pescatore" (*Lucrezia Borgia*). He was encored in all three, and it was difficult to say which of them he sang the best. The quartet in canon, from *Fidelio*, "Il cor, e la mia fè," was hardly done justice to by the Misses Simpson and Laura Baxter, Messrs. Young and Leffler. Mr. Young's voice has not sufficient power for concerted music with orchestral accompaniments. Miss Rebecca Isaacs sang the *finale* from the *Sonnambula* cleverly, as she always does; Mr. Leffler gave a good bold reading of "Non più andrai;" Madame Newton Frodsham sang Handel's "Softly sweet in Lydian Measure," with violoncello *obbligato* by Mr. Lovell Phillips; and Miss Ransford "Ocean, thou mighty Monster." Mdlle. Madeleine Gräver performed Mendelssohn's *Rondo Brillante* in B minor, which, though one of his least known and most difficult pieces, has been frequently heard of late.

Mdlle. Gräver, on the whole, played it extremely well. We preferred the *allegro con fuoco* to the opening *andante*. The forte of this clever artist seems to lie in vigorous execution; not that she wants either taste or feeling, but that brilliancy is the chief characteristic of her style. What Mdlle. Gräver at present wants is *repose*—an important quality which she will doubtless do her best to acquire. She was very much applauded.

Mr. Sims Reeves sang only one piece in the second part; but he sang it twice. "Young Agnes," from *Fra Diavolo*, is one of the many songs which our great tenor sings to perfection, and it never fails to raise the enthusiasm of audiences.

One of the features of part second was the flute solo of Mr. Richardson. Mr. Richardson, a great and deserved favourite, is always applauded to the skies, or rather to the ceiling, and was applauded to the skies, or rather to the ceiling, on Wednesday night, and encored, of course. Among the remaining items of the programme, we would select for approval a very charming song, by Herr Molique, called "May," sung admirably by Mdme. Newton Frodsham, and repeated; the "Kate Kearney," by Miss Rebecca Isaacs, encored; an Irish song by Mr. Young, encored; and a fantasia on *Roberto il Diavolo* played by the band, with solos for Messrs. Lazarus, Barrett, and Baumann, on the clarionet, oboe, and bassoon. The band also performed the march from the *Camp of Silesia*, and the overture to *Cosi fan tutti*, with which the concert ended.

## MENDELSSOHN.

(*Continued from page* 71.)

ON the 26th of March, 1829, Felix wrote to Moscheles, from Berlin, an account of the performance of Bach's Passion Music. The proceeds of this concert had been generously handed over by the directors to the managers of two charitable institutions. In the letter alluded to, Felix told his friend of his intended visit to England, and we find him in London on the 20th of April following. His name was known already in the musical circles, since Moscheles, as conductor of the Philharmonic Society, had invited public attention to his rising genius, and the members of that body were eager to give him an honourable reception and a fair trial. We shall see that he did not visit England empty-handed. Besides a chorale in A minor, and a motet for sixteen voices, he brought his first stringed quartet in A minor. The overture to *A Midsummer Night's Dream* was performed for the first time in London, and repeated with great applause on the 13th of July, at a concert given by Henrietta Sontag. On this occasion, Felix and Moscheles played, from an unpublished score, a concerto in E major, for two pianofortes. A tour through Scotland, shortly after his arrival in England, suggested the thoughts of an overture to *Fingal's Cave, or the Hebrides*, which, I believe, was written in the same year, after his return to Berlin.* A curious story is told of this composition. His sisters asked Felix for some description of the cave. "Come, tell us something about the Hebrides." "I can't," said Felix; "it's impossible, except on the piano." He then seated himself at the instrument, and extemporized on those ideas which were afterwards condensed in the shape of an overture. In the May of 1830, Mendelssohn went to Weimar, and, after staying some weeks with Goethe, visited Munich, where Fräulein Delphine Schaurott happened to be giving concerts, and adding greatly to her reputation as a *pianiste*. Felix, who admired her playing, appears always to have felt a deep interest in this lady; and it is said he presented her with the song in Op. 19, "Bringet des treusten Herzen's Grüsse," which was composed at Rome. Hildebrand, Hübner, and Bendemann joined Felix in his journey to Italy, and he remained at Rome from the 1st of November to the April of 1831. During that period he set the *First Walpurgis Night* of Goethe to music,† and wrote the music to the 115th Psalm, several sacred pieces, three motets for the nuns of Santa Trinita, and the first volume of the *Songs without Words*. In the February of 1832, he went to Paris, to conduct his overture to *A Midsummer Night's Dream*. This was the third and, as far as I know, the last time in his life that he visited the French capital. He had been there with his father as a boy of ten years old, but neither the

* This overture, according to M. Berlioz, was composed at Rome.—*Ed.*
† Which he afterwards almost entirely rewrote.—*Ed.*

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climate nor the people seem to have suited him. On the 22nd of April, he returned to London, bringing with him three most valuable manuscripts—the *Walpurgis Night*, the overture to the *Hebrides*, and the concerto in G minor for pianoforte and orchestra. The overture was played for the first time on the 14th of May. In the latter end of the month following, Felix was once more found in Berlin. During his absence from Germany, the office of director to the Vocal Academy at Berlin had become vacant, and Felix became an unsuccessful candidate for the post, which was given to Rungenhagen. This was probably a job of the "Dii minorum gentium," whose appreciation and judgment have been alluded to in a former number. But disappointment failed to crush the ardent and active Felix, who gave a series of concerts in aid of charitable institutions, and seemed bent on winning the good will of the Berlinese, if not by his genius, at least by his benevolence. A reward came soon, in the shape of an invitation to conduct the Düsseldorf Festival; and, Felix, after what had lately happened, acknowledged and accepted the compliment with gratitude. A new period in his life dates from his first stay in Düsseldorf. We have already sketched what we shall call the first two periods in his career: that of his early years, and the second, which he devoted to travelling. The third, at which we have now arrived, convinced the world of his great original powers. He had hitherto contended with much opposition. It is sad to think of the uphill work and misgivings of heart which are inseparable from all great and persevering spirits. In Mendelssohn's case, I believe that the firm friendship of a faithful few did much to alleviate his toil and cheer him on. Possessed of this, he was comparatively callous to the fact that "the world knows nothing of her greatest men;" and his friends played their part nobly, in assuring all around them that Germany knew not the value of her son. At Düsseldorf, Felix joined the society of those artists who had travelled with him through Italy. They all welcomed him as an old companion; and Willhelm Schadow, who was the foremost among the number, became one of Felix's best and most intimate friends. Before, however, we follow Mendelssohn in this new sphere of action, we should not omit to mention another visit to London, remembering that the Düsseldorf Festival took place between his first and second journey to England in 1833. He arrived in London on the 25th of April, and in two days from that time composed, jointly with Moscheles, variations on the "Zigeuner Marsch," from *Preciosa*; this was played in public by the two composers on the 11th of May, and so often (it is said) had these two artists played and studied together, so familiar were they with each other's thoughts and expressions, that in private circles they not unfrequently extemporised together on the same instrument. On the 13th of May, Mendelssohn's symphony, in A major, was given at the Philharmonic Society.* On the 15th, the variations from *Preciosa* were repeated. After the Düsseldorf Festival, Felix returned to England with his father. On the 10th of June an overture, in C major, was introduced to the public, and, at this period, he showed Moscheles the manuscript of his beautiful overture to *Melusine*. A picture in Düsseldorf had suggested the subject of this music, which was given for the first time on the 7th April, 1834, and met with very qualified applause. It was performed again on the 8th of May following, at Moscheles' own concert, and was better appreciated than on the occasion of its first trial. Mendelssohn's reply to Moscheles, who wrote him an account of the earlier concert, is not without interest. He thanks him heartily for the zeal and care taken in introducing the overture to a critical audience, and owns modestly to self-satisfaction after Moscheles' favourable opinion of its merits as a composition. "Your encouragement," (he says) "is essential to keep up my spirits; distrust of my own powers would ensue if you failed to encourage me; your applause is dearer than ribbons and orders." He then gives some hints as to further improvement. The wind instruments *must* be kept under, and the leading idea in the overture be played *ppp*. "Without boisterous playing the whole overture will be a different thing: it will sound *frischiger*, and I shall be better pleased." Felix left London on the 25th of August, 1833, and took up his abode in Düsseldorf. At the great festival which introduced him as a conductor to the musical world at Düsseldorf, his Overture in C major, Handel's *Israel in Egypt*, the Overture to *Leonora* and Pastoral Symphony of Beethoven, an Easter cantata by Wolf, and *Die Nacht der Töne*, by Winter, formed the chief features of the programme. Felix played Weber's *Concert-Stück* with great applause, and the directors were so satisfied with the success of the whole undertaking, that they induced him to consent to remain for three years, during which time he would be required to lead the weekly meetings of the "Singverein," the Winter Concerts, and also the music in the Catholic Church. An unlucky circumstance at this period deprived the world of a treasure which, we believe, would have been "for all time." Immermann, a friend of Mendelssohn's, had, at the latter's request, prepared a *libretto* for Shakspere's *Tempest*, which Felix longed to set to music; but the manuscript was declined by the musician, and, as no alteration was volunteered by Immermann, the whole project fell to the ground. What Felix would have made of this beautiful poem need scarcely be demanded by those who have heard his music to *A Midsummer Night's Dream*. Can we doubt that he, who understood Puck and his gambols as well as any Englishman living, would have written just as fairy-like strains for the dainty Ariel? The solemn Prospero, and sweet Miranda, too—what subjects for one who loved to write of the fairy world, and to heighten the interest of a romance with his own passionate music! The wild, the etherial, and unseen, "such stuff as dreams are made of," have been nobly treated in modern days, by two stars shining in the same sphere—Carl Maria von Weber, and Felix Mendelssohn Bartholdy.*

* The one which has now become so popular, under the name of the "Italian Symphony."—*Ed.*

* They were in wholly different spheres.—*Ed.*

(*To be continued.*)

FOREIGN COPYRIGHT.—The appeal case of Boosey *v.* Jefferys, in the House of Lords, was terminated on Monday last. At the conclusion of the arguments, the Lord Chancellor announced the intention of the House to postpone judgment until it could have the assistance of the counsel of the whole of the learned judges. As their Lordships are about going upon circuit, it will be some few weeks before the decision will be given.

DRUMS.—The Earl of Glengall has made a present of a set of new drums to Mr. E. T. Smith, the lessee of Drury Lane Theatre, as an appropriate testimonial of his Lordship's admiration of Mr. Smith's system of managing and puffing the theatre. These drums were made by Mr. Henry Distin's patent, and are as noisy as could be possibly desired—so loud, indeed, that they drown the sounds of the feeble violins of the feeble orchestra.

A HINT FOR ENGLISH LIBRETTISTS.—A publisher of the name of Krantz, at Gera (Saxony), has offered a prize for the best *libretto* for an opera. One hundred and forty competitors have already entered the lists.

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## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

(*Continued from page* 99.)

### CHAPTER VII.

### (1775–1777.)

MOZART was now in his twentieth year. After having watched, with a kind of stupefaction, the growth of the prodigy, and seen genius spring up, as if of its own accord, before reason and knowledge were developed in the head of the young contrapuntist—who at one moment would extemporise on a given theme, and at another ride round the room upon his father's walking-stick—Europe now beheld him, a mere youth, enter upon the career of dramatic composer with brilliant success, make the most splendid offerings at the shrine of music, and adorn with his creations all its branches, rivalling in fame the greatest masters in every department of the art. Europe looked upon him, and asked herself, whither this precocity in the several stages of life, this extraordinary childhood, this spring enriched with the fruits of autumn, this haste disturbing the whole order of nature—as though time itself was fearful of leaving something undone—could ultimately lead. A few steps more, and Mozart would approach the limits of the possible. Having already done all that is expected from mature age, what would there be left for him to do when he attained it? Was he to rest stationary?—or was there reason to fear that his sun might set as rapidly as it had risen to its zenith? In arts which have not yet reached perfection, that only appears possible which is already known; and all that was then known Mozart had learnt and exhausted. In the eyes of his contemporaries, therefore, he necessarily seemed to have reaped the best part of his harvest; but, truth to say, he had not even commenced gleaning in the fields reserved for music of a later period. The early efforts of Mozart found so much favour, simply because, in every branch of composition, they reflected, with rare felicity, the favourite models of the age. In reality they were but studies, destined to vanish before such perfect types, as Music, alone among the arts, did not possess, and with which it was the mission of Mozart to present her. The astonishing rapidity with which he advanced to the fulfilment of that mission, may be laid to the account of a strange and terrible fatality. Eight centuries had awaited the coming man; and he came but to be snatched away in the prime of life! Ah! why did he wander from the flower-strewn path, his early triumphs opened for him? But for that he might have been the rich, admired, respected well-fed *Capellmeister* at some Royal or Imperial court, a Knight of several Orders, and I know not what besides. Instead of dying of his music, he would, probably, have survived it, and have spared me the trouble of writing his biography after twenty others had undertaken the task before me.

As a proof of the high opinion entertained of the works of our young composer by the most competent judges at that period, and how far he was himself from overrating his own merits, I will here give a letter addressed by Mozart to Father Martini, with the Padre's answer:

"Salzburg, 7 September, 1776.

"The esteem and respect which I entertain for so worthy a person as yourself induce me to intrude a weak specimen of my composition for your examination. Last year I wrote for the Carnival at Munich a comic opera—*La Finta Giardiniera*. A few days previous to my departure, the Elector expressed a desire to hear a contrapuntal work of mine. I was, in consequence, obliged to write this motet in all haste, and to have a copy made of the score and vocal parts for his Highness, in order that it might be performed on the following Saturday, as an *offertorium*, during Grand Mass. Dearest, best Father! I heartily entreat you to give me freely, and without reserve, your opinion of it. We only live in this world to progress, and this we can the more easily do when one enlightens another with his ideas—although in the arts and sciences there ever remains something more for us to learn. How often do I wish I were near you, that I might talk with you and communicate my thoughts! I live in a country where music is not held in very great esteem. But, although many have left us, we still possess some excellent artists, thorough-going, scientific, and elegant composers. We have no men sopranos, and are not likely to have any, as they insist on being extremely well paid, and liberality is not one of our failings here. I occupy my time, nevertheless, in writing and composing for the Church and the Chamber. There are two other contrapuntists here—Michael Haydn and Cajetan Adlgasser. My father is *Capellmeister* at the Cathedral, so that I have an opportunity of writing as much as I like for it. Since, however, my father has served this court for thirty-six years, and knows that the Archbishop does not like old people, he troubles himself very little about musical performances, and has adopted the literature of the art as his favourite study. Our church music is very different from that of the Italians. A mass with 'Kyrie,' 'Gloria,' 'Credo,' Epistle-Sonata, *Offertorium*, or Motet, 'Sanctus,' and 'Agnus Dei,' even when the Prince himself reads the service, must last, at the longest, only three quarters of an hour. For compositions of this description a peculiar course of study is necessary: and yet the score of the mass must include every kind of instrument—even military trumpets! 'What!' you will exclaim. Yes, indeed, dearest Father! Oh, how delighted I should be to tell you a very, very long story. I send my most humble respects to all the members of the Philharmonic Society, entreat you more heartily than ever to extend to me your goodwill, and never cease lamenting that I am at such a distance from one whom, of all men in the world, I most love and honour."

It is impossible not to recognise true modesty in this artless language, even, without remembering that the writer of the letter, who had always rebelled against the first principle enforced by education and society, was a good example of the proverb: *Only fools and children speak the truth.* Mozart, though not a fool, was, in many respects, a child all his life. He confessed as freely, and with as much *naïveté*, that he stood in need of Father Martini's advice and approval as he afterwards displayed when declaring, without hesitation, that he was himself, in his own opinion, above the judgment of his contemporaries. But there are two other points in this letter worthy of notice—first, the indifference, bordering on contempt, with which the archbishop treated the elder Mozart; second, the strange conditions imposed by that prelate on the musicians who performed service in his cathedral. We shall shortly become better acquainted with this prince of the Church, who had about as much understanding for music as consideration for the merits of artists. At present, I shall content myself with having adduced merely one of the obstacles that militated against our hero's aspirations in the sphere of sacred music, his decided genius for which was not thoroughly demonstrated until the close of his career.

Subjoined is Father Martini's answer:—

"I received the motet, together with your agreeable letter. I have read your work, with interest, from beginning to end, and I tell you in all sincerity, that it pleases me very much, for I find in it all that modern music requires: good harmony, good modulation, appropriate use of the stringed instruments, a

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natural flow in the vocal parts, and a skilful development of the ideas. I am extremely glad to find you have made such progress in composition since I had the pleasure of hearing you play the pianoforte in Bologna. Continue to practise unceasingly. Music, of all arts, requires the most arduous exercise and study."

If this letter bore a different signature, it would not be worth much; its style, indeed, is very dry, when compared with the frank and hearty communication of Mozart. But we must not forget that Father Martini was seventy years old; that antiquarian and contrapuntal researches had engrossed his entire attention through life, and that all this did not tend to make him easily susceptible of enthusiasm. Nor must we overlook the important position which the learned Father occupied, nor with what respectful submission musicians applied to him for counsel. Great masters, like Jomelli, for example, on the pinnacle of fame, humbly solicited his advice; an approving line from his hand was worth the most pompous academical diploma; in short, as we have already said, he was the musical oracle of his time. Of this Father Martini was aware, and, on that account, every word he uttered was weighed and considered in advance. His verdicts were not taken in the light of ordinary compliments; each word had its value. Father Martini sometimes praised, but never found fault. In pronouncing judgments, he bore in mind that the phraseology of law should be clear, concise, laconic, and as free from hyperbole as from circumlocution. Considered in this light, his letter to Mozart appears what it really was—a certificate, and one the most flattering and complimentary that was ever shown by a musician as voucher for his acquirements. Father Martini pronounced the motet to be without fault; which, from such a man, signified a great deal more than any ordinary praise he could have bestowed; since compositions were not submitted to him that he might point out their beauties, but that he might direct attention to their defects. He disclosed the secrets of counterpoint, and did not pretend to endow musicians with the gift of genius. A question, however, presents itself, as to what the Bologna critic meant by saying that Mozart's work contained all that *modern music* required. Did he allude to the general character of the period—the style of writing adopted by the men of the day, or rather of the hour—and the fashionable caprices of the moment? Most decidedly not. To theorists and scholars, this verdict must suggest a far wider interpretation. It will serve to intimate the whole progress of the Past and Present, the whole distance traversed by art, the point, in short, beyond which nothing for the present can be seen. It is thus we must estimate the value of a testimonial written and signed by Martini.

Our hero and his father, who, as we know, were at this time in Munich, felt in no hurry to leave a town where they had been received so well. Many other reasons, moreover, attached them to the place. Nevertheless, they were obliged to return to their miserable Salzburg; and scarcely had they entered the gates of the archiepiscopal city ere Wolfgang's services were put into requisition. The archbishop was expecting a visit from an illustrious personage—the Archduke Maximilian, Elector of Cologne—and Mozart was ordered to compose a Dramatic Serenade, *Il Re Pastore* (*The Shepherd King*), to celebrate the solemnity of his arrival. Although the work was very hastily written, it obtained a brilliant success, and a critic of more recent times placed it above everything the composer had previously written.

[*To be continued.*]

## FOREIGN.

PARIS, Feb. 24.—*(From our own Correspondent.)*—There is but one topic of conversation in musical circles at this moment. Need I say it is the new opera of Meyerbeer, *L'Etoile du Nord*, which was received so triumphantly at the Opéra Comique, in presence of the Emperor and Empress, and the largest and most brilliant audience ever assembled within the walls of that theatre. Next week you shall have full particulars.

BRUSSELS.—On the 15th inst. Alexandre Dumas' new play, *La Jeunesse de Louis XIV.*, which, as our readers are aware, had been prohibited by the *Censure* in Paris, was produced for the first time at the Théâtre du Vaudeville. It was a great stroke of good fortune for the theatre to be thus enabled to offer something quite new; and, as a natural consequence, the crowd was immense. The success of the piece was never for a moment doubtful. The ideas of the author were perfectly carried out by the artists to whom the principal parts were allotted. We must particularly mention Julien Mary, who was entrusted with the character of Molière. The other principal parts were supported by Duchêne, who, as Louis XIV., exhibited a large amount of zeal and intelligence; by Romainville, who had made a perfect study of Cardinal Mazarin, and by a lady, who did all she could with that by-no-means attractive personage, Marie de Mancini. The other parts were carefully played; and this was all the public had a right to expect, considering that the company had, on this occasion, stepped completely beyond its accustomed limits.

COLOGNE.—On the 13th January, the Choral Union of Male Voices, the "Polyhymnia" gave a concert, which was very well attended; and on the 5th inst., Madlle. Clauss played several of Mendelssohn's compositions in the Hôtel Disch, with the greatest success.

IBID.—On the 17th January, Mlle. Wilhelmina Clauss again played in the Hotel Disch, in the presence of the *élite* of this city. She performed some compositions of Mendelssohn and Chopin, and created quite an enthusiasm.

VIENNA.—Vieuxtemps gave his seventh concert on the 12th of February. He played the "Devil's Sonata" of Tartini, a prelude by Bach, and Paganini's *Moto Perpetuo*, besides his own Norma variations on the 4th string, and *Arpeggio Caprice*. Herr Stockhausen sang some *lieder* of Mendelssohn and Schubert, and in one of the latter "Wohin" ("I heard a Streamlet") was encored. The brothers Hellmesberger gave an evening quartet concert on the 12th. The selection comprised Mendelssohn's E major quartet (Op. 44), Hummel's pianoforte quintet in E flat minor (Op. 84), and Beethoven's violin quintet in E flat (Op. 4).

BERLIN.—On the 27th January, the Princess Charlotte of Meiningen gave a chamber concert, at which the court pianist, Dr. Kullak, and Herr Sulot, violinist from Meiningen, assisted. Herr Sulot created quite a sensation in a *fantasia* of his own composition.

IBID.—A *Matinée* was given, on the 29th January, in the Salle of the Opera House. The singers were Mesdames Tuczek, Bock, Johanna Wagner, and Köster, etc. Particular interest was created by the singing of Madame Tuczek, in Lindpaintner's lied "Das Märzveilchen" ("The March Violet").

MILAN.—A new serious opera, entitled *Ottavia*, the music by Gualtiero Sanelli, was produced at the Scala on the 11th inst., with moderate success. The principal singers were Mesdames Clara Novello and Brambilla, Signors Carrion, Corsi, and Nerini. *Ottavia* is not likely to have a long run. Rossini's *Mose in Egitto* is in rehearsal, and will be brought out shortly, with Signors Corsi, Carrion, Nerini, and a new *prima donna*, Signora Arga. A new comic opera, by Dominiceti, is also in rehearsal. The tenor, Signor Luchesi (who is re-engaged this season for the Royal Italian Opera in London), will make his first appearance in *Cenerentola*.

STUTTGART.—Herr Waldhauser has been heard in a concert in the unusual combination of pianist and violinist. Ernst has given three concerts here, to crowded audiences. At the first, their majesties the King and Queen of Wurtemburg were present. Ernst is now in Frankfort.

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TRIESTE.—(*From a correspondent*).—Balfe's *Bohemian Girl*, under the Italian title, *La Zingara*, was brought out for the first time at the Teatro Grande, on the 12th instant. It was eminently successful, and will no doubt run to the end of the season. The principal singers were Signora Valesi, the tenor Mazzoleni, and the basses D'Ettore and Della Costa. These artists are, I suspect, unknown to you, and will not, I think, set London on fire for some time to come. Nevertheless, they were very zealous, and did Balfe good service. It was curious to English ears, to listen to the music of the *Bohemian Girl*, written for the Drury Lane company, interpreted by singers, who, probably never heard one English ballad. It certainly would not have satisfied a London audience. But Balfe's music carried everything before it, from first to last, by the force of its own attractions. I must do the band and chorus justice. They were excellent throughout. The encores were numerous; and, among others, the Gipsy Chorus, the Prayer in Act I., the dream of Arline ("I dreamt that I dwelt"), her duet with the tenor, the quartet, another ballad, the *finale* of Act II., the "Fair Land of Poland" (*Scotland* here!), and the final *rondo*. Balfe was summoned on the stage at the end of each act, and during the performance, sixteen times in all, with acclamations of applause. A success more decided, or a verdict more unanimous, was never obtained. The Italian *libretto* is exceedingly well made. The *Bohemian Girl* will soon have gone the round of Europe. From here, Balfe proceeds almost immediately to Milan. He is a confirmed wanderer from his native land.

LEIPSIC.—The fame of Mdlle. Wilhelmina Clauss continues to increase. The further this charming pianiste penetrates into Germany, the more decided is her success, and the more original the style of its manifestation. The director of the *Conservatoire* invited Mdlle. Clauss to be present while the pupils were practising. When they had concluded, Mdlle. Clauss sat down to the piano, and ran her fingers over the key-board with the rapidity, grace, and vigour for which she is distinguished. At the termination of each performance, the professors and students who were present cried out, like so many children, "More! more!" The fair artist executed, in this manner, sixteen or seventeen pieces, all of which were rapturously applauded. Mdlle. Clauss met with a similar reception at the *Gewandhaus* concerts, although the Leipsic public, accustomed to hear the most eminent artists, is very difficult to rouse into enthusiasm. After the last concert, two serenades were given her—one by the Pauliner Singing Society and the other by the members of the *Conservatoire*.

VERCELLI.—Donizetti's *Elisir d'Amore* was produced here on the 7th. The English tenor, Mr. Charles Braham, the Nemorino, was very successful. Mdlle. Marietta Ballerini was the Adina, Signor Sacconi the Serjeant, and Signor Marchelli, Dulcamara.

ELBERFELD.—A "Congress of German and French Composers" has been announced to be held in this town in the course of the summer.

BREMEN.—Capellmeister De Barbieri is about to leave this place to fill a similar post at Rio Janeiro.

THEODOR KULLAK, of Berlin, the composer and pianist, will visit London in the month of May.

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ST. JOHN'S WOOD.—On Tuesday evening, the last of the St. John's Wood Subscription Concerts took place at the Eyre Arms Tavern. Messrs. Blagrove and Forbes played a sonata by Fesca, for violin and piano, and the latter gentleman also took part in a duet for harp and piano with Mr. Wright. Sims Reeves sang three times, and was encored in "Young Agnes," Auber's celebrated serenade. Miss Ransford gained much applause by her singing of Donizetti's polonaise "O luce di quest' anima," and the ballad "Sweet Mary of the Vale." A harp solo (on national airs) by Mr. Wright, and a violin fantasia by Mr. Blagrove, with many other attractions, rendered the evening very agreeable.

LEIGH.—On Friday evening, the 10th instant, the Atherton Choral Society gave their annual concert in the Assembly Room, at the King's Head Inn, Chowbent. Mr. Plimmer performed on the accordion and flutina. Mrs. Lansdale, the organist of St. John's, presided at the pianoforte. After the concert there was a ball.

## PROVINCIAL.

CHELTENHAM.—In speaking of Mdlle. Montignani's recent concert, the *Cheltenham Examiner* expresses itself thus warmly:—"We have to congratulate Signora Montignani on the success of her concert at the Assembly Rooms, which was honoured by the attendance of a full and fashionable audience. It is unnecessary here to enter into a detailed critique of the performance; but we may observe that the audience were exceedingly pleased with the bill of fare provided for them, the *encores* being frequent and unanimous. Sig. Piatti, in his violoncello solos; Mr. Blagrove, in his variations; Mr. Alfred Pierce, in his ballad; and Miss Dolby, in hers; each received a recall. The pianoforte performance of Signora Montignani commended itself to all admirers of brilliant execution, and fully established her as a mistress of the instrument which she professes. The caprice "La Jeune Mariée," composed by herself, will, no doubt, become a favourite."

IBID.—(*From a Correspondent.*)—A morning concert was given at the Assembly Rooms on Saturday, the 18th inst. The *artistes* were, Miss Arabella Goddard, Mdme. Amedei, Mr. and Mrs. Weiss, M. Sainton, and Mr. Land. The gem of the concert was Beethoven's sonata (dedicated to Kreutzer) for piano and violin, which was executed in a pure and faultless style by Miss Arabella Goddard and M. Sainton. Although occupying not less than half an hour, it was listened to with the utmost attention throughout. Miss Goddard's solo from *Maritana* being encored, she substituted Stephen Heller's arrangement of Mendelssohn's air, "On Song's bright Pinions." This young lady's talent is of the highest order. Mdme. Amedei's *contralto* was heard to advantage in Mercadante's cavatina, "Se m'abbandoni." Mdme. Weiss, in "Dove Sono," acquitted herself well; and Mr. Weiss, in Mendelssohn's "I'm a Roamer," achieved his accustomed success. M. Sainton's solo, on the "Standard Bearer," was unanimously redemanded. The quartet from the *Siege of Rochelle*, "Lo, the early Beam," was likewise encored. The concert gave general satisfaction.—"Musical Recitals," more characteristically called, in London, Chamber Concerts, have been held for several weeks past at the private residence of Mr. Evans, Bath-buildings. Every Saturday a large number of amateurs from Cheltenham assemble to listen to the performances of a class of musical compositions seldom, if ever, heard in concerts provided for the amusement of mixed audiences. On Saturday week, quartets of Mozart and Beethoven, a duet of De Beriot's, a pianoforte concerto of Mendelssohn's, and a concertina concerto. Mr. Evans plays the violin, and his son, Master W. Evans, performs on the concertina. Mr. Sebastian Bach Mills was the pianist, and Mr. R. Blagrove performed on the concertina. During Lent, Mr. Evans contemplates giving selections from oratorios, etc.—The gentlemen amateurs gave another performance at the Royal Old Wells, on Thursday evening week. Mr. Jarth recited a prologue before *Miss in her Teens*, and Captain J. F. Slegg delivered an epilogue. Both produced much amusement.

MANCHESTER.—(*From our own Correspondent.*)—The seventh concert of the Classical Chamber Music Society took place on Thursday, the 16th instant. The first part commenced with the pianoforte trio of Beethoven in E flat, the first among his published works. This trio derives peculiar interest from that very circumstance; and, although possessing little of that remarkable individuality of style which became manifest in succeeding productions, is no less a masterly composition, a model of form, and a treasure-house of melody. The sonata, by the same composer, in A, for pianoforte and violin (Op. 30), which followed, was finely played by MM. Molique and Hallé. The second part opened with Herr Molique's pianoforte trio in B flat (Op. 27)—a work worthy of that gentleman's high reputation—which was worthily performed by the author, with M. Hallé and Signor Piatti, and received with great favour. Piatti, in his own *fantasia* for the violoncello, on airs from *Linda di Chamouni*, astonished his hearers by his feats of execution. His phrasing was as graceful as his mechanism was wonderful, and the applause was loud and unanimous. M. Hallé was also applauded when he came on the platform to give his pianoforte selection, which comprised one of the Songs without Words by

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Mendelssohn, the extraordinary *presto* movement in A, from the *Seven Characteristic Pieces* (Op. 7) of the same composer, and the lachrymose romance by Henselt, entitled *Poème d'Amour*, which, though last in position, was by no means first in esteem. M. Hallé played these pieces with his accustomed skill.

OXFORD.—On the morning of February 2, Mr. T. Ions, M.B. of Magdalen Hall, and organist at Newcastle-upon-Tyne, performed an exercise for the degree of Doctor in Music, in New College Hall, which was thronged with ladies and members of the University. Sir H. Bishop, as Professor of Music, presided; and the Vice-Chancellor was represented by the Warden of New College, one of the pro Vice-Chancellors. The composition was one of great merit, and all the parts were sustained with effect, the choristers from New College, singing-men from other colleges, and University amateurs, taking the vocal, and the members of the Oxford Choral Society, with some assistance from London, the instrumental.

LEEDS.—(*From a correspondent.*)—At the People's Concerts on Saturday, the 11th instant, the Recreation Society introduced the Beale party, at present making a tour in the provinces: consisting of Miss Arabella Goddard, Mdme. Amedei, Mr. and Mrs. Weiss, M. Sainton, and Mr. Land. The hall was filled in every part, although the prices were raised. Miss Arabella Goddard played several pieces, and was encored three times. The *Leeds Mercury* says, "Miss Arabella Goddard made her first appearance before a Leeds audience, and was the great attraction of the evening. It is impossible to speak in too high terms of this young lady's performance. She unites brilliancy and power with refined taste and feeling; and we have the greater pleasure in dwelling upon these characteristics, since popular taste has leaned so decidedly to the extravagant school as seriously to affect the style of our young *artistes*." The same journal speaks in hardly less enthusiastic terms of M. Sainton and Mdme. Amedei who were received in the most flattering manner. I need scarce tell you how Mr. Weiss sang, nor how Mr. Land accompanied. Mr. Spark conducted. The concert was entirely successful.

BRADFORD.—A concert was given in St. George's Hall, on Tuesday evening, and attracted a very numerous audience. The performers were Mdme. Amedei, Mdme. and Mr. Weiss, Miss Arabella Goddard, M. Sainton, and Mr. Land.

BATH.—The Orchestral Union from London gave a second concert in this city, on Saturday, the 11th, under the direction of Mr. Alfred Mellon, and was assisted in the vocal department by Miss Fanny Rowland and Mrs. J. K. Pyne. The overture to Mendlessohn's *Son and Stranger*, Bethoven's Pastoral Symphony, and the overture to *Guillaume Tell* were played with great effect by the band. The Wedding March, from *A Midsummer Night's Dream*, also, was executed in the most complete manner, and brought the concert to an effective termination. Mr. H. C. Cooper received the warmest applause in a violin solo, and the ladies acquitted themselves well in their songs. The attendance was not what might have been expected, from the programme and the talent brought together.

CLIFTON—The annual Concert of the Orpheus Glee Society came off on Thursday week at the Victoria Rooms. The selection comprised three glees by Mendelssohn, and others by Kücken, Busse and Abt. There were also some English glees given.

WINCHESTER.—Two concerts came off last week at St. John's House, in which the orchestra was selected from the Italian Opera, Exeter Hall, and London Philharmonic Society. The vocalists were Mrs. Enderssohn, Mrs. Lockey, Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. The concert on Monday evening consisted of selections from Handel, Mendelssohn, Weber, Beethoven, etc. On Thursday evening, Handel's *Messiah* was given. This concert was more numerously patronised than the former. Both concerts were conducted by Mr. Alfred Mellon. To Mr. Conduit great credit is due for providing the inhabitants of Winchester with such a refined source of amusement.

THE CONSERVATIVE LAND SOCIETY.—MEETING AT READING.—A meeting of the inhabitants of Reading was held at the Town Hall on Monday evening, to receive a deputation from the Conservative Land Society, consisting of Viscount Ranelagh, Colonel Knox, M.P., H. Pownall, Esq., the Rev. Dr. Worthington, C. E. Lewis, Esq., G. Morgan, Esq., and C. L. Gruneisen, Esq. There was a large attendance; much interest being taken in the proceedings, in consequence of the approaching allotment of the Downshire Square Estate on the 1st of March next. Viscount Ranelagh presided. Colonel Knox, M.P., gave an interesting statement of the progress of the Society, and dwelt particularly on the valuable character of the estate purchased for the Society in that locality. It was called a child of his own, for he had urged it on the attention of his colleagues in the committee; and, looking at its most eligible site, its commanding, neat, beautiful, and noble prospect, the healthy locality in the best neighbourhood of the most influential town of Berkshire, he had full confidence in the result that his judgment was not mistaken. Mr. Pownall, in a very eloquent speech, dwelt on the great social advantages of the freehold land movement as affording a safe and profitable investment for the savings of industry. Mr. C. E. Lewis very ably described the working of the Society, and gave some interesting particulars with respect to the estate on the Castle Hill. It is situated within the limits of the borough, in the best part of Reading, the centre of the railway communication of the southern counties, and in a short time will possess three lines of railway to the metropolis. The Great Western railway station is not more than five minutes' walk from the estate. In the centre of the estate, space is reserved for the erection of a church. The whole had been most judiciously laid out in lots, varying in price from £50 to £325. The addresses of the speakers were listened to with much attention, and a vote of thanks was passed to the deputation for the information they had afforded.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

TUESDAY.—W. S. Bennett's Second Performance of Classical Pianoforte Music, Hanover-square Rooms. Half-past Eight.

City Musical Union, Crosby Hall, Bishopsgate-street—Creation. Eight o'clock.

WEDNESDAY.—Mr. Allcroft's Grand Annual Concert, Royal Lyceum Theatre. Seven o'clock.

London Wednesday Concerts, Exeter Hall. Half-past Seven.

THURSDAY.—Mr. Leslie's Immanuel—First Performance—St. Martin's Hall. Half-past Seven.

Mr. Wrighton's New Entertainment—Hanover-square Rooms—Eight o'clock.

SATURDAY.—C. Salaman's Second Pianoforte Soirée, 86, Baker-street, Half-past Eight.


## ADVERTISEMENTS.

TO PARENTS AND GUARDIANS.—A professional man in the country (an Associate of the Royal Academy of Music) has a vacancy for an articled pupil. He would have, in addition to his regular lessons, an opportunity of studying orchestral playing, and of acquiring a knowledge of the retail music business. Address G. B. B., care of Messrs. Boosey and Sons, 28, Holles-street, Oxford-street, London.

HERR OBERTHÜR, Harpist to S. A. R. The Duchess Pauline of Nassau, begs to notify to his friends and pupils, that he has removed to No. 14, Cottage-road, Westbourne Park-terrace.

MR. RICHARDSON, Flautist to Her Majesty, respectfully announces that he has returned to town for the season. 106, Warwick-street, Pimlico.

MISS ARABELLA GODDARD begs to announce that she will return to London, from her provincial engagements, on Wednesday, March 1st.

"JOHN WEIPPERT'S PIANO BANDS." Mr. JOHN WEIPPERT respectfully announces that he presides at the Pianoforte, accompanied by his principal Soloists (if necessary), which form an admirable orchestra for Soirées Dansantes, &c. Apply only at 21, Soho-square.


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TEAS and COFFEES at MERCHANTS' PRICES.—Strong Congou Tea, at 3s. and 3s. 2d. per lb. The strong Congou Tea, at 3s. 4d. per lb. The prime Souchong Tea, at 3s. 6d., 3s. 8d., and 4s. Assam Pekoe Souchong, at 4s. 4d.; exceedingly strong tea. The prime Gunpowder Tea, at 4s., 4s. 8d., and 5s. The best Pearl Gunpowder, at 5s. 4d. All who purchase at these prices will save money. Prime Coffee, at 1s. and 1s. 2d. per lb. The best Mocha, 1s. 4d. per lb. Teas, coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and teas, coffees, and spices, sent carriage free to any part of England, if to the value of 40s., or upwards, by PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, containing all the advantages of the London Markets, for Teas, Coffees, and Colonial produce, sent post free, on application.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

ORCHESTRAL UNION.—CONDUCTOR—Mr. MELLON, LEADER—Mr. COOPER. Violins—Messrs. Cooper, Doyle, Watson, Cusins, Watkins, Newsham. Violas—Hill, Webb. Violoncellos—Hatton, Reed. Contrabassi—Howell, F. Pratten. Harp—Mr. Trust. Flutes—Pratten, Rockstro. Oboes—Nicholson, Horton. Clarinets—Maycock, Owen. Bassoons—Larkin, Waetzig. Horns—C. Harper, Rae. Trumpets—T. Harper, Jones. Trombone—Winterbottom. Drums—F. Horton. The Orchestral Union may be engaged for Concerts in London or the provinces, terms to be known on application to the honorary secretary, Mr. Alfred Nicholson, 66, Upper Norton-street, Portland-road.

MR. PAGET, Bass, and Mrs. PAGET (late Miss Clarke), R.A.M. Contralto.—Communications relative to provincial engagements for Concerts and Oratorios, to be addressed, Atherstone, Warwickshire.

"JOHN WEIPPERT'S ROYAL QUADRILLE BAND."—The Selection of Music performed by the above celebrated Band (which still maintains its high reputation) is the choicest and most varied in this country, including several novelties from Meyerbeer's L'Etoile du Nord. Conductor, Mr. John Weippert. Apply at 21, Soho-square.

THE HARP.—Mr. JOHN WEIPPERT, Director of Her Majesty's Quadrille Band, and Harpist by special appointment to the Royal Family, still continues to give instruction upon the above fashionable instrument. For terms, &c., apply at 21, Soho-square.

DIATONIC FLUTE.—By Royal Letters Patent. Full particulars, with certificates of professors, including Mr. Richardson, Flautist to Her Majesty, forwarded free. Manufactory, 135, Fleet-street. A. Siccama, Patentee. N.B.—Mr. Richardson continues to give lessons at the above address.

DISTIN'S PATENT DRUMS, Manufactured by Henry Distin, Military Musical Instrument Maker, 31, Cranbourne-street, Leicester-square. H. D. begs to call the attention of Amateur Musical Societies and the musical profession generally, to the great improvements made in his manufacture of Drums; and having received the order from the Right Hon. the Earl of Glengall to furnish a complete set of his drums for the orchestra of the Theatre Royal, Drury Lane, he need only refer to the following testimonial from Mr. CHIPP, the celebrated Professor of the Kettle Drums at the Philharmonic Society, &c.:—

"DEAR SIR,—I have examined the Drums manufactured by you for the Theatre Royal, Drury Lane, and beg to express my entire approbation of them. They are beautifully finished, and have a splendid tone. I shall have much pleasure in recommending them. "T. P. CHIPP.

"To Mr. H. DISTIN."

Full particulars as to prices, &c., may be known, on application to Henry Distin.

HOPKINSON'S PIANOFORTES.—These Pianofortes received the award of the Great Exhibition Prize Medal in 1851. They are also pronounced by the most eminent Pianists of the age, (S. Thalberg, J. Benedict, E. Szekely, Madame Dulcken, and others,) "to be unsurpassed in tone and touch by those of any other maker." May be had at the principal music-sellers in this country and at the ware-rooms, 18, Soho-square, London. Prices, from 25 to 180 guineas each. N.B.—The Manufactory, Diana-place, near Regent's-park; Branch-establishment, 6, Commercial-street, Leeds.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.—The SAXOPHONE.—Rudall, Rose, Carte, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety, soprano, alto, tenor, and bass, of Sax's new and beautiful toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive.*"—*Report of Jurors, Great Exhibition.*

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VOL. 32.—No. 9. SATURDAY, MARCH 4, 1854. {PRICE 4d. STAMPED 5d.

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## MENDELSSOHN.

(*Continued from page* 129.)

IN compliance with a general wish of the people at Düsseldorf, Felix, Immermann, and Uechtritz undertook a joint management of the theatre, which for some time past had dragged on a miserable existence, and seemed likely to fall into decay, from the incompetency of the directors, and consequent failure of support from the public. As "Mustervorstellungen," Felix revived Mozart's *Don Juan*, and Cherubini's *Wasserträger*, besides Beethoven's music to Goethe's *Egmont*. He himself wrote two choruses, a march, and music of a military kind for a play of Calderon's. (I am not aware of these pieces having been heard anywhere but at Düsseldorf.)* Matters now began to wear a more favourable aspect, and, to ensure further success, a committee was formed consisting of eleven members, who consented to Immermann's assistance in the production of plays, and to the superintendence of Felix in that of opera, and whatever incidental music might be required. Julius Rietz, a pupil and disciple of Mendelssohn, promised his able co-operation, and everything seemed to augur well for the "Stadttheater" of Düsseldorf, which was reopened with all pomp and circumstance on the 28th October, 1834. But there is a fatality attending theatrical managers and caterers for public amusement, which in this case blighted all the fair hopes and expectations which had been raised by the energy of Felix, and the help and goodwill of his associates. We grieve to record, that Immermann and Mendelssohn quarrelled, and involved in their unhappy dispute the complete downfall of the entire scheme. They were confessedly unable to manage the theatre. Felix was accused of prejudice and exclusiveness, in selecting his singers from Berlin, and the operatic party retorted to the effect that Immermann attached an undue importance to the histrionic performances, thereby depreciating the value of the opera. Objections and arguments of all kinds were the preludes to a final separation. Weber's *Oberon* was twice given by Mendelssohn, and this is the last we hear of him as conductor of the opera at Düsseldorf. The theatre supported itself with much difficulty till the year 1837.

* Of course the Leipsic folk know nothing about them.—ED.

Most of our readers are aware of the existence of a school of painting at Düsseldorf. The names of Overbeck and other distinguished fresco painters might be here mentioned with honour, as having in their early years studied at this place; and let us add, with pride, that Felix could use his pencil with more than average excellence, and availed himself of the advice and friendship of Schirmer, a professor of landscape drawing at Düsseldorf. Felix dedicated to Schirmer his music to the 114th Psalm, "When Israel out of Egypt came," and his friend Klingemann has in his possession an album with several drawings by the musician, who was fond of illustrating poetry with pen and pencil also. Moscheles, I am told, has several humorous sketches by Felix in his possession, and though I would not contend that the sister arts found an equally worthy representative in the subject of this memoir,* the facts are worth recording, as illustrating that versatility of taste with which Mendelssohn was undeniably gifted. The vocal institutions at Düsseldorf (the opera excepted) seem to have flourished chiefly in 1834, during the winter season, for we read of the performance of the *Messiah* and the *Seasons*, and other works of magnitude and importance; but the great event of this period was the composition of the greatest part of *St. Paul*: to this may be added the three *Capriccios* for pianoforte, Op. 33 (dedicated to Mr. Klingemann), several *Songs without Words*, the first volume of vocal pieces for soprano, alto, tenor, and bass, and three national choruses (*Volkslieder*). The spring of 1835 found Mendelssohn on his way to Cologne, to conduct the festival, which was inaugurated with a performance of Handel's *Solomon*, with new organ accompaniments by Felix.† So heartily appreciated were Mendelssohn's good services, that the musicians presented him with the London edition of Handel's scores, as a slight but significant mark of their gratitude, and upwards of six hundred signed their names to a written acknowledgment of the honour paid them. Cities and towns seemed to rival each other in paying honour to the artist, whose name in Germany became the theme of every tongue, and Leipsic deputed some of the most influential members of her university to press on him the acceptance of a professional chair. Felix modestly declined the honour, on the plea of his incapacity for lecturing, and the experience of after years proved that this was a proper distrust of his powers, and no affectation. Nothing daunted at his refusal, they prevailed on him to take the management of the celebrated Gewandhaus Concerts, which was to date at the expiration of his engagement at Düsseldorf. He presided at a farewell concert in the latter place on the 2nd July, 1835, and then took up his abode in Leipsic, which became the scene of his noblest achievements. He lived there almost uninterruptedly from

* Mr. Sterndale Bennett and other friends of Mendelssohn have also some remarkable specimens of his talent as a draughtsman.—ED.

† Where are they now?—ED.

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September, 1835 to 1844, and from 1845 to the day of his death. That this was a glorious epoch in the history of modern music, and that Leipsic might justly boast of her adopted son, are matters patent to all who have wished to know anything connected with the author of *Elijah*. His friends, moreover, and the whole atmosphere he breathed here, were admirably suited to favour and encourage him to persevere in his art. He found on his arrival great resources at his disposal, both orchestra and chorus comprising eminent musicians, amateurs and professional. Felix lost no opportunity of exalting the public taste and introducing a love of the highest classical music, and his influence, not confined immediately and exclusively to the society of which he was the leader, met with an abundant harvest, as the memoir will show. He was very conscientious in his selections of music to be performed before audiences of such acknowledged discernment; the oldest masters were not shelved, but the greatest works of each period were given in a series of historical concerts, so that the orchestra and listeners might become familiar with the noblest and best composers of all times. Here was a liberal-minded conductor, and the cheers which greeted him on the 4th of October, 1835, the first occasion of his leading the Gewandhaus Society, were something more than the mere vulgar applause which is bestowed on public favourites in ordinary. Artist and connoisseur, one and all, knew the value of their lately acquired treasure. The concert began with the overture, entitled *Meerstille und glückliche Fahrt*, followed by a *scena* from Weber's *Ladoiska*, and Spohr's violin concerto No. 11, with the introduction to Cherubini's *Ali Baba*. Beethoven's Symphony in B flat was given in the second part, and the precision and accuracy with which this great work was rendered commanded the immediate respect of the musicians, who had hitherto been conducted by Mathäi, the first violin player in the orchestra. He had won applause as a conscientious reader of Beethoven, but his successor's was the master-mind, and it would be unfair to draw comparisons of the earlier performances of this work with the one we are now dwelling on, which was always esteemed at Leipsic one of the happiest revivals under Mendelssohn's management. On the 9th of October, Moscheles appeared, and the two friends performed his duet *Hommage à Handel* on the 11th of that month, at a subscription concert. The delight of the audience knew no bounds. "Es wurde" (said one of the papers) "von den beiden Freunden so feurig vorgetragen." We shall not give any further details of this series of performances, which continued to please all parties, and satisfy them of their wisdom in conferring the post of conductor on so active and zealous an artist. Felix now sustained a severe loss in the death of his father, Abraham Mendelssohn, who died at Leipsic about this time. We could wish to know something more of the son of so illustrious a father, and father of so illustrious a son; though it is not to be wondered that the wisdom of the philosopher and genius of the musician should have eclipsed the inobtrusive piety and worth of a private individual in the eyes of the world. But let it be recorded to the honour of the elder Mendelssohn, that his practical benevolence was the means of alleviating his own son's sorrow, when that son was left fatherless, not friendless. It will be remembered by our readers that we stated in an earlier number that Ferdinand David was born at Hamburgh, in the very same house where Felix first saw the light in 1809. Ferdinand lost his parents at an early age, and was adopted by the elder Mendelssohn, in whose house he received the chief part of his education. This circumstance naturally brought the two boys together, and both evinced proofs of remarkable powers at a very early age. David practised on his violin, and was first introduced to the public at Hamburgh, his native place; but the real harvest of his triumphs was reaped in Berlin, where he had accepted an appointment in the orchestra of the Royal Opera House. This celebrated pupil of Spohr followed his vocation afterwards in the chapel of a wealthy private gentleman in Dorpat, and, after a separation of many years, we find him restored at a painful time to the friendship of his earliest and most devoted friend. On the death of Mathäi at Leipsic, in the February of 1836, David succeeded to his place, and has continued to hold this distinguished position in the Leipsic orchestra ever since. Thus the two friends met again, and I think it fortunate for the world that they did so. Griefs of a private nature weigh heavily on those who find a solid comfort in domestic sympathy, and the activity of a great man's mind, which has been proof against the scorns and caprice of the world, has often succumbed and yielded to the pressure of private sorrow. Mendelssohn had not yet fulfilled his mission, and he strove with a manly energy to forget his loss in the prosecution of his duties; while his friend was close at hand to cheer and assist him. The season of 1835 witnessed the production of several standard classical works, and Mozart's compositions seem to have been brought out with especial care. Of Mendelssohn's playing that master's concerto in D minor, the *Leipsic Journal* spoke in the following enthusiastic terms:—"Die von ihm (Mendelssohn) beigegebenen Cadenzen, vorzüglich die erste, waren wie natürlich aus Themen des Concerts verbunden und im Flusse neu erhöheter Mechanik kunstreich ausgeführt, so dass man es ein Concert im Concerte nennen konnte."

On the 11th of February, the memorable symphony on Schiller's song. "An die Freude,"* was revived. The preparation of this stupendous work is a severe task to any musician wishing to do Beethoven full justice in the interpretation of his magnificent music; but Felix had excellent materials to work with; and, confident of success, the symphony was performed to his own satisfaction, which is a sure guarantee for that of others. Nothing now could exceed Mendelssohn's activity and zeal in and apart from the actual duties of his office at Leipsic. He joined David Graban and others in a quartet association, and on one occasion played the tenor part in an octett which he had composed in early days.† Nor did he neglect his composition, since we find that his oratorio of *St. Paul*, which he had begun in Düsseldorf, was this winter completed at Leipsic, and the vocal parts were immediately forwarded to Julius Rietz, who put the work into active rehearsal for the approaching festival at Düsseldorf. On the 8th of May, 1836, Felix arrived at the early scene of his crosses and triumphs, and, on Whit-Sunday, the 22nd of May, *St. Paul* was performed. The solo singers were Fischer-Achten, Graban, Schmetzer, and Werfing, and the oratorio was received with decided approbation, to the delight of the author, and the anxious witnesses of his trial, Mendelssohn's younger brother, and the accomplished Fanny Hensel, who knew and felt her brother's power. Of these three members of a happy circle, two have been taken away, the eloquent and gentle brother,

> "And she who at his side sat listening by,
> And thought to strains like these 'twere sweet to die"—

she, too, is gone!

[*To be continued.*]

* The ninth (choral) symphony.—ED.

† The splendid *ottetto* in E flat, for stringed instruments, which, although composed at the early age of fifteen, is one of the most extraordinary and perfect works of Mendelssohn.—ED.

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## SACRED HARMONIC SOCIETY.

The Twenty-first Annual General Meeting of this Society was held at Exeter Hall, on Wednesday evening, the president, John Newman Harrison, Esq., occupying the chair. There was a full attendance of members.

The Hon. Secretary opened the proceedings by reading the report of the Committee. This document, which was of considerable length gave a detailed account of the operations of the Society during the past year. The following extracts from the report detail several points of interest which presented themselves:—

The number of subscribers continued increasing as was best shown by the following statement of the numbers at the close of each of the three last years, *viz.*—

Christmas, 1851,——842.
——— 1852,——750.
——— 1853,——838.

During the year there had been twenty concerts given by the Society, eleven of which were subscription performances.

The Committee have the pleasure to inform the members that the performance of the *Messiah*, for the benefit of the Royal Society of Musicians, on the 22nd of April, 1853, was more than ordinarily profitable to that Institution.

Of late years, the concerts of that Society, when held at the Hanover Square Rooms, have entailed an annual charge upon its funds. In 1852, for the first time the Sacred Harmonic Society rendered assistance at the first performance of the Royal Society, in Exeter Hall, when a profit of £80 3*s.* 9*d.* accrued, while in the year just passed the balance in favour of the Society amounted to the unusually large sum of £288 19*s.* 4*d.*

The Charity Concerts given by the Society in its early career were very frequent, but, as one in the Large Hall, for the benefit of the Shipwrecked Mariners' Institution, in July, 1837, although under royal and distinguished patronage, resulted in considerable loss, the Committee, notwithstanding they were guaranteed the amount, rather than let the charity suffer, defrayed the loss from the funds of the Society, but resolved that they would not undertake to give charitable performances for the future, unless under special circumstances, nor unless its promoters could give such assurances of success as would make the issue profitable to the charity, and thus justify the Committee in calling for the co-operation of the members and assistants.

Acting upon this view of the case, since 1837, with the exception of the concerts of the Royal Society, the only charitable performances given by the Sacred Harmonic Society have been the following, *viz.*:—

*The Messiah*, 8th of July, 1842, for the Distressed Manufacturers' Fund, realizing a profit of £213 14*s.*

*The Creation*, 14th of June, 1847, for the relief of the Distress in Scotland, realising a profit of £1,102 10*s.*; and

*St. Paul*, 7th of June, 1850, for the building of King's College Hospital, which produced a profit of upwards of £1,000.

The Committee fear that it is too much the habit of committees of charitable institutions to resort to the musical profession for gratuitous services in aid of the several objects they have in view. The Sacred Harmonic Society, however, having music as its object, and the helping of its professors being a part of that object, they do not feel themselves at liberty to solicit gratuitous services from any professor. Equally chary are they in pressing the amateur portion of the Society to undertake assistance without really good results are likely to follow; and the Committee therefore feel it their duty to point out to the promoters of charity concerts, that, as it is not right to expect the members of the profession to forego their due reward for services, neither is it right to take advantage of the labours of amateurs, without the promoters of the charity exert themselves to secure such an amount of support as would make the performance sufficiently profitable to repay the trouble undertaken in its behalf.

The Committee have had under their consideration the practicability of making arrangements for holding occasional meetings for the practice of Vocal Music (other than that particularly required to be rehearsed for the Society's performances) when with a limited number of selected voices, pledged to punctual and regular attendance, such an amount of study and preparation should be given to the music practised as would induce the nearest possible approach to perfection.

The Committee greatly deplore that the necessity still exists for repeating the regrets which were expressed in the last Annual Report, as to the insufficiency of the means of ingress and egress to and from the Large Hall. Backed by the resolution adopted at the last Annual General Meeting of the Society, the Committee have renewed with the most pressing urgency their appeals to the Directors of Exeter Hall, to remedy the great deficiency which attaches to the building, and which might at any moment be productive of most serious consequences; but without attaining the desired result. The Committee have observed, with much satisfaction, that not only other occupants of the Hall, but nearly every one of the newspapers and public journals accustomed to notice the meetings which are held there, have joined in expostulating against the continuance of so crying an evil, and it is most sincerely to be hoped that complaints which are so general and so frequent, being at the same time so well founded, may ere long have their due effect upon the Directors and Proprietors of the Hall.

The accounts for the year ending at Christmas last, have, at the request of the Committee been carefully examined and audited, as usual, by three of the members, who were nominated at the last Annual General Meeting, viz., Mr. Fredk. Wm. Willcocks, Mr. Alexander Durlacher, and Mr. Matthew Mason. From the abstract which has been signed by these gentlemen, and which is appended to this report, it appears that the aggregate receipts and payments of the year were as follows, viz:—

**RECEIPTS.**

| | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| Balance in hand at Christmas 1852 | 152 | 12 | 11 | | | |
| Dividends on Stock ... ... | 46 | 19 | 4 | | | |
| Subscriptions ... ... ... | 1,453 | 14 | 6 | | | |
| Casual Receipts ... ... | 59 | 11 | 0 | | | |
| Proceeds of Concerts ... ... | 4,898 | 15 | 11 | | | |
| | | | | 6,611 | 13 | 8 |

**PAYMENTS.**

| | | | | | | |
|---|---|---|---|---|---|---|
| General Expenses ... ... | 1,224 | 13 | 3 | | | |
| Expenses of Concerts ... ... | 5,007 | 6 | 7 | | | |
| | | | | 6,231 | 19 | 10 |
| Balance at Bankers ... ... | | | | 379 | 13 | 10 |

Upon this statement it may be observed, with regard to the Receipts, that both the subscriptions and the proceeds of the Concerts amounted to considerably more than in the preceding year. The increase in the subscriptions was upwards of £286, and on the proceeds of Concerts upwards of £820; at the same time it should not be forgotten that in the preceding year the Receipts under both those heads were much above what had previously been usual.

With respect to payments, it may be mentioned that independently of the expenditure for Concerts, for rent, and for other ordinary purposes, several important items relate to purchases which are in the nature of valuable property to the Society; these are purchases for the library; purchases of music for the orchestra; office furniture, etc., amounting together to about £330; in addition to which, the accounts show that an actual profit in money has been realized during the year to the amount of £227 0*s.* 1*d.*, (the balance in hand at the commencement of the year having been increased at its close from £152 12*s.* 11*d.*, to £379 13*s.* 10*d.*); so that, taking both descriptions of property into account, the profit realized during the last twelve months may be set down at above £550, which is £100 more than the highest amount ever gained by the Society in one year, with the single exception of the Exhibition year, 1851.

The amount of property of which the Society is possessed at the present time, independently of the cash balance at the bankers, may be stated to be as follows:—

Stock in the public funds:—

| | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| 3 per Cent. Consols ... ... | 800 | 0 | 0 | | | |
| 3½ per Cent. ... ... ... | 750 | 0 | 0 | | | |
| | | | | 1550 | 0 | 0 |
| Estimated value of Library, Stock of Music, Fittings, &c. ... ... ... ... | | | | 2150 | 0 | 0 |
| | | | | £3700 | 0 | 0 |

Including the balance at the bankers the entire property of the Society (every claim against it to Christmas last being discharged) amounts to upwards of £4000.

The Committee have the continued gratification of reporting that the profits on the publication and sale of the books of words at the concerts of the Society during the past year have been found equal to the cost of the orchestral music required to be purchased for the performances during the same period. The profits in the year 1852 amounted to £149 0*s.* 10*d.*; in the last year they amounted to £152 1*s.* 2*d.*, bringing up the entire receipts from this source of income during the past six years to £888 19*s.* 0*d.*

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The allusion just made to the publication of the books of words leads the Committee to notice an interesting feature which they have lately been enabled to introduce into some of those publications. Having been induced to believe that it would be a means of rendering good service in the promotion of musical knowledge and taste, if the books of words published by the Society could be accompanied with a judicious exposition of the composer's design in the music, and such comments as might assist persons attending the performances to a more correct appreciation of the work, the Committee applied to Mr. G. A. Macfarren, a gentleman whose extensive knowledge of the musical art and practised skill in criticism, pointed him out as eminently qualified for the purpose, and requested him to undertake to furnish for the book of words of the "Messiah" such an analysis of the oratorio as in his judgment might answer the object proposed. The result was the production of a book containing a comprehensive historical preface and an analytical commentary on the music, illustrated by musical extracts, which the Committee are bound to say fully realized all that they could hope for or desire, and has received the highest praise as well from public writers as from private individuals whose judgment on the subject is entitled to weight. In order to disseminate as widely as possible the advantages of such a production, your Committee decided that the publication should be sold at the same price (sixpence) as the former book of words, and the extensive sale which has since taken place affords a clear evidence of the public appreciation of the step which the Committee have taken. They will only add that Mr. Macfarren has subsequently, at their request, performed a similar task with respect to Haydn's "Creation," and that he has also undertaken for the Society a similar labour with regard to other standard works.

Within the last four months the Committee have received an intimation from their respected colleague, Mr. Joseph Taylor, that on account of his inability, from various causes, to attend personally to the more important duties of the office of Treasurer, in a way that the present magnitude of the Society's affairs required, he should, at the present Annual General Meeting, tender his resignation of the office which he has held in the Society during the past sixteen years, the intimation being accompanied with an assurance from Mr. Taylor that if in any other capacity he could serve the Society he should be most happy and desirous to do so, as far as he might be able.

This announcement has led your Committee to determine that Mr. Taylor's retirement from an office which he has so long held, should be marked by some expression of respect and kindly feeling on the part of the Society; and that, as he has proffered the continuance of his services in any other way that he may be able to afford them, it will be but a proper compliment to pay him to invite him to accept the office of Vice-President of the Society. Should this suggestion be acceded to, the Committee recommend the necessary alteration to be made in the rules in order to recognise the existence of such an office.

With regard to providing a successor to Mr. Taylor in the office of Treasurer, the Committee feel satisfied that they shall have the entire and cordial concurrence of the members in the suggestion that the most desirable person that can be found to invite to undertake the office, is their highly esteemed friend and colleague Mr. Bowley; to whose extraordinary merits the various portions and connections of the Society have recently borne the highest testimony, by the splendid and well-deserved Testimonial which was presented to him in acknowledgment of his great services to the Society in a variety of ways, and as a mark of personal esteem and regard. Your Committee, therefore, recommend that Mr. Bowley should be invited to accept it.

With equal satisfaction your Committee are prepared to suggest that the office of Librarian be offered to Mr. W. H. Husk. The experience which has long been had of Mr. Husk's peculiar suitableness for that office, and the readiness which he has at all times shewn to assist in the performance of its duties—of which a striking instance is afforded by the well arranged and interesting catalogue which he kindly prepared of the Society's library—point him out as the person who in preference to any one else should be invited to accept of the office of Librarian.

The Report and Accounts were unanimously adopted.

A motion was made and adopted, again urging upon the Directors of Exeter Hall the necessity of steps being taken to improve the means of entrance and exit, as an opportunity now presents itself of making additional fireproof staircases.

The various changes of officers were also unanimously agreed upon, and, after the re-election of those members of the Committee who retired by rotation, and the election of Mr. Milbourne to supply the vacancy in the Committee, the usual vote of thanks was passed to the officers of the Society, a special vote acknowledged the great value of the services of Mr. Costa, and the members separated.

## THEATRES IN PARIS.

THERE has been very little novelty since our last. At the Théâtre Français, M. Bressant is becoming more popular every day. M. Provost's part in the *Etoile* has been allotted to M. Anselme. A new comedy, by Mdme. de Girardin, entitled *La Joie fait Peur* was to be produced, for the first time, on Saturday.—At the Odéon, a new three-act comedy: *La Conquête de ma Femme*, is in rehearsal.—A comic opera in two acts called *Une Nuit à Seville*, has been accepted, and will shortly be put in rehearsal, at the Théâtre Lyrique. The *libretto* is by two young authors, MM. A. de Beaumont and Charles Nuitter, and the music by a young composer, M. F. Barbier.—A new two-act vaudeville: *Un Père de Famille*, by M. M. Duvert and Lauzanne, has been successful at the Gymnase. The characters are sustained by MM. Villars, Lesueur and Geoffroy, Mdlles. Luther, Désireé and Judith Fereyra.—On Saturday, Mdme. Doche took her benefit at the Vaudeville.—Sainville's widow, also, had a benefit on Friday at the Palais-Royal.—A five act drama: *L'Enfant du Régiment*, is in preparation at the Ambigu-Comique.

SAINT DAVID'S DAY.—The Anniversary Festival Dinner of the Society of the Welsh Charity Schools took place on Tuesday evening at the Freemasons' Hall—(the 1st of March this year being on Ash-Wednesday). Earl Grosvenor officiated as President, supported by Lord Dynevor, The Bishop of Llandaff, Sir Watkyn Wynne, Sir T. Phillips, and others connected with the Principality of Wales. The musical arrangements were under the direction of Mr. Brinley Richards, who gave his services gratuitously. The vocalists were Miss Ransford, Miss Messent, Mr. Wrighton and Mr. Ransford. During the evening Mr. Cheshire, a pupil of Mr. Balsir Chatterton, played a solo on the harp, introducing some popular Welsh airs. Miss Messent and Miss Ransford sang a duet called "The Return," Mr. Ransford sang "The Sea Kings," and Mr. Wrighton was obliged to repeat his song, "Sweet Home." The collections during the evening exceeded 800*l*. The stewards of the day were Mr. Brinley Richards and Mr. Alexander Ridgway, each of whom added a donation of ten guineas to the subscription list. Among the many interesting events of the festival, we must not omit to allude to the procession of the boys and girls, educated by this Society, round the hall; and afterwards singing with considerable effect the "Ode" written for the occasion.

HERR VERRHULST, a composer of great eminence from Holland, is at present in London. The object of this gentleman's visit is to acquire as much information as possible about the traditions of Handel in relation to *Israel in Egypt*, and, if practicable, to obtain possession of the best additional accompaniments which are used at the performances of that oratorio in the metropolis and at the provincial festivals. We feel sure that Herr Verrhulst will receive every attention from our great societies, and from those musicians best able to advise him on the matter. *Israel in Egypt* is to be performed at the approaching great music-festival at Rotterdam, of which Herr Verrhulst is to be the principal conductor.

HANOVER SQUARE ROOMS.—Last evening, Mr. Wrighton, a gentleman of some note as a drawing-room singer, essayed an entertainment illustrated by ballads both of yesterday and to day, under the title of *Life and Song*. The rooms were crowded. There is but little narrative introduced, and the chain which connects 'the song' of the entertainment is the assertion that poetry and song are the reflection rather than the fiction of 'life.' The selection of ballads shews a sound taste, and Mr. Wrighton's performance of them was without reproach. He possesses a pure tenor voice, and exhibits an unusual warmth of style. In the first part he sang two of Mr. Lover's ballads "The Road of Life" and "My Mother Dear"—an *aria* of Beethoven, and Haydn's canzonet, "She never told her Love." In the second (having an eye to what has been going on these last two or three weeks) he raised his hearers to an enthusiasm by a verse of 'Rule Britannia.' The whole audience joined in chorus with unmistakeable sincerity. What Mr. Wrighton had to read (and his remarks were aptly and gracefully written) might have been delivered, we think, with greater force and earnestness.

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## PROVINCIAL.

MANCHESTER.—(*From a Correspondent.*)—The first of a series of four performances of classical and modern pianoforte music took place at the residence of Mr. J. Thorne Harris, York Place, Higher Broughton, on Thursday evening, February 23rd, before a select audience. Mr. Harris was assisted by Herr Baetens, and some amateur vocalists. The following was the programme:—

Sonata—Piano and Violin—in F minor, Op. 4 (Mendelssohn). Vocal Quartet, "Rustling Leaves," Op. 39 (J. Thorne Harris). Sonata—Piano Solo—C minor, Op. 27 (Beethoven). Duo—Piano and Violin—"Andante Cantabile," in E. Op. 54 (J. Thorne Harris). Solo Violin—Herr Baetens (de Beriot). German Glee, "The Young Musicians," (Kücken). "La Cascade"—Piano Solo—(E. Pauer). Andante and Presto, agitato in B. (Mendelssohn).

The performances elicited the warmest applause from an audience accustomed to such music, and therefore critical. Mr. Harris's instrumental duo received an encore. It is written *concertante*, and the capabilities of both instruments are displayed. The vocal quartet is also a composition of merit. Mr. Harris's playing on the pianoforte, and that of Herr Baetens on the violin, were equally admired. The second performance is fixed for the 16th of March.

BRIGHTON.—A morning concert was given at the Pavilion on the 22nd ult., by Madame de Fauche, assisted by other artists. The Music Room was filled by a fashionable audience. The trio of Beethoven in B flat (Op. 97) for pianoforte, violin, and violoncello (Madame de Fauche, Herr Molique, and Signor Piatti), with which the concert opened, was the gem of the concert. The solos of Sig. Regondi on the concertina, Sig. Piatti on the violoncello, and Mdme. de Fauche on the pianoforte, were all favourably received. Sig. Marras, who has just returned from his native country, created the greatest effect in his "Canti Toscani Nazionali," and the whole concert gave satisfaction.

LEEDS.—(*From our own Correspondent.*)—The fourth and last concert of the Musical Union, for the present season, took place in the Music Hall, on Friday evening week. The members of the English Glee and Madrigal Union, consisting of Mrs. Endersohn, Mrs. Lockey, Mr. Hobbs, Mr. Lockey and Mr. Henry Phillips, were the principal vocalists, and the band, which included Messrs. Baetens, of Manchester, Haddock, of Liverpool, Mr. Carrodus, Messrs. Bowling and Haddock of Leeds, was placed under the conductorship of Mr. Charles Lucas, of London. Mrs. Endersohn sang "Softly sighs," from *Der Freischütz*, and took part in two duets. Mrs. Lockey sang twice, Mr. Lockey ditto. The band played the overture to *Sollabella*, Mendelssohn's Wedding March, and Beethoven's symphony in C minor, besides accompanying (in an inefficient manner, by the way) several of the songs and duets. Mr. Baetens performed the *Adagio* and *Rondo* from De Beriot's third Concerto. The concert concluded with a performance of "Rule Britannia" by the band and all the singers.

LEICESTER.—The Messrs. Nicholson gave their Annual Benefit Concert at the New Music Hall, on Monday evening. There was a large attendance. The brothers were assisted, in the instrumental department, by Messrs. Maycock, Larkin, C. Harper, and Zerdahelyi; and, in the vocal by Madame and Signor F. Leblache, Miss Ursula Barclay, and Miss Fanny Rowland. Mr. Lohr was pianoforte accompanist.

BATH.—The tenth of the series of "People's Concerts" took place on Monday, and was well attended. Messrs. Darby and Whittaker sang some ballads, and the gentlemen amateurs some glees, etc. The German band commenced with the overture to *Guillaume Tell*, and for the first time played a new set of waltzes by Mr. John Bishop of Bath, which were encored. A violoncello solo, by Mr. Drew, a *débutant*, was very successful.

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MR. WILLY.—This eminent violinist has returned from a provincial tour, in which he has reaped both honour and profit.

HARMONIC UNION.—Handel's *Judas Maccabæus* is announced for performance on Thursday next. Mr. Sims Reeves is engaged.

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 131.)

### CHAPTER VIII.

### (1777–1778.)

WE have now reached one of the most interesting periods of Mozart's history, namely, his last journey to France, the commencement of the numberless disappointments which fate had in store for him. Up to this time, we have known him only as an artist, the man himself having been scarcely perceptible. Always obedient to the strict and somewhat rough authority which had guided his childhood and early youth, Mozart possessed no will and displayed no activity except at his piano. His power was limited to choosing the notes and signs to be inscribed upon his ruled paper. But the time had arrived when the father's superintendence of his much-loved pupil was destined to come to an end. Wolfgang was now a young man, while Leopold Mozart, on the other hand, was growing old; it was, therefore, essential to procure some permanent appointment for the former. But where was this to be effected? In Vienna? No; for all the steps already taken in that city by Leopold Mozart, in furtherance of the desired object, had been abortive. At Salzburg, with the Archbishop? Wolfgang had already a place there; but what a place, and what a master! Besides, to Salzburg, if the worst came to the worst, he could always return. Eventually, Leopold Mozart directed his thoughts to Munich and to Paris—Munich, the scene of his son's latest and best-earned triumphs; Paris, the rendezvous of celebrated men of every description, who often adopted it as their home, where the Mozarts had left so brilliant a reputation, and where they flattered themselves they still owned more than one friend and patron. It was, therefore, determined that Wolfgang should try his fortune in one or other of these capitals. Whatever pain it gave his father to part from him, the urgency of the position made the sacrifice inevitable. The journey was a long one; and Leopold Mozart did not dare to think of accompanying his son this time, for fear of exposing himself to the anger of the Archbishop, who was greatly displeased at his frequent absence, and who might deprive him of his situation, which was of great importance to him, since he had learnt how difficult it was to obtain another. In his old age, he trembled for his bread, upon which, although it was rather flung than given to him, and was, too often, bitter to his taste, he could not absolutely positively reckon. Far-seeing old man!—what would have been thy feelings, couldst thou have foreseen that thy son, the pride of his country, the imperishable glory of his art, would be even less fortunate than thyself!—that, among the princes of Germany, he was destined to seek in vain for employment and subsistence!

At twenty years of age, Wolfgang might safely have gone alone to Paris; but Leopold Mozart feared that the sudden transition from a state of perfect dependency to one of absolute freedom might be dangerous. He therefore thought it best to prepare him for the change, by substituting, for the paternal authority, another less severe and imposing, which at the same time should evince an equal amount of interest in the well-being and happiness of his son. Wolfgang's mother was the new Mentor, charged with the task of accompanying him during his sojourn in a city where pitfalls would

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beset him at every step. The reader will easily believe that Leopold Mozart, on the point of parting for the first time from his beloved child, enjoined him to keep up an uninterrupted correspondence, and to make it as circumstantial as possible. The letters were to include a history of the entire journey, an account even of the most trivial occurrences, a detailed exposition of his relations with every person with whom he might have dealings, a statement of all his professional receipts, the bills at the inns, etc. Furthermore, in cases of difficulty, where the intelligence of a woman combined with that of a genius might still be at a discount, and led perhaps to pursue a course of which the calculating mind of the aged diplomatist in Salzburg would be unlikely to approve, Wolfgang was to write to his father for instructions how to act. This was a heavy task for Mozart, whose pen became dry in his hand when he had to write down anything but music. But Leopold had tutored his family so well, and Wolfgang, we may add, was so deeply impressed with the consciousness of all he owed his father, that the instructions were obeyed to the letter. To this obedience we are indebted for the existence of so many valuable documents, for the publication of which musicians should be ever grateful. Too happy to invest my narrative with the greatest possible interest by allowing our hero to take the place of his biographer, I shall let him speak for himself—not invariably, like Herr von Nissen, but when his words deserve to be considered by posterity, and, especially when they are likely to interest others besides his father, when they throw a new light on his character as a man, and suggest the means of analyzing his merits as a composer.

Wolfgang and his mother set out about the end of September, 1777.* Immediately after their arrival in Munich, Mozart proceeded to the residence of Count von Seau, the Court Intendant. Our hero, who was never apt at long circumlocutions, told the Count point blank that he had come to offer his services to the Elector, because he knew that the Munich chapel stood in need of a good composer. Had his former friend been with him, Mozart would certainly have couched his communication in different language. The Intendant admitted the truth of the assertion, so little flattering to himself, and advised Mozart to apply directly to the Elector, and, in case of being unable to procure an audience, to send in a written application. Other influential personages also promised to interest themselves with the Elector in his favour.

A Count Schönborn and his wife, a sister of the Archbishop of Salzburg, who happened at this period to be passing through Munich, were informed that Mozart had left the archiepiscopal service. They were surprised at this, but much more so, says Mozart, "on learning that I had only 12 guldens 30 kreuzers, of blessed memory,"—his annual salary as *Concertmeister* to the Prince-Bishop of Salzburg.

The steps taken by those courtiers who honoured or pretended to honour the young musician with their patronage, did not forward his interests very remarkably. One of these Mecænases—the Prince von Zeil—said to Mozart: "I think we shall not do much here. I have spoken to the Elector alone. '*It is too soon*,' he replied, '*let him travel; let him proceed to Italy and get a reputation. I refuse him nothing; but, as yet, it is too soon.*'"

Thus, Maximilian Joseph, a really enlightened and patriotic prince, and, which in the present case is more, a judge of music, knew nothing of the European triumphs of Mozart, but wished him to seek a reputation he had long acquired in that very Italy, where he was advised to go, as if he had been a mere tyro—so great were, at that period, the national prejudices, which conceded to foreign nations an exclusive and indisputable superiority in so many departments of human knowledge. In the time of Klopstock, Lessing, Herder, and Goethe, Gluck, Haydn, and Mozart, aristocratic and fashionable Germany thought that true literature and poetry were only to be found in French books, while Italian musicians seemed to them as necessary to conducting their operas as Swiss porters to watch at the doors of their mansions. The Swiss, however, might come from Franconia, Suabia, or Bavaria; but it was absolutely necessary that the Italian should be a *bonâ fide* Italian.

The Elector's answer did not discourage Mozart. He merely perceived an error which he thought he could easily rectify. Did he not possess the diplomas of Bologna and Verona, the certificate of Father Martini, and the scores of two operas, the great success of which had been fully described in the Milan papers? "The Elector does not know me," said Mozart, to one of the noblemen attached to the Court. "He is not aware of what I can do. Let him assemble the composers in Munich, let him summon others from Italy, France, Germany, England, and Spain; I will pit myself against them all."

In another part of the letter, from which the foregoing is taken, he says:—"I am greatly liked here, and should be still more so, if I could succeed in elevating the lyrical drama of my country as high as I feel I am capable." These passages are remarkable. The composer of the *Entführung* speaks with the presentiment that it is he who must establish the dramatic music of his native land; he feels power within him of entering the lists against any of the musicians of his day, and declares that he is the first composer in the world, with as little ceremony as if he was merely saying he had got a cold in the head. All the testimonies of his sojourn in Italy, and of the great things he had done there, were sent him by his father. When Count von Seau had examined them, he expressed great delight that an artist of such acknowledged talents intended to do Munich the honour of staying there, and, on taking leave, "His Excellency absolutely raised his nightcap." A few days later, Mozart was informed that there was no place vacant. He now perceived that, to become a *capellmeister* in Munich, it was necessary to boast of something more than a talent recognized by all Europe, combined with a great deal of candour. Once more, therefore, Mozart set out upon his travels, and proceeded to Augsburg. His father had recommended him to go to the Syndic of that town, whose acquaintance the good Leopold had formerly had an opportunity of making. A cousin of Mozart's, a respectable citizen, took him to Herr von Langenmantel—that was the great man's name—or, more correctly speaking, to his door, and waited for Wolfgang on the stairs.

"I did not fail," says Mozart, "to present papa's humble respects to his worship the arch-city-administrator, as soon as I entered. He graciously recollected everything, and asked me: 'How has the gentleman been?' I replied, directly: 'Thank Heaven, very well, and I hope that you, too, have been very well.' Becoming still more polite, he said 'You,'* and I, 'Your Grace,' as I had done all along. It is my custom

* Just 77 years ago.—*Translator.*

* See Note in No. 4 of the *Musical World.*

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always to behave to people as they behave to me. I find this to be the best plan."

When the Langenmantels, who, in spite of their little weaknesses, were very fond of music, heard Mozart extemporise, and play everything that was put before him at sight, they became wonderfully civil. The son offered to take him to the celebrated harpsichord manufacturer and organ-builder Stein, for whom, by the way, he had a letter of recommendation. Mozart, quite willing, conceived the idea of being presented to Herr Stein under the name of Trasom, a pupil of the pianist Sigl, in Munich. Herr Stein, taking the letter Mozart had given him, was about to break the seal, in order to know how to receive the bearer, when our hero stopped him and said, "What do you want to read the letter now for? Open the door, and let us go into the show-rooms; I am so anxious to see your pianos.' 'Very good, with all my heart; just as you like,' replied Herr Stein. I immediately ran up," continues Mozart, "to one of the three instruments in the room, and began playing. Herr Stein could scarcely open the letter, although burning with anxiety to know who I was; he only read the signature. 'Ah!' he exclaimed, embracing me, and greatly delighted."

Mozart was as much pleased with Stein's pianos, as Stein with Mozart's playing. Our hero's description of these instruments would, however, not be interesting, as they are at present to be found everywhere, and a great many additional improvements have since then been introduced.* Mozart now expressed a wish to play on the celebrated organ with forty-three registers, built by Stein for the church of the Carmelites.

"'How can a person like yourself,' said he, 'so good a pianist, desire to play upon an instrument possessing no tenderness, no expression, no *forte* nor *piano*, and always alike?' 'That makes no difference,' I replied, 'for my eyes and ears, the organ is the king of instruments.' 'Very good,' he answered, 'with all my heart.' We proceeded together into the church. I saw, from his conversation, that he thought I should not do much upon his organ, but merely play like any other pianist. He informed me that, at Chobert's request, he had taken him to the organ, 'and I was very fearful' (he said), 'for Chobert had told every one, and the church was rather full. Then, too, I thought: stop! the man will be all spirit, fire, and rapidity, and that will not suit the organ; but, immediately he began, I was of another opinion.' I said nothing but: 'What, do you think, Herr Stein, that I shall run wild upon your organ?' We came to the choir; I began to prelude, at which he commenced laughing. I then played a fugue. 'Ah!' said he, 'I can easily believe that you are fond of playing on the organ, when you play as you do.'"

From subsequent correspondence with his father, we learn how Mozart passed a day with some pious lovers of music in the cloister of the Holy Cross, and how he praises the hospitality of the good fathers, and gave fresh proofs of his rare talents as an extempore performer. After a symphony of his own composition had been tolerably ill played by the orchestra of the cloister, he executed two violin concertos, one of which was composed by himself and the other by Vanhall. A small harpsichord was then brought in. "On this," says our hero, "I preluded, and played a sonata with variations by Fischer. The others then whispered to the dean, that he should ask me to play as upon the organ. I told him to give me a theme, and, as he declined, one of the brothers gave me a subject. I took it for a little walk, and in the middle (the fugue began in G minor), I began in the major, something quite in the *scherzo* style, but in the same time. I then returned to the theme, reversed, however, and, lastly, conceived the idea of employing the subject of the *scherzo* as the subject of the fugue. I did not think long, but immediately carried out my plan, which suited the theme as exactly as if Daser had taken its measure.* The dean was enchanted. 'There is no use denying the fact; it is wonderful,' he said. 'I could never have believed that what I have just heard was possible! You are really and truly a man!'"

The reader will, doubtless, participate in the contrapuntal ecstacies of the good monk, although he may not, perhaps, succeed in exactly understanding how two themes, one in the major and the other in the minor, could blend harmoniously together, and be developed in a series of harmonies. A detailed explanation would take up too much room, and, after all, not prove intelligible to those requiring it. Let them, therefore, be contented with the assurance that the thing *is* possible, when the given themes are *vechselseitig*—or, at least, nearly allied. Another point to be observed, is: that the harmony produced by the mixture of the two must be altogether different from that of each of them singly. But, from inspiration alone, and as if it were mere child's play, to hit upon something which would have cost the most ingenious and learned contrapuntist a whole night's labour, followed by a headache the next day, proves the possession of incredible, superhuman, and marvellous superiority, no less than of indomitable will in our hero. Mozart was always indefatigable in his endeavours to please his auditors—or even one of his auditors. We shall presently have fresh proofs of this. Some one brought him a sonata treated like a fugue. Mozart said: "Gentlemen, this is too much; I cannot play this sonata in an off-hand manner." "Ah! I should think not," replied the dean with great eagerness, good-naturedly apprehensive lest his guest might mar his former success by the attempt. "That is too much; no one could attempt such a feat." "'I will try, however,' I continued—'I will endeavour.'" † How Mozart accomplished the task we are not told; we merely read that the dean, who stood behind him, kept continually exclaiming, "Oh, you cunning young rascal! Oh, you young villain!"

After giving a public concert in Augsburg, Mozart set out for Mannheim about the end of October. ‡

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* We must bear in mind, that there was a great difference between the old harpsichord and the modern pianoforte, especially when both terms are used indifferently, as is at present the case. (In Germany.—*Translator.*) But although the harpsichord must be looked on as the predecessor of the piano, it is properly a separate instrument. Stein brought the piano to such a degree of perfection, as to obtain for it the preference over every other kind of harpsichord.—*A. Schraishuon.*

* Probably a tailor. (Or a contrapuntal pedant.—*Translator.*)

† We should like to see such deans now-a-days.—*Trans.*

‡ Mannheim was then the capital of the Elector of the Palatinate. When the male Bavarian line became extinct, Bavaria, as we know, was united to the Palatinate. (*To be continued.*)

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JENNY LIND.—According to the *Neue Wiener Musik-Zeitung*, Madame Jenny Lind Goldschmidt has been appointed Chamber Singer (*Kammersängerin*) to Her Majesty Queen Victoria. This is like hearing the first news from Vienna of Lord Palmerston's resignation, which caused so much astonishment some time since. If the Queen of England had conferred such a distinction on Madame Goldschmidt, it would surely have been published in London first, unless, indeed, the Earl of Westmoreland, who is not only a first-rate amateur, but an admirable musical diplomatist, got possession of the news by some extraordinary manœuvring of the electric wire.

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## MR. LESLIE'S "IMMANUEL"

A PERFORMANCE took place on Thursday night, in St. Martin's Hall, for the benefit of three excellent charities—the Governesses' Benevolent Institution, the Royal Society of Female Musicians, and the Choral Fund. A new sacred oratorio, entitled *Immanuel*, the music by Mr. Henry Leslie, which had been a long time in rehearsal, was produced for the occasion, under the direction of Mr. Benedict. The band consisted of eighty chosen players, and the chorus, of two hundred singers, half professional and the rest from the Sacred Harmonic and other societies. Mrs. Endersohn, Misses Dolby and Amy Dolby, Messrs. Lockey and Weiss, were the solo vocalists. The proceeds of the concert being destined for charitable purposes, a heavy price was laid upon the tickets, namely, a guinea to subscribers, and twenty-five shillings to non-subscribers. This, which may account for the audience, though fashionable, being less numerous than is customary at the performances in Mr. Hullah's new music hall, was, we think, a mistake. The public will not pay a large sum to hear an untried work; and the benevolent object of the concert would have had a better chance of success if the charge for admission had been more reasonable.

Mr. Henry Leslie, the author of *Immanuel*, though an amateur and still a young man, has distinguished himself both as a vocal and instrumental composer. His last and best known essay at sacred music, a Festival Anthem, showed so much promise, that the announcement of an oratorio from his pen was hailed as an event of no common interest. The highest expectations were formed, and something was looked for by his friends and admirers that should not be merely ephemeral. These anticipations have not proved altogether unfounded. If *Immanuel* be not a perfect composition of its class, it is at least one that is entitled to the respect of musicians, and if not an inspiration of genius, it cannot be denied that it is a work of more than ordinary talent. Mr. Leslie has no need to ask for indulgent criticism, under the plea of being an amateur. He has studied too deeply, and has acquired too much knowledge for that. He is no amateur, no dabbler in the art for mere amusement, but an artist, and a very accomplished one. Not many English composers have attempted so laborious and difficult a task as the composition of a sacred oratorio; and, among those who have, few have succeeded so well as Mr. Leslie in the present instance. He has written a work of which he has reason to be proud, and which contains quite enough to show that he is able and likely to achieve still greater things.

In the choice of his subject, Mr. Leslie has foregone the advantage of the dramatic form. He has taken no story, like *St. Paul*, or *Elijah*, or any of the oratorios of Handel founded on Biblical history; nor—except that the Saviour is introduced, preaching the Sermon on the Mount, and the Widow lamenting the death of her son, and afterwards rejoicing at his miraculous restoration—are there any sustained characters, like Adam and Eve, in Haydn's *Creation*. The oratorio of *Immanuel* is divided into two parts. The words of the first part, drawn entirely from the Old Testament, would seem to typify the state of man before the Redemption; while those of the second, taken chiefly from the New Testament, with occasional passages from the prophets of the Old, are equally suggestive of the gradual progress of humanity towards that perfect condition which it was the mission of Jesus to point out. Such a theme appeals to the loftiest faculties of an artist, and can only be worthily developed in music of the greatest sublimity. To affirm that Mr. Leslie has written music of such a character, would be to affirm that which is untrue. We say this with no wish to detract from the undoubted merits of his oratorio; but it is as well to state our opinion at once, that Mr. Leslie would have done much more wisely in selecting a subject of less insuperable difficulty, one less likely than *Immanuel*, or "God with us," to make all artistic illustration, except the very highest, look pale and insignificant.

We have more than once had occasion to speak of the many excellent qualities of Mr. Leslie as a musical composer. His melody, though seldom very strikingly new in form or character, is fluent and graceful; he has a decided talent for orchestral instrumentation; his harmony, often rich, is never common-place; he modulates with ease, and frequently hits on progressions which are at the same time natural and unexpected; he writes carefully and well for voices in combination, has a good idea of elaborate counterpoint, and, to conclude, in the form or plan of his movements, displays an intimate acquaintance with the best models. If we find a bias for any particular composer occasionally leading him to direct imitation, that composer is Mendelssohn; but in this Mr. Leslie only yields to an influence which is universal among the intellectual musicians of the present age. The music of *Immanuel* is a great advance on all that its composer has hitherto produced. Though less laboured, it is more masterly and flows more easily. Throughout the whole oratorio we only remarked one instance of very elaborate writing—the last chorus of Part I., "Cry out, and shout." This is for two choirs, which, in the second part of the chorus, are employed, in a learned and ingenious manner, upon a fugue with two subjects—the first diatonic and somewhat trite, the second chromatic and more piquant. The full chorus, however—"To God our Saviour"—which concludes the oratorio, though exhibiting none of the devices of fugue, displays a thorough mastery of counterpoint, is more broad and vigorous, and more to our liking. The general style of the music is not only not severe—by which we mean contrapuntally elaborate—it is often simple, and occasionally even theatrical. As an example, we may cite the chorus in C minor—"There is no Hope"—where the words, "Let us eat, drink, and be merry," are set in a manner that would not be out of place in an opera, the triangle itself being introduced among the instruments. This chorus is, nevertheless, full of character and effect, and was one of the pieces which were received with the greatest favour. The quartet and chorus in D flat, "Rejoice with Us," in which the harp plays an important part, although a smooth and clever example of vocal part-writing, is also in the operatic vein. Another indication of the operatic style is the frequent indulgence in *obbligato* parts for special instruments. Besides the harp, to which we have alluded, we have an oboe *obbligato* in the *soprano* air, "O Israel;" a flute *obbligato* in the *soprano* solo and chorus, "Remember, O Lord;" and a clarionet and bassoon, in duet, *obbligati*, in the quartet in A flat with tenor solo, "Take heed, watch and pray." All these are admirably written; but Mr. Leslie need not be reminded that they are more strictly applicable to the operatic style than to that of the sacred oratorio. Among the most genuine pieces are some of the *morceaux-d'ensemble;* and from these we would especially single out the trio and chorus in G, "Come, pray You," in which the blessing of the children is described. The manner in which the three solo voices are alternated and mingled with the chorus, "Out of the Mouths of the Babes," is both charming and ingenious, and there is a remarkable freshness about the whole. A chorus in D, "The Spirit of the Lord," which immediately precedes this concerted piece, is also to be noticed for its graceful and melodious character. In the solo airs, Mr. Leslie is nearly always successful. Some of them are beautiful; and one more

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especially, in F minor, "I am bereaved, I am left alone," (the Widow's lamentation for her son), is a real inspiration; the pathos and expression of its melody are enhanced by the accompaniments, in which the alternation of the harmony between the stringed and wind instruments has a peculiarly charming effect. In the *soprano* songs, Mr. Leslie has been less happy in his treatment of the voice. He has written in most cases both too high and too low. A glaring instance of this presents itself in the air, "Sing, oh, ye Heavens," where in one place he takes the voice up to C sharp, and in another, on the words, "The Lord hath comforted His People," he allots a passage of eight bars to the singer, which in its general bearing would be low even for a *contralto*.

At present we have neither time nor space to say more about the oratorio of *Immanuel*—to which, however, we shall shortly recur. Of the general performance, we can hardly speak too well. Mr. Benedict never distinguished himself more. Under his admirable guidance the choruses were sung with extraordinary correctness and precision, the band played to perfection, and the solo singers, one and all, distinguished themselves. Mr. Lockey and Mr. Weiss were faultless; Mrs. Enderssohn did wonders with a more than commonly difficult *soprano* part; Miss Amy Dolby made herself extremely useful in a subordinate but not unimportant position; and Miss Dolby sang divinely. In the air of the disconsolate Widow, "I am bereaved," this accomplished lady surpassed herself, and entirely captivated the audience. The oratorio was received with the utmost favour. There were three encores—the chorus, "There is no Hope," the trio and chorus, "Come, We pray You" (the Blessing of the Children), and the quartet, "Take heed, watch and pray," being redemanded and repeated. At the conclusion there was a unanimous call for Mr. Leslie, who came into the orchestra, and was applauded with enthusiasm. It was an occasion to be remembered by the young composer, and should spur him on to increased exertion.

## MR. STERNDALE BENNETT'S SOIRÉES.

The second of these was quite as good as the first. It came off on Tuesday evening, before a brilliant and fashionable audience, that filled the Hanover Square Rooms to the walls. The programme merits quoting:—

Programme.—*Part first:* Quintet, E flat—Mozart; Sonata, E flat, pianoforte—Haydn; "The Spirit Song"—Haydn; Sonata, op. 28, A minor, pianoforte and violin—Beethoven. *Part second:* Sonata Duo, op. 32, pianoforte and violoncello—Bennett; Aria, "O! cara Immagine"—Mozart; "Lieder ohne Worte," No. 4, 7th book, Andante Sostenuto—Mendelssohn, No. 4, op. 2, Allegro molto vivace—Fanny Hensel; Songs, "Day and Night"—J. L. Hatton; "Summer"—Joseph Robinson; Selections, Capriccio, A minor, Tema e variazoni—pianoforte—Bennett.

The fresh and unartificial quintet of Mozart (which was composed in 1784), delighted everybody. The parts for oboe, clarionet, horn, and bassoon, were efficiently sustained by Messrs. Grattan Cooke, Williams, Hardy, and Waetzig, Mr. Bennett himself being at the pianoforte. Equally welcome in its way (though not half so good a composition in the same key) was Haydn's Sonata, dedicated to Madame Bartolozzi (mother of Madame Vestris), which Mr. Bennett played to perfection. The divine (though little) sonata of Beethoven, could not fail to delight, when executed by two such players as Mr. Bennett and M. Sainton. The sonata of Mr. Bennett, for piano and violoncello, improves on every hearing. A more faultless performance of this charming work than that of the composer and Signor Piatti (to whom the sonata is dedicated) was never heard. The beautiful *Lied* in D, from book 7 of the *Songs without Words*, was charmingly played by Mr. Bennett, and the sparkling composition of the same class, composed by Madame Fanny Hensel (Mendelssohn's lamented sister, whose sudden death was followed so speedily by that of the great composer himself), was encored. It was new to the audience, and Mr. Bennett, to whose style of playing it is peculiarly suited, did well to introduce it. The selections included the quaint capriccio in A minor, and the *Tema con variazioni* in E, two of the latest compositions of the author—both bagatelles, but both of the most refined.

The vocal music was well chosen and well sung. Mr. Herberte (who lately replaced, at a few hours' notice, the renowned Sims Reeves, in *Elijah*, at Exeter Hall) sang Mozart's lovely *aria* very gracefully; and Miss Dolby was more charming than ever in Haydn's "Spirit Song," and the two pretty ballads of Mr. Hatton and Mr. Robinson. Mr. Harold Thomas (pupil of Mr. Bennett) accompanied the songs exceedingly well. The concert was altogether delightful.

## MUSICAL WINTER EVENINGS.

Mr. Ella commenced his winter series of Chamber Concerts, the *avant-coureur* of the Musical Union, on the evening of the 23rd ult., before an audience less numerous than select, and more attentive than enthusiastic. The programme included four full-length compositions (two stringed quartets, a duet-sonata, and a trio); and the performances were protracted till a later hour than usual at these meetings. The following was the selection:—

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|---|---|
| Quartet—E flat (No. 80) ... ... ... ... | *Haydn.* |
| Duet—Pianoforte and violoncello (B flat) (Op. 45) ... | *Mendelssohn.* |
| Quartet—E minor (Op. 45, No. 2) ... ... ... | *Spohr.* |
| Trio—Piano, violin, and violoncello (E flat) (Op. 70) | *Beethoven.* |
| Selection—Pianoforte solus ... ... ... ... | *Chopin and Mendelssohn.* |

The players in the quartets were MM. Molique, Goffrie, Hill, and Piatti. The quartets of Haydn and Spohr were well contrasted, besides being favourable specimens of the masters. The execution was little short of faultless. The finish, precision, and chaste refinement of Herr Molique's playing, make him quite invaluable in quartets. Mr. Goffrie is one of the best "second violins" we know; and Mr. Hill (happily recovered from his indisposition) is still unmatched at the viola. Signor Piatti is the greatest violoncellist in Europe—which has often been said before, but must re-suggest itself on every fresh occasion of hearing him. In Mendelssohn's fine sonata (the first of the two violoncello duets), he "shone like a star;" his execution was, indeed, incomparable. The trio of Beethoven, a mighty work, was marvellously well given by all three performers. The pianist was Mr. Charles Hallé, one of the grandest players in the world; and the pianoforte was one of those gorgeously-toned instruments that have lately issued in such profusion from our great English manufactory, which set competition at defiance, and, in the future history of music, will entitle the makers to a place beside the Straduarii, Guarnerii, and Amati, of Italy, whose violins and violoncellos have never been equalled. Mr. Hallé (who may be styled pianist to His Highness, the Director of the Musical Union—so often does he play at Mr. Ella's concerts—and he cannot play too often for the pleasure of the subscribers and our own), was equally successful in the duet of Mendelssohn and the trio of Beethoven. His playing was intellectual, and his mechanism unerring. The short solo pieces, introduced by Mr. Hallé at the end, comprised one of the *nocturnes* of Chopin, and one of the *Lieder ohne Worte* of Mendelssohn—No. 1, Book 6, in E flat.

The Record of Mr. Ella continues—as chatty, critical, *naïf*, and pleasant as ever. Neither the Winter nor the Summer "Sittings" at Willis's Rooms would be themselves without it.

Mrs. Henry Thompson.—This lady, whom our readers will at once recognise as the accomplished pianist and composer, Miss Kate Loder, will make her last appearance in public, as a pianoforte player, at the first concert of the Philharmonic Society, on Monday night. Mrs. Henry Thompson, we hear, will continue her instructions in the pianoforte and music as heretofore.

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## TO CORRESPONDENTS.

*Handel's opera, "Nero," was first represented at Hamburg, on the 25th of February, 1705.*

ORTHODOX.—*Apply to Wessel and Co., 229, Regent-street.*

*** *Four additional pages are given in this week's number of the* MUSICAL WORLD.

*The Barcarole of Mendelssohn, which was presented to subscribers with our last number, has been withdrawn, and another piece by the same composer substituted. The Barcarole is the copyright of* MESSRS. EWER AND CO., *a fact of which the conductors of the* MUSICAL WORLD *were unaware when it was given out to be engraved.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 4TH, 1854.

IN the case of Lumley *v.* Gye, the counsel for either side indulged in unnecessary vituperation. The most flagrant instance of this, however, occurred in the speech of the Attorney-General. We allude to the following passage:—

"He (Dr. Bacher) belonged to the firm of Lumley, Bacher, and Brandus, who hoped to be enriched with the plunder which they expected to get from the defendant by this action."

This remark, however equivocal in taste, might be passed over as "all fair"—according to the freedom of speech ordinarily permitted to advocates in such discussions—but only when considered in reference to the plaintiff, and to Dr. Bacher, his principal witness. With regard to M. Brandus, it was a gross and palpable injustice. We need not undertake any defence of the character of the Parisian music publisher. He is known and respected, all over Europe, not only as an eminent and spirited tradesman, but as a man of the strictest honour and integrity; and Mr Gye himself, the Attorney General's client, would, we are certain, be the very first to come forward and give his entire assent to this assertion. It is as well, however, since the name of M. Brandus has been so unwarrantably used, and his reputation so gratuitously assailed, to state, in a few words, what his own part has been, from the beginning, in these unfortunate transactions.

M. Brandus, then, has been simply a loser of a very large sum of money, advanced in the fullest confidence, through the medium of a near relative, to the lessee of Her Majesty's Theatre. M. Brandus knew little or nothing of Mr. Lumley, or of the position of Her Majesty's Theatre at the time, but looked to his own relative (to oblige whom was his sole object in providing the money) for repayment, when the accommodation should no longer be needed. He had no advantage to expect in return, nor did he stipulate for any. Had the prosperity of Her Majesty's Theatre turned out as great as its present adversity, M. Brandus would literally have gained *nothing*. His loan repaid, the matter, so far as he was concerned, would have ended.

When the real state of things became known to M. Brandus, he communicated the affair to a London solicitor of the highest respectability, in whose hands he placed certain securities which he held for the money lent. Since then, through the exertions of that solicitor, a part has been refunded; but M. Brandus still remains a loser of several thousand pounds. In the proceedings of Lumley *v.* Gye, M. Brandus has taken *no part whatever*. What excuse, then, had the Attorney-General for arraigning him as one engaged in a conspiracy to plunder Mr. Gye? Mr. Hughes, Mr. Hopkinson, Lord Ward, the Earl of Lonsdale, and any other of the creditors of Her Majesty's Theatre, who were no parties to the action of Lumley *v.* Gye, might, with equal reason, have been accused, since they were just as much implicated in a plot against the manager of the Royal Italian Opera as M. Brandus. It was hard enough, in all conscience, to lose a large sum of money to no purpose, without being exposed to abuse from the Attorney-General. If that high functionary was instructed to reflect upon M. Brandus, more shame to the Solicitors who drew up the brief; and if the Solicitors were instructed to similar intent, more shame to the Defendant. We cannot mince words in such an argument. M. Brandus is an honourable man; he had nothing to do with the case of Lumley *v.* Gye; he was a simple creditor, like Mdlle. Cruvelli or Sig. Lablache; and the extremest license assumed by barristers afforded no plea for the introduction of his name, much less in a manner so unworthy.

To strengthen our argument, we shall call attention to the few answers which, in the course of the three days' proceedings, contain allusions to M. Brandus.

No. 1.—DR. BACHER (*cross-examined by the* ATTORNEY-GENERAL): "I do not know that the result of this verdict is pledged to Mr. Brandus, my brother-in-law, at Paris."

No. 2.—*Ibid* (*re-examined by* SIR FITZROY KELLY): "He (Dr. Bacher or Mr. Lumley—either will do) owed Mr. Brandus money."

No. 3.—JOHN MITCHELL (*examined*): "Mr. Lumley had disposed (*previously*—omitted) of some of the boxes I had purchased to Mr. Brandus. Mr. Brandus gave me notice that that was in respect of a sum of money which was owing (to him, Mr. Brandus—omitted). *I heard no more of it, but engaged the boxes.*"

These are all; and, except in the speech of the Attorney-General, M. Brandus is no where else mentioned. What authority, then, can be adduced from the above to warrant Defendant's counsel in so severe and unqualified a charge, we leave to the explanation of those who imagined and proferred it. We declare openly there is *none*.

If the inordinate zeal of advocates at the bar is thus permitted to run riot with impunity, no one's character can be safe; and we humbly suggest that some reasonable limits should be assigned to the display of forensic eloquence.

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THE famous "Blaze of Triumph" of Mr. Bunn was simply the heading of a bill, announcing the second performance of an opera which was undoubtedly successful. Not the less, however, was it looked upon as a puff, and criticised as such by the educated and polite. What, then, can be said about the last advertisement of Mr. E. T. Smith, the present lessee of that most unhappy Theatre Royal in Drury Lane? The playgoing public need not be reminded that a piece called *The Vendetta* (why not *La Revenge?*) was produced at Drury Lane Theatre, on Monday night, and failed. (A description of the piece, and its failure, will be found in our dramatic columns.) The astonishment of the playgoing public then must have been considerable, on reading the following advertisement in the morning papers of Tuesday:—

"THEATRE ROYAL, DRURY LANE.—Lessee, Mr. E. T. Smith.—Another brilliant triumph at this national establishment of Dumas's chef-d'œuvre, the great French Drama, in 5 acts and 9 *tableaux*, entitled THE VENDETTA; *or, The Corsican Brothers*, (which commences at 7 precisely, and concludes at 10 o'clock.) The wonderful impersonation of the two characters of Louis and Fabian dei Franchi by Mr. G. V. Brooke.—The resplendent *mise-en-scène*—the startling and thrilling effects—the imposing *tableaux*, and the powerful and impressive acting throughout the entire drama—created a perfect *furore*, and

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gained from a densely crowded audience an unanimous verdict of approval—the same marked success that insured for it the uninterrupted run in the United States of more than 100 nights. The eminent tragedian, Mr. G. V. Brooke, as the Twin Brothers every evening; Chateau Renaud, Mr. T. Mead."

We have not *italicised* a single word; but if, by typical display we were desirous of emphasizing so much of the advertisement as might be termed preposterous, we should print the whole of it in glaring Roman capitals. "Brilliant triumph"—"national establishment"—Dumas's *chef-d'œuvre*"—"great French drama"—"wonderful impersonation" of G. V. B.—"resplendent *mise-en scène*"—"startling and thrilling effects"—"imposing *tableaux*"—"powerful and impressive acting throughout"—"PERFECT FURORE"—"UNANIMOUS verdict of approval"—"marked success"—and "eminent tragedian," are but component parts of one enormous fabrication, unsubstantial and delusive as the phantoms which delirium paints on darkness. Even the parenthetical commencing at seven, and concluding at ten o'clock, are contrary to fact. If the advertisements of quack doctors are declined by respectable newspapers, because they are regarded as impositions, what excuse is there for inserting those which issue from the managerial cabinet of Drury Lane Theatre?

In one of the morning papers which contains the advertisement of Mr. E. T. S., there is a notice of the first performance of *The Vendetta*, commencing thus:—

"The American version of the *Corsican Brothers* (that of Drury Lane) is no trifle. At the hour of seven it began, *and the clock striking eleven found it yet unfinished.*"

In an estimate of the merits of the piece, in comparison with those of the first English version, the same report goes on to say:—

"A story is told of a respectable Nonconformist divine, who admired the *Pilgrim's Progress* immensely, but thought it had two faults—viz., that it was too short and too entertaining. He, therefore, introduced a great quantity of additional matter, in the shape of meditation, reflection, and so on; and thereby not only increased the dimensions of the volume, but took off from it that keen edge of enjoyment which he deemed an evil. The adapter of the American *Corsican Brothers*, if we suppose him to have proceeded with a knowledge of the Princess's piece in his mind, has acted very like the improver of Bunyan," &c.

The "wonderful impersonation of G. V. B." is thus apostrophised, in far too indulgent epigram:—

"Mr. G. V. Brooke's impersonation of the Dioscuri of the modern stage is careful throughout; and, while he makes a 'telling' point or two, he judiciously refrains from attempting too much."

"The "judiciously" is judicious. To sum up, we add the summing up of the report:—

"We would counsel a *thorough revision* of this new *Corsican Brothers* if a *permanent success is intended.* Extension has been obtained by a *sacrifice of effectiveness*, and much that the American adapter has done *should be undone as speedily as possible.* Two scenes that intervene between the supper scene and the first duel, merely for the sake of explaining where no explanation was wanted, should be struck out at once; and throughout the whole of the dialogue a lightening process should be carried on; for, as the work now stands, the characters seem always anxious to hear themselves talk, and always unwilling to dash into action. It was to the *weariness* arising from this constant drag of dialogue that we would attribute the *smart sibillations* ("Brilliant Triumph!"—"Perfect Furore!"—"Unanimous verdict of approval!") *which manifested themselves throughout the whole progress of the piece*, and which, although drowned in the applause at the end, were too numerous to be disregarded."

Compare this very mild castigation—for mild it assuredly is—with the managerial advertisement the day after the performance, and one of two conclusions must be adopted:—either, that the newspaper critic is a devoted enemy to Drury Lane Theatre, or that E. T. S. and G. V. B. are ——— *arcades ambo.*

Our readers may choose between the two.

## NEW PUBLICATIONS.

"SIX COMPOSITIONS POUR LE PIANO."—No. 1, La Mignonne.—No. 2, La Grâce.—No. 3, Tarantella.—No. 4, Scène du Bal.—No. 5, L'Espérance.—No. 6, Mazurka Favorite. HENRI CRAMER. Ewer and Co.

SHORT pianoforte pieces of moderate difficulty, which are not mere arrangements of popular airs, nor variations or fantasias on tunes from the last new opera, are much needed, and are especially useful when written in a healthy, unaffected tone like the above "Six Compositions"—which, by the way, have a right to be styled *compositions*, since they are really of Mr. Cramer's manufacture, and derive their themes from no other fancy than his own. For striking originality, either in the ideas or the passages, however, we cannot precisely commend them. John Field, John Cramer, Steibelt, Dussek, and Moscheles, are more than once imitated, in certain *traits de bravoure* which have become somewhat facile and trivial. In No. 1, *La Mignonne*, a sparkling *morceau*, supplying excellent practice for close and rapid playing, we are especially reminded of one or two of the more ancient pieces of Moscheles. No. 2, *La Grâce*, is what it is called, with some confidence, by the composer—a *rondo élégant*—and begins in this De Beriot like fashion:—

The second theme, in B, is *rococo*, and the tonic and dominant passage which follows, still more so. It is evident that the bent of Mr. Cramer's talent is to emulate composers of the period immediately preceding Henri Herz—and that, not in their difficult, but in their easy compositions. No. 3, a *Tarantella*, in G minor, is a spirited imitation of the most popular types of that exciting movement. How original it is, may be guessed from the following:—

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This, twice over, forms the subject; and then we have a counter-subject in the relative major as usual, and with a *flat sixth* as usual :—

But how is it possible to write an *original* tarantella? Rossini succeeded, and so did Auber, and so did Weber, and so did Mendelssohn; but so has not Mr. Henri Cramer, who, however, must not be blamed for failing in that which it is only the province of genius to accomplish.

No. 4, *Scène du Bal*, is a brilliant waltz, preceded by a short introduction, after the manner of the famous *Invitation* of Weber. It is in some respects the most agreeable and the best of the "Six Compositions." The opening subject, in A flat, is bold; and the episode, in D flat, remarkably graceful and pretty. No. 5, *L'Espérance*, a "song without words," is inoffensive and almost elegant, but we are not pleased with the harmony of the following bar :—

We state our objection without comment.

"We do not like you, Dr. Fell;
The reason why, we cannot tell;
But we don't like you, Dr. Fell."

No. 8, *Mazurka Favorite*, if the title be taken as a guarantee, must be already known and admired. The more singular, then, that such a bar as the following should occur at least half-a-dozen times :—

The general style of the Mazurka is rhythmical and vigorous, and it is well written throughout.

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"Orpheus." A collection of Glees or Vocal Quartets, without Accompaniments, by German composers—Book 25. Ewer and Co.

The present number of this very useful compilation contains four pieces—an Old Romance, in three parts ("Fly hence with Me and be my Bride"), by Mendelssohn; two four-part songs, by Reissiger—"I would that my Sorrows," and "The Brook;" and a winter song, by Dorn, "From Mountains high with hoary Heads." All of these have more or less merit; but the Old Romance by Mendelssohn is worth the whole of them put together. All glee-singers should obtain it. The glees are published, as usual, with English words, and in vocal score as well as in parts—so that an auditor may amuse himself by looking at the former, while the executants are singing from the latter. The dedication "to the glee-singers of the United Kingdom," is appropriate.

"The Remembrance," Mazurka. Dedicated to Mdlle. E. St. Marc. By J. Li Calsi. Webb.

A very elegant and well-written piece, which, if not quite original, wears at least an air of originality. Were Mazurkas much sought after in the drawing-room, Signor Li Calsi's "Remembrance" could not fail to become exceedingly popular. As it is, its claims to favour must depend upon its musical merits, and these are greatly superior to what we often find in dance-music. Signor Li Calsi is evidently a cultivated musician.

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"Norah Spinning." Irish Ballad. Composed by Frank Mori. Duff and Hodgson.

Mr. Frank Mori has been very happy in imitating the Irish character and Irish tune in this ballad. The melody is strikingly quaint, and well fitted to the words, which tell how a young girl, spinning beside her blind grandmother at night, in a cabin, is enticed away from her task by a lover who waits without by the light of the moon. "Norah Spinning," in short, is a genuine ballad, which cannot fail to be effective when well sung. Mr. Sims Reeves proved this on Wednesday night, at Mr. Allcroft's concert.

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## MR. ALLCROFT'S ANNUAL CONCERT.

When a theatre is crammed to excess, the performances never go smoothly. All, except those who occupy reserved seats and private boxes, are discontented. Elbow-room is of great consequence to a crowd that has met for amusement, and people are never so disposed to censure as when they cannot even stand at ease. Dissatisfaction must find an escape somehow. He who cannot fairly accuse his neighbour of designedly breaking his ribs, is as likely as not to vent his spleen upon the singers. Discontent, like canine perspiration, will ooze through the tongue. Such was the crowded state of the Lyceum Theatre on Wednesday night, that the occupants of the pit and galleries were literally jammed together so closely, as to suggest the metaphor of a human jelly. The boxes fared better; but even in them there was no standing-room. The programmes of Mr. Allcroft's Annual Concerts—or "Performances," as he calls them—are so attractive and so long, that they draw everybody, and tire everybody. The selections are made up of slices from every other concert which has taken place during a twelvemonth. If, therefore, you go to one of his entertainments, you have a *rifacimento* of the musical doings of the whole year. The concert on Wednesday night was, as usual, lengthy, varied, and overdone—although some things were not done at all. The programme comprised fifty-two *morceaux*, and the names of more than thirty artists. Were we to specify all the pieces, all the instrumentalists and vocalists, and all the encores, we should have to supply four additional pages. "That can hardly be, Master Shallow!" We shall, therefore, make short work of them. It was evident, from the commencement, that the "gods" were ripe for revolt. Three pieces were listened to in silence, and then, no favourite appearing, poor Mr. J. Adlington Walworth came in for the first ebullition of wrath, although he really sang well enough. From this point, however, matters went tolerably well again, until about the thirteenth or fourteenth piece. Miss Rebecca Isaacs and Mr. Augustus Braham afforded so much pleasure in a duet from *Linda di Chamouni*, that they were encored; and Mr. George Tedder roused the adjacent echoes by a vigorous reading of "Oh, 'tis a glorious Sight." Miss Stabbach and Mdme. Amedei, too, helped to pour oil upon the waters. The *terzetto* from *Guillaume Tell*—"Troncar suoi di,"—was put down for Messrs. Sims Reeves, Frederick Lablache, and Weiss. But this not being forthcoming, Mr. Richardson made his appearance, solus, flute in hand, to make amends for the disappointment. Unfortunately there was a programme; and the mob, like a true mob, would have its rights. A mob, like Shylock, will have its bond, and like another mob—a mob-politic—the whole bill, and nothing but it. The flute was declined, and the trio demanded. A hundred throats roared lustily that no substitution would be allowed. "Reeves was down, and Reeves *must* come." It was "so nominated" in the bond. At last Mr. Allcroft appeared; and the mob listened, with an

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occasional half-suppressed growl. "The parts of the trio have not arrived"—said Mr. Allcroft—"but Mr. Reeves will sing a song instead." The mob roared again, but this time with delight. All it wanted was Sims Reeves, who now came forward, amid tremendous cheers, and sang "La Donna è mobile." At the end, there was another roar for "My pretty Jane;" whereupon Mr. Sims Reeves made a bow and his exit, while Mr. Allcroft again came forward and stated that it was impossible for Mr. Sims Reeves to sing "My pretty Jane," since Mr. Augustus Braham was put down for it in the bills. Mr. Reeves, however, would repeat the song he had just sung. The proposition was accepted, and the mob appeased. Such is the tax upon a singular popularity like that of Mr. Reeves. This was the principal "row" of the evening; but at intervals there were other "rows," in the course of the performance, less violent because more reasonable. We must hasten to enumerate the principal features of the rest of the concert. Miss Arabella Goddard, just fresh from the triumphs she has been winning in the provinces, performed Wallace's "Maritana," in her most brilliant and animated manner. Mr. Sims Reeves was encored in an extremely graceful new ballad by Mr. Frank Mori, "Norah spinning," and also in "Good-bye, Sweetheart." Mr. Mori's ballad is a genuine melody, and is likely to become popular. Mr. Sims Reeves sang it to perfection. Miss Rebecca Isaacs, Mr. Augustus Braham, Miss Poole, Miss Stabbach, Madame and Signor F. Lablache, with others, came in for their share of applause. The concert terminated uproariously at a quarter past twelve; and the mob went away full of song, and hoarse with shouting.

## DRAMATIC.

Drury Lane.—Mr. E. T. Smith, the manager of Drury Lane Theatre, is entitled to praise for the strictness with which, in one respect at least, he keeps faith with the public. The novelties he announces are almost invariably produced at the time specified. The new version of the *Corsican Brothers*, which had been underlined in the bills for some time previously, was brought out on Monday night, under the name of *La Vendetta*, the title of the French Drama, founded on Alexandre Dumas' romance. We beg Mr. Smith's pardon for calling his the "new version." Mr. Smith states that the Drury-lane, or the American version, is the original, and ignores altogether the *Corsican Brothers*, produced at the Princess's theatre. According to official announcement, Mr. G. V. Brooke has played the twin brothers of *La Vendetta*, upwards of 100 times in America, with unbounded success. The scenic effects and *tableaux* of the production were declared to be such as were never before exhibited on any stage, and, of course, the highest expectations were formed of the performance. Mr. Smith persists in his usual system of puffing extravagantly his "celebrated tragedian," and the transactions of his theatre; and, doubtless, this has its effect on the masses, who read the "proclamations" and put faith in them. We must, however, do the lessee and manager the justice to state, that he has spared nothing within his means to render *La Vendetta* attractive. The scenery, appointments, and dresses are all to be praised, and the machinery, by which the supernatural effects are produced, says much for the skill of the Drury Lane head-carpenter. The cast comprises the best names of the company, and all the satellites and supernumeraries of the theatre are engaged in the performance. Nevertheless, the first representation of *La Vendetta*, on Monday night, was a failure. The cause may be attributed to its great length, clumsy construction, and want of sustained interest, quite as much as to the very indifferent acting of Mr. G. V. Brooke.

The *Corsican Brothers*, at Drury Lane, is divided into five acts. The first act takes place in Paris, in the chambers of Louis dei Franchi. Meynard calls upon Louis, and receives a letter of recommendation to his mother and brother in Corsica, which island he is about to visit. At the Princess's, it will be remembered that all this is narrated in the first scene by Meynard to Madame dei Franchi in Corsica. Nothing is gained by this introduction, if we except a *tableau* at the end, when Louis retires to bed, which anticipates the *dénouement* of the last act.

The second, third, and fourth acts are laid out much in the same way as the first, second, and third acts of the Princess's version. The difference consists principally in the greater exuberance of the translation and the consequent flatness of the dialogue. The scene at the Grand Opera in Paris—which, in the original drama of MM. Grangé and de Montepin, takes place in the gallery, between the *foyer* and the boxes—is represented both at Drury Lane and the Princess's, as passing on the stage. This, we think, is a decided improvement, and, if well managed, cannot fail to be animated and exciting. There were many striking effects in the ball scene at Drury Lane; but, for the splendour and accuracy of the costumes, and the general *coup-d'œil*, the palm must be awarded to the Princess's. Moreover, it was absurd to introduce ballet dancers, in a *pas-de-deux* and *pas-de-trois*, at a masqued ball supposed to take place on the stage of the Grand Opera. It destroyed the whole scenic illusion.

In act the second (act the first at the Princess's) the scene at the supper table, and the subsequent arbitration scene, where Fabian reconciles the Orlandi and Colonna parties, who had been for many years at feud, were received with unmistakeable marks of disapproval. These scenes were spun out to an inordinate length, and it was surprising that they were not unequivocally condemned. Throughout the entire play the audience exhibited dissatisfaction, and the *tableaux* and supernatural appearances were alone received with applause. The combat in the clearing of Fontainebleau, between Fabian and Chateau Renaud, which results in the death of the latter, was the "hit" of the performance. Mr. G. V. Brooke fences well, and was ably seconded by Mr. T. Mead. The fight was received with hearty and prolonged cheers.

The fifth act, involving the return of Fabian to Corsica, his illness and death, was altogether superfluous. Here, we suppose, were to be recognized the "scenic effects never before exhibited on any stage." The apparition of Louis comes up through the seat of a chair, invites Fabian to join him in the next world, and departs by the way he arrived. Fabian dies, and the two brothers are seen at the back of the stage, in dim perspective, ascending towards heaven, linked together, both dressed, or rather undressed alike, without their coats, waistcoats, braces, or neckerchiefs. Last of all—and this no doubt was intended to be the crowning glory of the performance—we are treated to a "beautiful allegorical picture of a Corsican funeral" (to quote from Mr. Smith's "proclamation"); but, as we could not distinctly see the picture, nor understand what we did see, the beauty and the allegory escaped us. A real funeral would, perhaps, have been more to the purpose.

The curtain descended about 11 o'clock, amid faint applause mingled with hisses, and, a few "voices"* shouting lustily for Mr. Brooke. "G. V. B." came forward, and walked across the stage to a very flat ovation. Then came Mr. Mead; and lastly, Mr. Smith, the manager and contriver of all those miracles and prodigies which have raised the English drama to such an elevation that it has gone completely out of sight. The Drury Lane audience was disappointed with the new *Corsican Brothers;* they expected too much, and got too little. In one sense they got too much; that is: too much of the piece and of Mr. Brooke; but if "too much of a good thing is good for nothing," too much of a bad thing must be bad for anything.

Mr. Brooke was not at home in his part, or parts. He had no opportunity for vociferation and was thus deprived of his sheet anchor. When Mr. B. ("G. V. B.") is quiet, he is nothing. Repose is not his atmosphere, nor is there any romance about him. His mien and carriage are ordinary; his voice and gesture not extraordinary. Mr. B., moreover, lacks discrimination of character. His Fabian and Louis dei Franchi, contrary to the meaning of the author, are twin in mind as well as body. No one could tell Mr. Brooke's Fabian from his Louis. Mr. Charles Kean draws a nice mental distinction between the brothers, though hardly, perhaps, so subtle and delicate as the original representative, M. Fechter. If he would retain the position he has made for himself with a certain class of the play-going public, Mr. B. must not venture to appear in parts like that of the Corsican Brothers, in which vehemence and rant are of no avail, where physical force and stentorian lungs must give

* Coriolanus.

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place to calm and quiet bearing, and where the acting requires to be subdued throughout. Mr. B. is himself in parts more stirring and boisterous. A bird that loves the stormy ocean, he is ill at ease on a placid lake. He should abandon the *Corsican Brothers* as soon as possible. Having no opportunity of stifling his defects in a cloud of bombast, he cannot, as in other plays, throw dust in the eyes and ears of the groundlings. Let him, then, cut the twins, lest the public cry out "O Gemini!"

ADELPHI.—Owing to the fabulous run of pieces at this theatre, we are seldom called upon to exercise our critical acumen on new ones. *The Serious Family*, first produced under Mr. B. Webster's management at the Haymarket, has been brought out at the Adelphi. It was very successful at the first-named theatre, and bids fair to be equally so in the latter. The cast is excellent. Mr. Webster, of course, plays his old part of Charles Torrens, but all the other *dramatis personæ* rejoice in fresh representatives. Keeley's Mr. Sleek is a masterly delineation of the drab-coloured, drawling impostor; broad and rich, but true to nature, strongly-marked and individualised. Mr. Leigh Murray played Captain Murphy Maguire—the *fidus Achates* of Charles Torrens, the good-natured, jovial Irish gentleman, affable and exquisitely polite, but firm of purpose, not to be put down by the frowns of Lady Creamly Sowerby, the repulsive coolness of Mrs. Torrens, or the methodistical arrogance and superb humility of Mr. Sleek—exuberant in spirits, thoughtless and headstrong, but rich in the possession of a good heart, not deserting his friend in a "fix," but

Rebus in adversis constans,

immediately setting his shoulder to the wheel, for the purpose of extracting him from his difficulties. Mr. Leigh Murray, we repeat, played Captain Murphy Maguire in the most finished, easy, and artistic style. It was only very recently that we had any idea of the many uses to which glass may be applied, and even now we are unable to set a limit to those of gutta percha, and, therefore, we shall not pretend to say in how many new branches of his profession we may shortly have the pleasure of seeing Mr. Leigh Murray; but of one thing we are sure, that in whatever line we do see him, it will always be with pleasure. One great merit in Mr. Leigh Murray's impersonation of Captain Murphy Maguire is his avoiding the fault committed by most actors of making Irish gentlemen talk like Irish labourers. Mr. Leigh Murray's brogue is not the brogue of a carman, but that of an officer accustomed to the very best society. It does not constitute, as it were, the ground-work of his dialect, but merely gives it a delicate and agreeable zest, as the bean patronised by certain snuff-takers flavours their rappee or Prince's Mixture. The other characters were all well sustained, and among them we may mention the Lady Creamly Sowerby of Mrs. Leigh Murray, whose every gesture and word reminded the spectator very forcibly of Exeter Hall. The piece is received every night with immense applause.

STRAND.—Two new pieces have been produced within the week at this theatre—principally for the introduction of Mr. George Hodson, who is the Sirius of the stellar system at the Strand—*No Irish need Apply*, a petite comedy, and the *Corkonian Brothers*, a burlesque, founded on the *Corsican Brothers*. They are sufficiently amusing, and Mr. George Hodson is the life and soul of both. The *Corkonian Brothers* is carried to the highest point of extravagance; nevertheless, as everybody has seen the *Corsican Brothers*, the caricature is at once recognised and allowed. Both little comedy and burlesque are well put upon the stage, and seem likely to hold their place in the bills for some time.

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ROSSINI.—Rossini, we are told, lives like a *bon bourgeois*. He has married Mdlle. Olympie Pélissier, who never calls her husband anything but "*Mon Immortel*." The establishment of Rossini at Florence is composed of eleven servants, and three women *au service de Madame*.—There is a morning and an evening carriage, and an open landau for the service of Mdme. Rossini. The *maestro* makes his visits on foot, like Louis Philippe, with an umbrella under his arm. Every season Rossini goes to take the waters at Monte-Catini, less, he says, for himself than for his dog. "Rossini," says M. Véron, "has just completed the purchase of the Palazzo Pucci, which has cost him 400,000 francs, in addition to which 50,000 francs are to be devoted to furnishing the apartment of his '*Pauvre Femme*,' as he calls her."—*Fraser*.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The illness of Mdlle. Caroline Duprez has kept the new opera of Meyerbeer out of the bills of the Opéra-Comique for these ten days, much to the chagrin of the manager, M. Perrin, who is a severe loser in consequence. There seemed to be but one opinion on the subject of *L'Étoile du Nord*—namely, that it is a *chef-d'œuvre*. Some even go so far as to pronounce it the masterpiece of its composer. But let me give you some idea of the plot, by a free translation of part of the *feuilleton* of M. Fiorentino:—

"In the little village of Wibord, on the coast of Finland, a party of workmen are reposing from their labours. Among these groups of artisans, reclining on the quay, or quaffing their wine in a careless manner, may be seen one, named Peters, whose deportment is at once proud and imperious, though he is indefatigable at work, and a joyous companion. Observe him well: beneath those energetic features, and that fierce decided air, who does not recognise the third son of Alexis Michaëlowitz and Nathalie Narishkin, the Czar Peter the Great, who inscribed his name in the dock-yard of Saardam, as Peter Michaelhoff, and lived unknown among the workmen, partaking of their labours, their pleasures, and excesses? At Wibord, where M. Scribe conducts us, Peters is a stranger to every body. In a moment of passion, attacked with a flow of blood to the head—the germs of that malady which brought him so often afterwards to the verge of the tomb—he is abandoned by his comrades. Regaining his senses after a long swoon, he finds the village to his liking, and establishes himself there. At least such is his story to those who make inquiries about his family, and his antecedents. The truth is, however, that Peters is desperately enamoured of a young and lovely orphan, brought up by a poor gipsy woman, who, when dying, predicted the girl a brilliant destiny. Catherine (the name of the girl, whose birth is involved in mystery) has come to reside in this remote corner of Finland with her brother Georges Sawyouski, over whom she watches like a tender and affectionate mother, and whom she protects at the peril of her life.

"So much courage, presence of mind, and goodness, make a deep impression on Peter; Catherine is not slow in exercising over the pretended carpenter the most absolute controul. An occasion soon arises which shows in the clearest light the ascendancy she has gained over Peter. Sweden and Russia are at war; Catherine has arranged everything for the nuptials of her brother Georges, and her friend Proscovia, niece of Meynolds, the keeper of a tavern; but lo! at the moment when the marriage procession is marching towards the chapel, a horde of Tartars arrives at a given time to interrupt the festival, and threaten to put the whole party to death. The first movement of Peter is to seize a hatchet and attack the barbarians. We now indeed recognise the man who, at the assault of Dorpat, rushed through the streets like lightning, striking and wounding his own soldiers, whose want of discipline he desired to punish, and who, penetrating into the *Hôtel de Ville* in the middle of an astonished crowd, cast his sword upon a table, and exclaimed, 'It is not with your blood my sword is stained, but with that of my own soldiers; I have returned to save your lives.'

"Woe to the children of the Ukraine! They have roused the slumbering lion. But Catherine, with a gesture, appeases their imprudent wrath; and, by the mere force of her beauty, voice and looks, awes and disperses the savage horde. A witness of the miracle, and yielding, in turn, to charms so irresistible, Peter solicits Catherine to join her destiny to his for ever. She consents; but on condition that the workman becomes a soldier. The proposal is accepted. The Czar places a ring on the finger of his betrothed, and leaves directly for the army with his favourite Danilowitz.

"Catherine, alone, thinks of nothing now but the happiness of her brother. Proscovia, in tears, informs her, that Georges, forcibly enlisted, is to depart immediately. 'If the marriage had only taken place!'—sighed the artless girl. 'If that be all,' said Catherine, 'I will undertake to find him a substitute, provided he promises to join his regiment after the honeymoon.' The bargain is made. Catherine puts on male attire, and in this disguise takes the place of her brother, upon which act of heroism the curtain falls.

"The second act passes in the camp of General Tchérémeteff. Birch-trees on either side, reaching to the top of the stage, form a thick mass of foliage, with their intertwining branches. Rocks, intersected by deep ravines, rise one above the other until they are lost in the clouds. At the first entrance, to the right of the spectator, is a tent. Catharine, decidedly the best looking soldier in the Russian army, goes through the drill with singular grace and precision, to the astonishment of Gritzenko, the Tartar chief, whom she has charmed in her gipsy costume, and who is unable to account for the striking likeness between her brother and herself. He

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places the young soldier as sentinel near his own tent. Soon afterwards, the Czar arrives *incog.*, under the name of Captain Peters, accompanied by Danilowitz. After giving one or two orders, he postpones business till the next day, and, as usual, drowns his cares in Tokay.

"Catherine, like a true daughter of Eve, peeps through an opening in the tent, and with equal surprise and delight perceives that her lover has kept his word, and won his epaulette. But Peter gets intoxicated, as in the village of old. He drinks to Catherine, his beloved, and she forgives him. But soon after he begins to take liberties with two *vivandières*, his cupbearers. Excited to tears, Catherine wishes herself far away, but lacks the strength to tear herself from the spot. Gritzenko comes to relieve the sentinel; but Catherine is insensible to his approach. The corporal reminds her of her duty, upon which, losing her self-command, she gives vent to her rage, and strikes him in the face. The Tartar, furious at this insult, drags the offender into the tent, and demands justice of the captain. Stupified by wine, the czar does not recognise Catherine in her disguise, and orders her to be shot. More concerned at Peter's faithlessness than at her impending fate, Catherine utters a cry of anguish and disappears. This brings back the Czar to reason. He recalls the young soldier, whose voice and features remind him of his betrothed. But Catherine has thrown herself into the river, and the soldiers having fired at her, he is uncertain whether she is alive or dead.

"At the same instant, to give the last blow to the czar's grief, a conspiracy, which has been secretly going on, breaks out in the army. Whole regiments project desertion to the enemy; but Peter, with the audacity that so often saved him in such straits, rushes into the midst of the traitors, and offers to deliver the czar, alone and unarmed, into their power. A shout of assent is their reply, 'Behold him!' cries Peter, uncovering his breast, 'now—strike!' At these words, the troops prostrate themselves before the czar, who pardons them; and the first to march against the Swedes are the conspirators.

"The third act takes place in Moscow. In a remote part of the gardens, the czar has built a village, the counterpart of Wibord, which serves to remind him of his lost Catherine, Danilowitz (now a prince and field-marshal), and his carpenter's life. Catherine, however, is not dead, but no one dares to tell the czar. The misfortunes of poor Catherine have been too much for her strength and deranged intellect; a violent emotion alone can cure her, the occasion is at hand. Suddenly finding herself once more in her native village, surrounded by her brother and her friends, Catherine at first imagines herself to be dreaming, but, on beholding Peter, she falls senseless into his arms. On recovering, the purple mantle is thrown over her shoulders, her head is crowned with the imperial diadem, the Czar proclaims her, and the court and army salute the Empress."

I shall not stop to criticise this book, in which you will at once detect a strong resemblance to that of Jullien's *Pietro il Grande*. Nor am I going to trouble you at present with a long analysis of Meyerbeer's music. When I tell you that, in my own opinion, it is the best ever written by the celebrated composer for the stage, I have said all which my prerogative allows me to say. When you hear it yourself you will be able to judge for yourself. Meanwhile, I cannot find better means of describing the "solemnity" of the first performance than by translating into weaker language the brief but enthusiastic report of M. Jules Janin."

"We have come from the Opéra-Comique"—says the brilliant *feuilletoniste*—"where M. Meyerbeer has just brought out his new *chef-d'œuvre*, *L'Etoile du Nord* (drama by M. Scribe), and, without fear of being contradicted by the learned and competent critic who will render account of it in these columns, we venture to assert that the illustrious master has deserved and obtained universal praise. In the new style of music which M. Meyerbeer has created by his genius and subdued by his talent, *L'Etoile du Nord* is a puissant work, superior and charming in every respect. Never perhaps in so short a space (a comic opera in *three* acts) has M. Meyerbeer scattered airs, duets, and *morceaux-d'ensemble* with so prodigal a hand. For *L'Etoile du Nord* he has composed an overture, and this overture is a capital work. The introduction to the opera, the invocation to Finland, and the charming romance, "Le Bonnet sur l'Oreille," at once interested, charmed, and enchained the attentive crowd which had flocked to the announcement of the master's latest opera. The whole of the first act is a marvel of taste, grace, and invention. You know not which to admire and applaud the most—the romance so well sung by M. Hermann-Léon, the gypsy *rondo*, the *cabaletta*, or the *finale*. There is, among other things, a scene in which Mdlle. Caroline Duprez, like some fairy of the north, calms and subdues by her touching accents the savage children of the desert.

"In the second act (this second act is full of movement, life, and action), the waltz, which serves as introduction, is then sung in chorus, and to-morrow all Paris will be humming the couplet,

'Beau cavalier
Au cœur d'acier!'

"What spirit and what *entrain!* Now the chorus of conspirators, and the chorus of the orgy; now the couplets of Bataille, and the irresistible song of the *vivandières!* The last is a drama in action—a thing so new and strange, that it was redemanded unanimously by the audience, amidst thunders of applause. Three bands, vibrating and sonorous, are employed upon the stage in this *morceau*. They come and go without confusion, supported by the orchestra which M. Tilmant marshals like a true military commander, while the soldiers of the Czar sing the martial hymn, "Ciel, Dieu Protecteur!" which is echoed by the united chorus, in strains that resound in the distance.

"The third act is, so to speak, the *résumé* and explanation of all the rest. It is as though the author, anxious to be the commentator upon his own work, brought us back into the midst of the incidents of the first two acts, so that nothing should remain uncertain in the mind and intelligence of the audience. A romance for M. Battaille, "O Jours heureux!" a charming duet for Mdlle. Lefebvre and M. Jourdan, "Fusillé!" the touching narration of the journey of the two lovers; the mad *scena*, "Enfin l'Aurore;" the song of the *mênêtriers*, "Zon Zon;" and last, not least, the admirable *trio* for *soprano* and two flutes (the favourite *morceau* of Jenny Lind), were all *œuvres capitales*, applauded to the skies, and like so many enchantments.

"And then, what a *fête!*—what enthusiasm!—what incredible success! The excellent artists of the Opéra Comique all sang and played in a manner worthy of the master—Battaille with his powerful voice, Mocker, Jourdan, Hermann-Léon, Mdlles. Lefebvre, Lemercier, and Decroix, and the charming and incomparable Caroline Duprez, worthy of her father, her model, and her master!

"To conclude, the reader will perceive that all this is written in haste, after midnight, and in the enthusiasm of the moment.

"JULES JANIN."

Janin would be puzzled to do the duty of reporter to a London morning paper. Where would he hide himself, if, after a new opera at one of the great Italian theatres, a column and a half, or more, of criticism, in small type, were expected of him, "after midnight," on the night of performance, in order to be published next morning in the paper? He would doubtless plead *indisposition*.

Next week you shall have some more about the *Etoile du Nord*. For the present, I am exhausted.

IBID.—Mdlle. Wertheimber appeared for the first time on the 13th instant, at the Opéra, as Fides in the *Prophète*. She was tolerably successful, but could not have appeared at a less favourable moment, as Mdlle Sophie Cruvelli engrosses all the attention of the public. The *Vestale* will be produced as soon as possible. In addition to the scenery and dresses, which will be of the most splendid description, M. Labarre is charged with arranging the airs for the ballet, which may delay the piece longer than is expected.—On Friday the 17th instant, the representations of *Moïse* were resumed for the *début* of the tenor Sig. Brignoli. A new opera called *Maître Wolfram* has been accepted at the Théâtre Lyrique. The music is by M. Ernest Reyer, and the *libretto* by Messieurs Méry and Théophile Gautier.—The management of the Théâtre Italien courts alternately the comic and the serious muse. The *Sonnambula* has been succeeded by the *Elisir*, but, although the style of the operas vary, the principal actress remains the same. Under the delicate and coquettish features of Adina, we recognise the tender Amina, although greatly altered. Her lips, which opened but to pour forth her sorrows, are wreathed with smiles; her eyes, formerly drowned in tears, flash forth sparkling light, and her voice, smothered by sobs, has recovered its freshness and brilliancy. Such a transformation belongs to great artistes alone; it is a gift which Mdlle. Frezzolini possesses. If this

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charming *cantatrice* would but determine not to substitute her own music for that of the composer! Rossi was Dulcamara; Tamburini, Belcore; and Gardoni, Nemorino.—The third concert of the *Société Sainte-Cécile*, under the direction of Messrs. Seghers and J. B. Wekerlin, took place on Sunday week. Weber's *Preciosa* formed one of the attractions. Mdme. Nissen sang an air from Spohr's *Faust*. The *Minuetto* of a quartet by Mendelssohn was then executed by all the stringed instruments (!), and the concert concluded with Mozart's eighth, and least-known, symphony (in D).—The new symphony of M. Lefebvre-Wély was executed on the same day by the orchestra of the *Jeunes Artistes*, under the direction of M. Pasdeloup, in the Salle Herz. It was successful.—Mdme. Ugalde has returned to Paris, after an absence of five months. She is said to have derived great benefit from her trip to the south. Félix Godefroid and Emile Prudent have also come back. M. Erard's Saloons are to be shortly opened in honour of Mdlle. Rosalie Spohr, the harpist, a relative of the celebrated composer, Dr. Spohr.

Ibid.—Madame Tedesco passed through Paris last week, *en route* from Brussels to Lyons. M. Roqueplan has refused to prolong her *congé*. Madame Bosio has achieved a great success in Rossini's *Moïse*. Mademoiselle Dameron sings the music of Amenophis charmingly, and looks very interesting. This splendid opera, with Madame Bosio, Mdlle. Dameron, and Messrs. Obin, Chapusi, and Brignoli, helps to back up the still increasing success of Sophie Cruvelli in the *Huguenots*. The admirers of Spontini are awaiting impatiently the production of *La Vestale*, which, it is expected, will be brought out next Monday. The receipts of the *Huguenots* continue at their maximum. M. Gounod's opera is in full rehearsal. The two principal parts are confided to Mdlle. Poinsot and M. Gueymard. *La Nonne Sanglante*, it is expected, will be ready about the middle of May. Sophie Cruvelli's *congé* begins on the first of June.—At the Opéra-Comique, besides the two-act opera of M. Bazin, a new work, in three acts, by M. Victor Massé, author of *Galatée* and the *Noces de Jeannette*, has been rehearsed.—*La Fille Invisible*, a new opera, in three acts, music by Adrien Boieldieu, *libretto* by M. de Saint-Georges, has been given at the Théâtre-Lyrique with success. The music of M. Adrien Boieldieu (son of the great Boieldieu) is much in the same style as his former works—neither better nor worse.—A comic opera, in three acts, from the combined pens of MM. de Leuven, Brunswick, and Louis Clapisson, for Madame Cabel and M. Laurent, will succeed *La Fille Invisible*. Donizetti's *Elisabeth* still continues its career. In less than two months it has been performed thirty times. An opera, in one act, by M. Reyer, composer of *Sélam*, has been accepted.—At the Italiens, *Don Juan* has been revived with immense success. The cast was powerful—Madame Frezzolini, Donna Anna; Madame Cambardi, Elvira; Mad. Alboni, Zerlina; Signor Sussini, the Commandant; Signor Della Aste, Leporello; Sig. Mario, Ottavio: and Sig. Tamburini, Don Juan. Mario created a *furore* in "Il mio tesoro;" Alboni sang all her music exquisitely, and was encored in "Batti Batti," which, as well as "Vedrai carino," she gave in the right key. Tamburini is still the *beau ideal* of Don Juan.—Madame Rossi-Caccia has arrived in Paris. She will sing shortly at the Salle Saint-Cécile, in a concert given under the immediate patronage of some ladies of high distinction. Mad. Rossi-Caccia, during her absence from Paris, has been singing at several of the principal towns of Europe. In 1853, she was at the Theatre San Carlo, at Lisbon, when she appeared in *Lucrezia Borgia*, *Linda di Chamouni*, *Anna Bolena*, *I Martiri*, and an opera composed expressly for her by Mignone. Mad. Rossi-Caccia, we are told, has declined a very lucrative engagement at the Theatre Royal, Turin—where, by the way, the opera is shut up.—The concert of the juvenile pianist, Theodore Ritter, attracted a large assembly. This little fellow is, in reality, an extraordinary performer. He is a true musical phenomenon, and, if not spoiled by over-praise and over-work, promises to rise to the highest eminence in his art. He played a *Fugue*, *Gavotte*, *et Musette*, of Bach, and obtained a rapturous encore. He was also forced to repeat a *morceau*, founded on the cavatina in Verdi's *Ernani*. He displays a real feeling for music, and his playing exhibits both taste and expression. In short, he is a prodigy, and must be heard.

Baltimore.—(*Extract from a letter, written by a Member of Jullien's Orchestra.*) "But talking of excitement, we had enough of that the other day, in coming here from Philadelphia. On reaching the Susquehannah, we found it a mass of floating ice—the steamer could not leave, the jetty being completely jammed in. As we were announced to play here that same evening, cross we must by hook or by crook. A council of war was immediately held, at which some reckless fiddler proposed to cross on foot, and volunteered to act as pioneer, which he did like a brick: so we at once adopted the resolution. A primitive sleigh was improvised for the ladies, and hauled across by a lot of niggers; the orchestral luggage was loaded into three boats mounted on rollers—all except the monster drum, which had to be taken out of its case and rolled across by two *life-guardsmen* of our troop. All the musicians armed themselves with huge poles to pick the way, except little Colinet, the flageolet player, who could not be prevailed on any account to make the attempt. Consequently, we had to seize him by main force, strap him on to a violoncello-case, and have him pulled over by a lot of young niggers, shouting like devils during the transit. It was a rich scene, certainly, and would be a first rate subject for *Punch*, under the head of "Jullien's Passage across the Susquehannah."

Cincinnati.—(*From a Correspondent*).—The sale of tickets for Jullien's Concert, on Friday, was the cause of a rush and a jam unprecedented even when the Jenny Lind *furore* was at its height in this city. No sooner were the doors opened at eight o'clock in the morning, than a dense crowd rushed in, filling the spacious wareroom of Smith and Nixon's to its utmost capacity. All eagerly pushed forward to the stand, and the rush for precedence beat anything that we ever saw in the world. It literally baffles description, and could only be appreciated by those unfortunately mixed in it. The pressure was so great, that those engaged in the sale, to avoid being crowded upon, had to suspend their labours several times and retreat from place to place, and commence anew under better auspices. They finally took their station at the door *looking out* of the Concert room, obliging purchasers of tickets to pass through it one by one, a plan that succeeded to some extent in allaying the confusion. We thought the crowd at one time, in their eagerness, would break down the door, which it required great strength to hold against them. Those who were in were squeezed nearly to death, and many would gladly have got out—but that was almost as impracticable as to go ahead. We saw persons struggling to get at the ticket box at ten o'clock in the morning, who had been there *two hours* without succeeding, and how much longer they remained we do not know. Almost everyone that did get forward bought a considerable number of tickets for their friends—indeed the most of them were sold in that way. In consequence of the great demand, they are to be sold at auction to-day. The following quaint and clever notice of Jullien's opening concert appeared in our leading paper:

"The opportunity of buying is not generally to be overlooked, and the application of the rule to groceries and the fine arts, is perhaps the result of pretty much the same principle. This bringing music down to a plain tea-and-sugar standard first made Jullien's money (we came near saying fame.) He was the first man of his generation who conceived and executed the idea of giving the public the best article in the greatest quantities and at the smallest price. For his large bills he was satisfied to receive small notes, and accordingly they were pitched in by the hat-full. His grand orchestra at Paris, and his immense promenade concerts at Old Drury in London, brought him a full harvest, night after night, to be threshed out, over and over again, with the same magical and untiring baton. This Orphic full moon, to whom a neap tide of impatient and delighted ears was always ready to rise, has, within the last six months, appeared above our own horizon, and, after shining through the usual morning of a star in the east, now stands at our own zenith. His appearance at Smith and Nixon's last night was of course one of the leading musical events of the winter, and packed the Hall from gallery to foot-lights. We regretted then, more than ever, that the limited capacity of the room prevented many from obtaining admission, and gave us the bugle and drum accompaniments in a quantity of air more mellowing upon our *own* tympanum than upon *their* reverberations. Jullien of course did not bring his monster New York band along with him. He proposed it; but Smith and Nixon

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protested against the danger of having their roof lifted off. Neither did he bring the paper muslin and gilt paper lace that transformed dingy old Castle Garden into a fairy palace, nor did his famous desk, dressed in scarlet and supported by the pensive seraph, petrified into well chased gold, nor the gilded chair with which his dignity had been supported before the Gothamites. A plainer equipment was better suited to the democrative natives of this Anti-Miami country. Neither did he wear that vest we have read of, that seemed to be constructed of etherial soft down and overlaid with a cloud, a mere mist of the finest lace, all of which might have come in for a share of our enthusiasm. No, Jullien was himself only: a substantial looking gentleman, whose sympathy with melody has kept his bile down and his appetite up—a logician in physics, who has sustained the high key his ear has been strained to by a proportionate tension of the epigastrium; an eye that must have been very expressive, if we could have but seen it, and an ear that we would have borrowed an opera-glass to examine, if it had not been concealed by a wealth of shining black curls, hung around them like curtains, to tone down the tempests of sound they are compelled to live in. His dress was as plain as Secretary Marcy could have ordered for a diplomatist; as plain as a candidate for Congress might wear at a *soirée*, or an editor on his wedding-night, and, upon the whole, was a refined acknowledgment to our democratic simplicity. But then his gloves were immaculate; a telescope would have failed to discover a spot on their taper-fingers—a trifling fact, by the way, which we should not have mentioned, if they had not played the leading part in the orchestra. There were occasions when Jullien looked as if he might be only a conductor, when we should not have suspected that that sedate air and amplitude of shirt bosom concealed more than an ordinary mortal, even in music. But then, when the inspiration of the moment seemed to rest upon him, no general ever led an army to storm a fortress with more enthusiasm than he his orchestra against the complicated difficulties that were heaped up, along almost insurmountable bars of next-to-unconquerable symphonies and variations. He plied his *bâton* relentlessly, this way and that, as if infinite unseen enemies were being thumped on the head. Then he would have his players touch their instruments so gently that their soft sound should not offend the ear of the old Norwegian God, who would lay and hear the grass grow on the mountains and the wool on the sheep's back. Then so gently Jullien waved his hand, that you would have guessed the music was only the noise of his scented glove coquetting with the enamoured air. He seemed to brood over it as if it were some heavenly stranger that must be delicately nursed to enable it to survive the mutations of our lower atmosphere. But when a grand *finale* was in order, and avalanches of sound were to be rolled down imaginary Alps and plunged into the profound depths of acoustic Niagaras, and the hall was to be made to rock with the roaring and crashing of forty man power upon all sorts of drums and trumpets, then the king conductor would bow himself submissively—and then throw himself up majestically, as if he would invoke all the thunders of Jove down upon the audience. Jullien is a monarch of sound—a Lord High Admiral on the ocean of melody—a perfect brick in the temple of music—we don't doubt it."

There is every chance of Jullien doing famously in the "South." There has been no real excitement in these parts since the "Swedish Nightingale" was here; Jullien seems likely to awake us—"niggers" and all.

DRESDEN—(*From a Correspondent.*)—The musical world here has been thrown into a state of real excitement lately. Two concerts were given, at the Theatre Royal, at which Jenny Lind sang. At the first, a prologue was spoken by one of the actors. Beethoven's overture to *Egmont* was performed by the orchestra, under the direction of Capellmeister Reissiger. At the first concert, Jenny Lind sang "On mighty Pens," from the *Creation*, a rondo from Meyerbeer's *Camp of Silesia*, "Die Sterne schau'n in stiller Nacht," by Mendelssohn, and a Norwegian *Berglied*. At the second, she sang "Casta diva" from *Norma*; "Glocklein im Thale," from *Euryanthe*; "Non paventar," from *Il Flauto Magico*; and German and Norwegian ballads. The renowned songstress sang as marvellously as ever, and her voice is in first-rate order. I have heard more feeling and more power given to the "Casta diva," but nothing could surpass the brilliancy of the "Nightingale" in Meyerbeer's rondo, or the purity of voice and perfect intonation in the difficult and trying "Non paventar." Weber's *aria* too, was a superb display of vocalisation. Both concerts were given for charitable purposes, and mainly through the suggestion of Madame Jenny Lind Goldschmidt herself, who offered her services gratuitously. A concert was given on the 14th ult., (February) at Leipsic for the same charitable purposes, at which the famous songstress again gave her invaluable assistance gratuitously. So that, if Jenny Lind has abandoned the stage, she has not forsaken the poor-box.

AMIENS.—The last concert of the Philharmonic Society, under the direction of M. Jules Deneux, took place on the 15th ult. Alboni and Sig. Gardoni were the principal singers. Alboni gave "Una Voce" from *Il Barbiere*, the "Brindisi," from *Lucrezia Borgia*, and the *rondo finale* from *Cenerentola*, besides singing in a duet from *Don Pasquale* with Sig. Gardoni. The success of the great soprano-contralto was incredible. Sig. Gardoni charmed every one, as usual, with the purity of his voice, his perfect style, and excellent method.

BERLIN.—On the anniversary of the coronation, the 22nd of January, the following artists received the order of the Red Eagle, fourth class: Herren Kelz, Wieprecht, and Kullak.—The Intendant of the Royal Theatres, Herr von Hülsen, has resolved that, in future, both the opera-houses and the Schauspielhaus shall be opened every night. Up to the present moment each theatre has been open, on an average, only three days a week. Mdlle. Clauss has arrived here, and has been creating quite an enthusiasm by her admirable performances on the pianoforte.

HAMBURGH.—Auber's *Marco Spada* has been produced with success. The *prima donna*, Fräulein Babnigg, leaves shortly for Rio Janeiro, where she is engaged at an annual salary of 30,000 francs. The next musical novelty is to be Mr. Pierson's music to the second part of *Faust*. Mr. Pierson is the author of the oratorio of *Jerusalem*, which was brought out two years ago at the Norwich Festival.—Theresa Milanollo has given four concerts to crowded houses.

VIENNA.—The representation of *Don Juan*, on the 17th, was the 344th in Vienna. The house was densely crowded. On the 17th of February, the third concert this year was given by the Akademie der Tonkunst. It was to have taken place on the 3rd of February, in celebration of Mendelssohn's birthday, but was unavoidably postponed. The programme consisted entirely of works by that great master. The various pieces, vocal and instrumental, were entrusted to pupils of the Academy, and, as the latter has not been long established, the execution (of the instrumental pieces especially) was a task beyond the strength of the performers. The first part, consequently, went off in anything but a satisfactory manner. The second was far superior. The choruses: *Herbstlied*, *Lerchengesang*, and "Es wird ein Stern aus Jacob aufgeh'n," were admirably rendered. Fräulein Purkinje sang two songs, *Sonntagslied* and *Frühlingslied* (the latter in the Suabian dialect), very well, and was unanimously encored. Fräulein Haueis was equally successful in the charming *Erntelied*, and the incomparable "Da lieg' ich unter den Bäumen," found among Mendelssohn's papers after his death. The choruses were under the direction of Herr Storch.—On the 19th of February, the second concert of the violoncellist, Heinrich Schmit, from Moscow, took place in the Musikvereinsaal.—M. Vieuxtemps lately gave his third concert in the Theater an der Wien to a very crowded audience. He played his concertos in E major and A major, his *Norma* fantasia on one string, the *Caprice-Fantaisie*, the variations on *Yankee Doodle*, *Les Arpèges*, the *Andante Spianato*, and the *Carnival of Venice*. M. Vieuxtemps was rapturously applauded in all of them. The programme was varied by some overtures, under the direction of Herr Suppé, with songs by Herr Rudolf, Mesdames Rudini and Schiller.—Herr Stockhausen's first concert took place on the 26th February. The principal attractions were Mdlle. Marie Cruvelli* (whose singing produced quite a sensation), and M. Vieuxtemps.—M. Leopold de Meyer's first concert is announced for the 4th inst.—Eleven new operas were produced in Germany during the year 1853:—*Tony*, *Zoggeli*, *Rübezahl*, *Rübezahl*, *Die lebenden Blumen*, *Otto der Falkner*, *Die Fransosen vor Nizza*, *Sarontala*, *Giulia*, *Indra*, and *Keolanthe*.

MODENA.—Mercadante's *Il Giuramento* has been produced with great success. Mesdames Boccabadati and Wimmer, Sig. Tamaro (tenor) and Sig. Baraldi (barytone), were the singers.

* Sister of Sophie Cruvelli.

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QUARTET CONCERTS, CROSBY HALL.—The selection for the fourth concert, on Monday, was from Beethoven alone. The instrumental pieces were the trio in D for stringed instruments, the quintet in B flat for pianoforte and wind instruments, the grand septuor in E flat, and the quartet in C minor (No. 4, Op. 18). Mr. Lindsay Sloper was the pianist, and Miss Dolby the vocalist. In the quintet, Mr. Sloper's clear and delicate touch was specially effective. The execution of the first four movements of the septuor was perfectly satisfactory: the last two movements might have been better. The last quartet was played very finely. The "Song of the Quail" was charmingly sung by Miss Dolby. The fifth concert is announced to take place on the 13th inst.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

THIS DAY.—C. Salaman's Second Pianoforte Soirée, 36, Baker-street. Half-past Eight.

TUESDAY.—Mr. L. Sloper's Second Chamber Concert, 27, Queen Anne-street, Cavendish-square. Eight o'clock.
Mr. S. Cowell's Concert, St. Martin's Hall. Eight o'clock.

WEDNESDAY.—Herr E. Pauer's First Soirées Musicale, Willis's Rooms, King-street, St. James's. Eight o'clock.

THURSDAY.—Harmonic Union, Exeter Hall—Handel's Judas Maccabæus. Half-past Seven.

FRIDAY.—Sacred Harmonic Society, Exeter Hall—Haydn's Creation. Half-past Seven.

## ADVERTISEMENTS.

ORGANIST.—Wanted an Organist, for the Parish Church of Willesden, Middlesex. Apply to Rev. R. W. Benton, Vicarage, Willesden, or Mr. Sparks, Churchwarden, Conduit-street, Regent-street.

ORGANIST WANTED, for three or twelve months, to teach the organ, and the children to sing, in a country village. Terms offered—£150 for a year, or rather more in proportion if for the shorter term.—Letters to be addressed to L. W., care of Cramer, Beale, and Chappell, No. 201, Regent-street.

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ST. MARTIN'S HALL.—MENDELSSOHN'S ELIJAH will be performed on Wednesday Evening, March 15, under the direction of Mr. John Hullah. Principal Vocalists—Mrs. Endersohn, Miss Dolby, Mr. Augustus Braham, Mr. Weiss. Tickets, 1s., 2s. 6d., and 5s

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MR. WALTER MACFARREN has the honour to announce TWO CHAMBER CONCERTS, to take place on FRIDAY EVENINGS, April 21, and May 12, at 27, Queen Anne-street, when he will be assisted by eminent artists. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to be had of Leader and Cock, 63, New Bond-street; or of Mr. W. Macfarren, 58, Albert-street, Regent's-park.

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MR. LINDSAY SLOPER begs to announce that his SECOND and LAST CHAMBER CONCERT will take place at 27, Queen Anne-street, Cavendish-square, on Tuesday Evening, the 7th inst., on which occasion he will be assisted by Miss Amy Dolby and Signor Belletti, Messrs. Sainton, Dando, and Lucas. Single tickets, Half-a-Guinea each, and Family Tickets (to admit three), One Guinea each, may be had of Messrs. Cramer and Co., 201, Regent-street; Chappell, 50, New Bond-street; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde-park.

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## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 143.)

### CHAPTER VIII.

### (1777–1778.)

IN many respects, the events at Mannheim were merely a repetition of those at Munich—a flattering reception at Court, brilliant successes, extensive patronage, promises and honeyed words from the Court Intendant, an endeavour to obtain an appointment, and a flat refusal—in a word, nothing was changed in the comedy except the scene and the *dramatis personæ*. The only difference was that our hero met with rather more flattery at Court. The impression he had produced in this capital, on the occasion of his first visit, fourteen years before, was still remembered amongst the lovers of music. They crowded round the little prodigy, and Cannabich presented him to the members of the orchestra which he directed. "I thought," says Mozart, "that I should not be able to refrain from laughing. Some, who knew me *par renommée*, were very polite and full of respect; others, however, who never heard my name, stared at me in the most absurd fashion. They think, because I am small and young, there is nothing great or old about me, but they shall soon learn the contrary." After paying a visit to the Intendant, Count Saviola, Mozart obtained the honour of playing before the Court. The Elector of the Palatinate, Carl Theodore (afterwards Elector of Bavaria), condescended to address him in the following terms—remarkably gracious considering the period: "It is now, I think, fifteen years since He was here?" "Yes, your Highness, it is fifteen years since I had that honour." "He plays incomparably." The Elector proved that he was, in truth, exceedingly pleased. He had four natural children, a son and three daughters, who were studying music. The Intendant was immediately commanded to take Mozart to see them. Mozart went several days in succession, and his visits gradually assumed the form of regular lessons, at which the Elector was present and conversed on various subjects with the new teacher. Some variations composed by Mozart for the young Countess, and a *rondo* for the little Count, were declared to be most charming. "By the bye, you stop this winter in Mannheim?" said the governess, in a tone which, from the mouth of a patron or superior, conveyed an agreeable piece of news in the semblance of an interrogation. Mozart replied that as yet he knew nothing about it. "That surprises me," answered the governess. "The Elector himself informed me so, a short time since. 'By the bye,' he said, 'Mozart will stop here this winter.'" Full of the most sanguine hopes, Mozart hurried off to Count Saviola. "As the Elector wishes me to remain," said Mozart, "he surely does not intend me to spend my money at an inn, but to continue the course of instruction, which I have hitherto voluntarily given?" The Intendant replied that he should only feel too happy to use all his influence for the *protégé* of the governess. From another quarter, Mozart was led to hope that he would easily obtain the title and appointments of Chamber-composer, the offices of *Capellmeister* being already both filled up. His affairs were, therefore, exactly in the position he desired. All now requisite was the signature of the Elector, who was, doubtless, impatient to affix it to the decree which would insure the acquisition of so incomparable an artist. The first obstacles were certain gala days, when it was impossible for the Intendant to speak to his highness on the subject. After these, a hunting-party most inopportunely deferred the conclusion of the matter. Meanwhile, time passed on, and Mozart lost patience. But, alas! while he was running himself off his legs to obtain the decisive answer for which he had been waiting two months, his artistic brethren, who did not, it is true, understand counterpoint like him, but were far better acquainted with the ways of the Court, had succeeded in undermining his influence with the Elector, which had appeared to be daily increasing. They had alarmed Carl Theodore's paternal solicitude, by directing his attention to the unfavourable results which a change of masters must invariably entail. "Who is this Mozart," they would ask, "for whom the former master, an old and well-tried servant, is to be sacrificed?—a little adventurer, a charlatan, with an annual salary of twelve florins, whom the Archbishop of Salzburg discharged—*because he knows nothing, and ought to have been sent to Naples to learn music in the Conservatory.** Should such a one be appointed chamber-composer at a princely court! or attempt to teach his highness's children what he did not understand himself!" These and similar arguments accomplished the object for which they were urged. Mozart, remarking that Count Saviola avoided him, requested a decided answer at once. The Count shrugged his shoulders. "What, no answer yet?" demanded Mozart. "I beg pardon," replied

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* The Archbishop's own words, communicated by Leopold Mozart in a letter to Father Martini.

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the Count, "there is no place for you. "*Eh bien!*" said Mozart, "the Elector might have told me so sooner. Nevertheless, Count, pray thank him in my name for this gracious, though tardy, information."

The Abbé Vogler, *Vice-capellmeister* in Mannheim, seems to have been the most active and malicious of those who endeavoured to undermine Mozart's position—at least, according to the decided statement of Leopold Mozart in one of his letters. As the assertion, however, is not easy to be proved, it may, perhaps, have been grounded on mere suspicion. One thing, however, is beyond a doubt, viz., Mozart's repugnance to this same Abbé Vogler. He frequently met him at Mannheim, and his judgment of him, as a composer, a theorist, and a man, was equally severe. We must consider this question somewhat at length, for two reasons: firstly, the Abbé Vogler enjoys, among educated musicians, a threefold reputation—as composer, theorist, and distinguished organ player,* while Mozart formally denies him the least merit in any one of these capacities; secondly, which is far more important, if there was ever a man who judged musicians, living or dead, with the greatest impartiality and penetration, uninfluenced by the ideas and prejudices of the period, that man was Mozart—as we shall see further on. This instance, however, presents an anomaly, or, at least, an apparent injustice, springing from personal motives, which seems to have rendered Mozart guilty for once in his life of wrong towards another. And yet he was not deceived in Vogler, and was equally innocent of injustice to him. Let us hear him :—

"The *Vice-capellmeister*, Vogler, is a jester, who thinks himself very clever, but knows nothing at all. His history is as follows. He came to Mannheim in a miserable plight—played pianoforte, and wrote a ballet. He was pitied, and the Elector sent him to Italy. When the latter went to Bologna, he asked Father Valotti about his *protégé*—'O, Altezza, questo è un gran uomo," etc. He also requested the opinion of Father Martini—'Altezza, è buono, ma poco a poco quando sera un poco più vecchio, più sodo si farà, si farà.' On his return, Vogler embraced the ecclesiastical profession, and was appointed Court Chaplain. He composed a *Miserere*, which, as everyone says, is insupportable, since everything in it is false. Hearing it was not greatly admired, he complained to the Elector that the orchestra had played it badly, on purpose to annoy him. In a word, he managed matters so well (playing also a number of worthless trifles, which ingratiated him with the women), that he got appointed *Vice-capellmeister*. He is a fool, and imagines that no one is more perfect than himself. His book is more calculated to teach arithmetic than composition. He says he can make a composer in three weeks, and a singer in six months, but no one has ever seen any proofs of this. He despises the greatest masters, and told me that he had a contempt for Bach! I felt inclined to catch hold of him by the ears; but, pretending I had not heard him, I said nothing, and went away."

Mozart speaks in the following terms of a mass by Vogler :—

"I never, in my life, heard anything like it. Very often the parts do not agree at all. He rushes into tune so furiously, that you fancy he will drag you after him by the hair of your head, and without the slightest ceremony,—as if it were unnecessary to attract by any peculiar charm. Of the development of his ideas, I will say nothing. At one moment, I fancy I hear a thought which is not bad; but it is certain not to remain *not bad* very long—but soon becomes—beautiful?—Heaven forbid that I should assert such a thing!—bad, very bad, and that in two or three different ways. Hardly is the idea presented, when some thing else turns up to spoil it; or it does not end in a sufficiently natural manner to remain good; or it does not come in at the proper places, or else it is spoilt by the instrumentation."

Mozart judges Vogler's organ-playing no less severely than his compositions.

"He is, so to speak, nothing more than a mere trickster. When he wishes to play in the majestic style, he immediately becomes dry, and his audience are extremely glad the affair is as tedious to him as to them, and consequently does not last long. And what follows?—an unintelligible conversation. (I heard him from a distance). After which he began a fugue, with six notes to a tone and *presto*.* Hereupon, I went up to him, for I would prefer looking on to listening."

Vogler invited Mozart, on several occasions, to come and see him. As Mozart, however, never went, the *Capellmeister* determined to pay the first visit, so anxious was he to know our hero's strength on the piano, and, at the same time, to exhibit his own. Vogler played one of Mozart's concertos at sight.

"The first movement went *presto*, the second *allegro*, and the *rondo* unmistakeably *prestissimo*. He generally played the bass otherwise than it was written, sometimes producing quite a different harmony and quite a different melody. To play at sight in this manner, and——is a thing I do not care about. The auditors (I mean those worthy of the name) must say they have ——*seen* music played upon the piano. They listen and——feel as little as——himself. You may imagine that it was insupportable, by my not being able to refrain from saying: 'Much too quick!' By the way, it is easier to play quick than slow.† In certain passages, the performer can leave a few notes in the lurch without their being missed, but is that fine playing? In rapid execution he can change from the right to the left hand, without being noticed, but is that fine playing? In what does the art of reading at sight consist?—In playing the pieces in correct time, and imparting to every note and *appoggiatura* its proper expression and character, so that the hearers shall believe that the player and the composer are one. Vogler's fingering is wretched. He plays descending scales with the first finger and thumb of the right hand."

The first thing which strikes us in Mozart's criticisms on Vogler's playing is, that they are supported by sufficient reasons, and grounded on the enumeration of glaring defects which must be at once apparent to musicians. Moreover, he writes to his father, whom of all persons he would least desire to deceive, and whom, indeed, he would have found great difficulty in deceiving. Without wishing to deny that Mozart was inwardly convinced of the justness of his opinions, it may be suggested that he expressed them with a certain degree of harshness. But the fact is, he was as incapable of concealing as of mitigating the truth. This was his greatest mistake and his greatest misfortune. As he always spoke as *a man who is invariably in the right*, we are hardly surprised that worldly matters should have gone no better with him. The question whether his language, with regard to Vogler, as theorist and composer, did not lay Mozart open to blame, remains to be considered.

Before investigating this point, we must have a clear idea of the time at which he pronounced his decision.

In 1777, the Abbé Vogler was not the man he subsequently became: it was not until after the death of Mozart, who was seven years his junior, that he obtained his reputation in Germany. At the time of which we are treating, nothing was known of him, except his first compositions and

* M. Oulibicheff is mistaken. The Abbé Vogler has a few partisans, but the generality of competent judges are of Mozart's opinion, that he was an utter charlatan.—*Trans.*

* On the organ! this was quite sufficient to frighten away a hearer like Mozart.

† In the proper time.

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his book. Besides, I believe, that which distinguished Vogler in music, was not so much his superior artistic talent, as an assemblage of qualities indispensable to a musician, and which elevated his original and investigating spirit. He had a speculative mind, and was a mass of varied acquirements, some of which did not exactly belong to music, but were connected with it as useful auxiliaries. If he really possessed genius, it was for music and mechanics, as is proved by his system for the simplification of the organ, and by the beautiful instrument called an Orchestrion, which he invented. At a time, therefore, when nothing, or, at least, very little of all this was known, Mozart could only judge Vogler by what he had then done. Mozart was a musician in the fullest acceptation of the term; but he was nothing more. He estimated Vogler as a composer, a practical artist, and the author of a musical theory, and was far less competent to appreciate him in the last character than in the others. Our hero despised theories,* and were we to examine those which were current in his time, we should, perhaps, find his contempt justified. Supposing this to be true, we may be allowed to believe that Vogler improved in composition, became more toned down upon the organ, and played pianoforte music in a manner less offensive to the self-love of composers.

It is, therefore, highly probable that Mozart might have modified his opinion. But would he have turned black into white? I doubt it, and for these reasons. From the biographical notices of Vogler, and the testimony of his pupils, among whom was Gottfried Weber,† we learn that the originality of the learned Abbé was carried to eccentricity, and that his theories were nearly allied to paradox. But very frequently, and this is the worst feature of the whole, his eccentricity and paradox are thin veils for unmitigated charlatanism; for instance, as an example of the application of his theory for composing imitative music, he announces, in the programme of one of his concerts, a sea-fight, the falling of the walls of Jericho, the treading-out of the rice in Africa, and other such tone-paintings, the relation of which to the subjects he sought to represent would certainly have been imperceptible to the public, but for the announcement in large letters on the bills. Vogler had a mania for reviving the music of the Ancients, about which he knew as much as any of us—viz., little or nothing. Nevertheless, he advertised that he would prove its excellence to the artistic world. And what course did he take? He got a few choral melodies, written in the old church-style, which some have been pleased to call the "Greek," the stiffness and extraordinary poverty of which—being composed entirely of scales, deficient in connection and wanting a solid basis—were not adapted to the ordinary transitions from one key to another. It was, therefore, necessary, in order to make the tunes agree with the other parts, to invent a most peculiar combination of chords and the most unusual transitions; something, in short, which had never been attempted. Professional men are aware that, with such means, there is no melody, however vapid, out of which genius cannot make something beautiful—indeed, very beautiful.§ What for instance, would be the part of the ghost in *Don Juan*, were the accompaniment taken away?‖ There would be absolutely nothing musical in it. In this manner, the Abbé Vogler, by means of a learned and far-fetched system of harmony, produced an effect which the melodies of the chorales could never have produced of themselves, the result being that, with his arrangements, they made an impression both unexpected and majestic. But Vogler said: "There, gentlemen; that was Greek music." The deluded hearers were lost in amazement at its incomparable beauty (!!—*Trans.*), and the critics seized the opportunity to cry out against modern music, which, in its poverty, had nothing to show but transitions from one key to another, from sharp to flat. The Ancients, on the contrary, who were acquainted neither with the one nor the other, founded upon every scale a separate tonic system, each placed in its own genuine and solemn sphere, and, besides the Diatonic and Chromatic, possessed the wonderful secret of the Enharmonic, which has since become inaccessible to our vulgar ears, because it proceeds by fourths! The mystification is so amusing that we feel inclined to forgive the Abbé Vogler for having played the part of a conjurer. Mystification is the word that best expresses our idea. Vogler knew better than any one that the music of the Ancients was enveloped in impenetrable obscurity, and that under the chaos of uncertainty and inexplicable contradictions which constitutes our whole knowledge of it, there is one fact beyond doubt, viz., that the Greeks were unacquainted with harmony. In order, therefore, to inspire us with a taste for these so-called Greek melodies, he subjects them to the rules of vocal music in parts, and enriches them with additions from the most refined inventions of modern art, of which the Ancients, who seem to have sung only in unison and in the octave, had not the most distant notions.*

This leaning towards charlatanism may have been particularly evident in Vogler when young, and especially while his claims on the respect of the learned and musical world did not meet with the recognition they afterwards obtained. We thus see him striving after effects, contrary to the true principles of art, and only capable of deceiving the ignorant. As a composer of sacred music, he mixes up everything, pell-mell, in one confused mass, and presents his ideas in quick succession, without developing any one of them. As an organist, he degrades the grandest and most sublime of instruments, by his exaggerated execution. As an interpreter of the ideas of others, he changes their respective places according to his own caprice, and confuses them by too great rapidity, even under the nose of the composer—whom he executes, in the judicial sense of the word. Was not this sufficient to justify the repugnance felt by Mozart, that unbending enemy of charlatanism, whatever shape it might assume? Mozart detected charlatanism instinctively, and despised it to the last day of his life; his contempt, indeed, for all calculation based upon the ignorance of audiences, and for effects in opposition to the rules of good taste, went so far, that he would sacrifice his own interests and popularity rather than allow them to obtain the upper hand over his musical convictions. He who affected to despise Bach,† and boasted of being able to teach the art of composition in three weeks, could not possibly be a man after Mozart's own heart. Such a one was necessarily his very antipodes. "Vogler is a musical charlatan," said Mozart, in his somewhat candid language, and this one phrase forcibly expresses the opposition, the complete incompatibility, in the dispositions of the men.

* How many a would-be-musician has stoned for writing bad music himself, by compiling a book in which others might learn to avoid him as a bad example.—*Trans.*

† Carl Maria von Weber and Meyerbeer were also early "victims."

§ "Professional men" are aware of nothing of the kind.—*Trans.*

‖ It would be a very fine and solemn melody.—*Trans.*

* The whole of this account of the Abbé and his Greek tunes is little better than nonsense.—*Trans.*

† According to Holmes, this was Johann Christian, the youngest of Johann Sebastian Bach's four illustrious (!) sons. *Schraishuon.*

[*To be continued.*]

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## MENDELSSOHN.

(*Continued from page* 138.)

After the Düsseldorf festival, the committee of managers presented the composer of *St. Paul* with an illustrated copy of his own work. The memorable incidents in the life of the Apostle had been selected as subjects, and the five artists who contributed were Schrötter, Hübner, Steinbrück, Mücke, and Hensel, Mendelssohn's own brother-in-law. Many important alterations were made in the score of the oratorio after its first production in public. Ten pieces were cut out entirely, and the first great air of *St. Paul* (in B minor), as it now exists, is scarcely half its original length. The short air for *soprano*, in F, which stands in the second part, was added; and the whole of the music, in its renovated state, appeared in another and improved edition. Almost immediately after his triumph at Düsseldorf, Felix set out for Frankfort-on-the-Maine, where he had undertaken to direct the "Cäcilienverein" for his friend Schelble, whose health obliged him for a time to give up working. This society always stood well in Mendelssohn's estimation, in consequence of the precision and correctness with which Sebastian Bach's motets were executed at its performances; but, independently of musical attractions, Frankfort found other substantial charms for him —as we shall see hereafter. It was from this place that he wrote to a friend in the freshness and simplicity of a child's feelings, that, "Wenn er länger in Frankfurt bliebe, würde er gewiss noch ein eifriger Gärtner werden." These are but a few trifling words, but they are from one in whose eloquent songs we recognise the lover of Nature in all her changes, her darkness and light, her rain and sunshine. Rich in his portraitures of Her, he has left us strains which whisper of all seasons. We have his harvest songs, his autumn songs; and, when winter comes, the morose and joyless will smile at those fragments, so full of delicate imagery of the flowers we can no longer gather, and beauty which must be hidden for a time. Here was the secret of the artist, here the talisman of the poet: Felix loved nature, and told of her; the fruits of his converse with her he has left to us; possessed of these, we should adore her likewise. The tender and pathetic strains in the opening of the *Elijah*:—

> "The harvest now is over,
> And the summer days are gone,"

speak for their author at once as an earnest and faithful devotee of Nature in her daily ministry. In a word, he was one who, with a great modern critic on art, knew and felt that the meadow grass meshed with fairy rings is better than the wood pavement cut into hexagons—that the fresh winds and sunshine of the upland are better than the chokedamp of the vault or the gaslight of the ball-room. But to return to our narrative.

During his stay in Frankfort, Felix was introduced to a family of the name of Jeanrenaud, and found in the youngest daughter, Cecilia, the future partner of his fortunes. We can say but little of this amiable lady, who lived long enough after her husband's death to know and feel the depth of the public regret, as well as of her own private sorrow; but we believe her to have been in every way worthy the love of so illustrious a man.

In the October of 1836, Felix returned to Leipsic, and opened the Gewandhaus Concerts, assisted by David, Graban, and others already mentioned. The only failure of this season seems to have been a *Sinfonia Appassionata*, by Franz Lachner, which was condemned by the most learned and severe judges, as unworthy of the author and the performers. The resources of this celebrated company of musicians were displayed to great advantage in Handel's *Israel in Egypt*, on which Felix bestowed the most ardent pains, adding full organ accompaniments, and repeatedly rehearsing the mighty chain of choruses which stamp this oratorio as one of the most enduring works the world has ever heard. It was finely executed in the *Pauliner Kirche*, on the 7th of November, 1836, by a body of 250 singers, with a powerful orchestra and organ. The solos were given by Henrietta Graban, Augusta Harkort (an amateur), Stölpe, Hering, Pögner, and Richter. The last concert of this season was on the 12th of December. After Beethoven's concerto in E flat had been played by Mendelssohn, the overture called *Meerstille und Glückliche Fahrt* awoke the old enthusiasm, which rose to tremendous applause in the last chorus of *Fidelio*, "Wer ein holdes Weib errungen, stimm' in unsern Jubel ein." In these words there seemed a pointed allusion to a certain Frankfort lady, whose fame and attractions had reached the ears of the Leipsic folk; and Mendelssohn, conscious of the good wishes of all before him, seized the moment of inspiration, sat down at the pianoforte, and extemporised in a wonderful manner on the subject of Beethoven's chorus. When he had finished, genuine and hearty as was the applause, it seemed almost a sin to disturb the last echo which his fancy had inspired with such enchanting sounds.

I should have mentioned before that this winter was remarkable at Leipsic for introducing to the public a highly accomplished pupil of Mendelssohn's, whose compositions and pianoforte playing had attracted much attention. William Sterndale Bennett* had shewn good proof of the reality and earnestness of his studies under Mendelssohn by his pianoforte concerto in C minor, and an overture, *Die Wald-Nymphe*, added considerably to his reputation in Germany and elsewhere. It is no depreciation to this artist's justly-acquired fame and well-earned laurels, when we say, that in his subsequent productions it is easy to see the influence of his great master; nor can it be thought strange that a pupil so deeply versed in Mendelssohn's works should insensibly be led to select them as his models. The Gewandhaus Concerts this season terminated with a grand performance of Beethoven's Ninth Symphony; and Felix gave his undivided attention to the rehearsals of his own oratorio lately brought out at Düsseldorf. The choral bodies of Leipsic mustered all their strength, and bestowed the same labour and patience upon the concerted pieces as, on a previous occasion, on those of Handel's *Israel in Egypt*. Felix attended all the rehearsals, and accompanied the music on a wretched piano. Still, the most powerful impression was made on the listener by the various choruses and chorales which have since become as "familiar as household words." The oratorio was given for the first time, at Leipsic, on the 16th of March, 1837, in the *Pauliner Kirche* we have before spoken of. Unhappily, a temporary illness deprived Mendelssohn of his chief bass singer, who was to have sung the music allotted to St. Paul. The gentleman who came to the rescue at the last moment sang so far successfully as not to impair the general effect, but Graban seems to have been the most distinguished of the solo singers. The chorus consisted of three hundred voices, and the results of the performance were thus commented on in the Leipsic newspaper:—

* Mr. Sterndale Bennett was never at any time a pupil of Mendelssohn. His third concerto was composed before he went to Düsseldorf (in 1836) where Mendelssohn heard it for the first time.—Ed.

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"The powerful orchestra worked in a masterly manner under the *bâton* of the conductor, Dr. Mendelssohn Bartholdy. The choruses, which had been carefully rehearsed, were delivered with a roundness, power, and distinctness of light and shade, that call for the highest encomiums we can with sincerity offer. Above all, let praise be given to whom praise is due—to the composer and conductor, Dr. Mendelssohn Bartholdy. The committee are anxious also to express their obligations to the orchestra, the chorus singers, and to Ferdinand David, for their unwearied attention to the rehearsals, which have been productive of such great results."

This celebrated work, the merits of which, as a whole, are now universally recognised, was, and is still, open to a fair and impartial criticism. If viewed in comparison with the prescribed forms of other sacred musical dramas, it must be allowed that *St. Paul* has its weak points. The personality and presence of St. Paul are kept too much in the background at the time of St. Stephen's martyrdom, and none will doubt that the second part of the work is far inferior to the first in point of dramatic interest.* But the prevalent idea which is current through the whole work, is of a higher and more general importance, and Mendelssohn wished this distinctly to be marked as detached from the individual character of the Apostle himself, whose name forms the title and subject of the oratorio. He had before him the great triumphs of Christianity in the early stages of the gospel mission, the Apostle's humility and gladness to live and die for the Lord, contrasted with the obstinate pride of Judaism and the sensual self-satisfied heathen (*die sinnlich heitere Lebensanschauung des Heidenthums*). He wished to express the infatuated opposition of the learned and luxurious to the steady growth of the Gospel, and influence of its teachers, together with the glorious victory won by the messengers of divine love, "who preach us the Gospel of Peace." These thoughts are embodied in the music given to St. Paul, Stephen, and Barnabas, while the interest concentrates in the great centre (*Mittelpunct*) of the work—the conversion of St. Paul himself. An objection has been raised to the composer's assigning the voice from Heaven to a chorus of *soprano* voices, and it has been urged that it might have been expressed by a powerful accompaniment of a wind instrument; but surely these are futile criticisms, and must give way to the general effect produced on the most ordinary hearer. How are we startled by the chorus, "Mache dich auf, werde Licht," which comes like a flash from Heaven on the earthly darkness below—how majestic the chorale, "Awake, a Voice is calling," and the prophetic songs of triumph in distinction to the clamorous cries of the heathens and Jews. All these fine perceptions of the different states of feeling which pervaded the various sects in the early days of Christianity, can be traced by comparing the different choruses. Such as "Behold, we count them blessed which have endured," and "Oh, the Depth of the Riches, Wisdom, and Knowledge of God," with "This Man ceaseth not," "Here is the Temple of the Lord," "The Gods are come to us in the Likeness of Men," etc. In all these, the elements of Judaism, Christianity, and Heathenism are powerfully marked, and the music owes much of its effect to the grand orchestral combinations with which the work abounds. I believe the chorale is brought to perfection in this oratorio, and though it may be said that a like effect is produced by the great Sebastian Bach, yet even this would enhance the value of a work by one who, a century later, could revive the song in all its freshness, with the additional beauties supplied by modern art.

* We beg leave to doubt both this and what precedes.—ED.

(*To be continued.*)

## INTERNATIONAL COPYRIGHT.

THE new Prussian law, concerning "The protection of copyrights of works of arts and sciences," contains the following paragraphs, which are of importance to composers:—"Any author of a dramatic or dramatico-musical work publishing it, can preserve for himself and his heirs the exclusive right for public performance of the same work, by claiming a legal notice for the purpose, which, however, must be printed within every copy. This right extends for the life of the author, and remains in force for his heirs for ten years after his death.

"Whosoever, without a proper authority given by the author, shall perform such a work, shall be fined from five to fifty dollars. If such performance takes place on any stage,* half of the proceeds shall be forfeited, two-thirds for the author or his heirs, and one-third for the poor of the place where the aforesaid performance shall take place."

* Without permission of the author, or his heirs.

THE LONDON ORCHESTRA has accepted a lucrative engagement for Four Concerts, to be given on March 13th, 14th, 15th, 16th, in the Industrial Exhibition, Dublin. The performances will consist of classical and popular music, and Miss Thirlwall is engaged as Vocalist. Mr. Frank Mori is the Conductor.

MUSIC AT THE CRYSTAL PALACE.—A court for the reception of musical instruments is in course of construction at the Crystal Palace, the design of which has been entrusted to Mr. Thomas. We understand that some of the most eminent of our pianoforte makers have visited Sydenham with a view of offering practical advice in reference to its general arrangement. The maintenance of an equable temperature has been secured, and scientific attention has been directed to making the court as effective as possible for the exhibition of musical instruments.

MR. LUCAS'S MUSICAL EVENINGS.—An excellent programme was provided by Mr. Lucas for the visitors to his first Chamber Concert, on the evening of the 2nd instant, at his residence, in Berners Street. The selection was as varied as it was sterling. It comprised Mozart's quartet, No. 2; Hummel's grand duet sonata, in A flat, for two performers on the piano; Spohr's quartet, in E minor (No. 2, Op. 45); Schubert's trio, Op. 99, for pianoforte, violin, and violoncello, and Beethoven's quartet No. 6, Op. 13. Mr. Lucas was assisted in the quartets, etc., by Messrs. Sainton, Cooper, and Hill. With such admirable executants, the performances could not fail to be satisfactory; and it is hardly too much to say that the three quartets were perfectly executed. Miss Jackson, a pupil of Herr Pauer, is one of the most promising young pianists we have heard for some time. Her execution is neat and brilliant, and her taste unexceptionable. Hummel's clever and showy, but lengthy and patchy duet, was played in first-rate style by this young lady and her instructor. It is invariably asked at these concerts—"Why does not Mr. Lucas, who has written so much instrumental music, treat his patrons and friends now and then to one of his own compositions?"

MR. JARRETT'S OPERATIC TROUPE.—The performances of this Operatic Company in the provinces were brought to a termination on Thursday, the 2nd instant, at Glasgow. Mr. Wood, the *entrepreneur* for Scotland, was called for, and made a speech, in which he praised the artists and thanked the public. Mr. Wood's address was received with great enthusiasm. Mr. Jarrett and his *troupe* have gone to Dublin to sing at a concert at the Exhibition. The success achieved by Madame Caradori, Herr Reichart, and Herr Formes, in their late *tournée*, has been chronicled by the whole provincial press.

A CONCERT on a large scale will be given at Exeter Hall, on Wednesday evening, April 5th, under the direction of Herr Sommer, for the benefit of the orphans and widows of the workmen killed last year at the Crystal Palace, Sydenham. Mr. Sims Reeves and other artists have volunteered their services.

SACRED HARMONIC SOCIETY.—The second performance of the *Creation* was given by this society last night, at Exeter Hall, with the same artists as before. The Hall was crowded.

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## PHILHARMONIC CONCERTS.

The first concert of the old Philharmonic Society is the alarm bell which announces the commencement of the *bonâ fide* Musical Season in London. The New Philharmonic follows—then the Italian Opera, with its accompanying flight of exotic singing birds—and then we are in the midst of it. The air is filled with melody, and the fog is dissipated by the sound of the trumpet. On Monday night, in the Hanover Square Rooms, resplendent with the lamps of Leslie, and dingy with the dirt of half a century, the old Philharmonic Society solemnised the inauguration of its renewed life. The skin of the caterpillar which had lain dormant during the autumn and winter broke, and out came the butterfly as gaudy and fluttering as ever. To drop metaphor, however, we subjoin the programme of the concert.

PART I.

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|---|---|
| Sinfonia, No. 6 (Jupiter) - - - - | *Mozart.* |
| Aria, Signor Bellotti (Jessonda) - - - | *Spohr.* |
| Concerto in D minor, Mrs. Thompson - - | *Mendelssohn.* |
| Aria "Dalla sua Pace" Mr. Sims Reeves - - | *Mozart.* |
| Overture, Siege of Corinth - - - | *Rossini.* |

PART II.

| | |
|---|---|
| Sinfonia Pastorale - - - - - | *Beethoven.* |
| Duetto (I Marinari) Mr. S. Reeves and Sig. Belletti | *Rossini.* |
| Jubilee Overture - - - - - - | *Weber.* |

"No novelty!" is always the cry, on the occasion of the first performance of the ancient Philharmonic. "No novelty!" Perhaps, however, in this coyness of innovation lies one of the secrets of its strength and durability. Is it not enough, and therefore as good as a feast, to hear the *Jupiter* symphony of Mozart, and the *Pastorale* symphony of Beethoven well performed? Does not one represent the might and perfection of orchestral music in the last, and the other do as much for the present century? Are they not both irreproachable models—and therefore immortal—and therefore for ever new? Who will answer in the negative? What then, becomes of the cry of "No novelty!" when the *Jupiter* and the *Pastorale* are thundering against each other at one and the same concert? Moreover, there was a novelty in the programme—and one of great interest—the first song of Ottavio in *Don Giovanni*, which Rubini, Mario, and the rest of them invariably omit. This song unfolds, in a much more intelligible manner than "Il mio Tesoro," the devotion of the lack-a-daisical Ottavio for his mistress, Donna Anna, who will not admit of his protestations after the death of her father, and the cruel outrage upon herself on the part of the libertine, Giovanni. In its way, it is as beautiful as the other. Mr. Sims Reeves sang it to perfection. Had we got nothing else for our guinea, we should have been satisfied. The overture to the *Siege of Corinth*, one of Rossini's most brilliant operatic preludes, was a *quasi* "novelty" at these concerts. The *Jubilee* of Weber was no novelty at all; but the National Anthem of Great Britain which comes in at the end, lifted the audience on their feet—a display of loyalty which was significant enough just now. The air from *Jessonda* (the war song, "Amid the Battle raging") was sung by Signor Belletti, to the Italian version of the words by Signor Maggioni, Poet of the Royal Italian Opera. It would have been more effective had it been taken quicker and with more spirit by the clever barytone. That part which relates to battle was too much of a hue with that which relates to love; and the contrast designed by Spohr was consequently lost. Rossini's charming *camera* duet was capitally sung by Mr. Reeves and Signor Belletti, although we should have preferred the original pianoforte accompaniment, clever as the orchestral arrangement, introduced on this and previous occasions, may be considered.

Mrs. Thompson (late Miss Kate Loder) appeared for the last time as a public performer. She was received with high favour, played the concerto of Mendelssohn with unflagging spirit, and was loudly applauded at the end. The loss of this clever lady will be felt in our concerts. Few have obtained, and fewer have deserved, so eminent a name as a pianist of the classical school. An excellent musician, as well as a first-rate executant, Miss Kate Loder (we prefer her maiden name) was admirably calculated to understand thoroughly and perform efficiently a class of music, which, though the highest and most intellectual, is by no means so generally adopted by our native pianists and composers as might be wished.

The band, with an exception or two, remains the same as last year. Bottesini and Piatti have seceded, or at any rate have not been engaged. The first being in America, his absence is explained; but the last being in London, his absence is unexplained. Moreover, we missed Mr. Willy from the ranks of the violins. This was strange, since there is no better orchestral player than that gentleman, and scarcely any so good. Has he been discarded?—and, if so, why? We must inquire further into the matter. The execution of the symphonies was in general very good—that of the *Pastorale*, a slight defect or so allowed for, more than up to the average mark. The fault we found with the *Jupiter* was, that, from beginning to end, it was too uniformly loud. The overtures were dashed off with immense spirit. Mr. Costa, who remains at the head of the orchestra, conducted with his usual energy and decision, and was well received on appearing upon the platform. The audience, not very numerous by the way, was one of the coldest and most apathetic we ever remember to have seen at a Philharmonic concert. There was not a single display of enthusiasm throughout the evening. Even the slow movement of Mozart's symphony, an exquisite inspiration, although exceedingly well played, passed off frigidly. How is this to be accounted for? Has free trade in symphonies robbed them of their attraction?—or have the connoisseurs and professors who make up the subscription list of the Philharmonic Society adopted the conviction that they can hear them as well played elsewhere, and for less money? *Qui sait?* Time will show. Time will enlighten us upon this and other questions. Perhaps it may have been a feeling of disappointment on the part of subscribers at a new sign of economy of the directors, who dispensed with the octave flute. We do not blame the directors for exercising economy. If they were losers by last season, which we understand was the case, they are right to retrench the expenses, and get rid of Signor Bottesini, Signor Piatti, Mr. Willy, and the octave flute. But if they dispense with the octave flute, they should dispense with works in which it is essential—such, for instance, as the air from *Jessonda*, the overture to the *Siege of Corinth*, and the *Pastoral Symphony*. Although in Rossini's overture the octave flute is only introduced to augment the noise, in Spohr's air and Beethoven's symphony (the "Storm"—for instance) it is indispensable. Where was the shrill whistling of the wind? The fact of being deprived of their octave flute, however, may be accepted as an explanation of the frigidity of the audience.

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The Beale Tournée.—The artistes forming Mr. Beale's concert party have returned from the provinces, after a very successful tour. Mr. Beale, the *entrepreneur*, has presented Mr. Land with a piece of plate, as a token of his estimation of that gentleman's services during the tour, in the capacity of manager and accompanyist. The artists who composed the *troupe*, were Mdme. Amedei, Mrs. and Mr. Weiss, M. Sainton and Miss Arabella Goddard.

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## ROYAL SOCIETY OF MUSICIANS.

The 116th anniversary meeting took place on Tuesday at the Freemason's Tavern. The dinner which, as usual, opened the proceedings, was served at six o'clock, when about 200 musical professors and amateurs sat down. Mr. T. H. Hall, F.R.S., a distinguished amateur, presided.

After the cloth was removed, and the immortal "Non nobis, Domine" had been well sung, the customary toasts and honours were gone through. The Chairman proposed "Prosperity to the Royal Society of Musicians," which, it is needless to say, was drunk with vehement and prolonged cheering. In his preliminary speech, Mr. Hall gave a general statement of the receipts and expenditure of the society for 1853, which shows that it is in a prosperous state. The interest derived from ground-rents and stock, donations, legacies, subscriptions, profits of the annual concert, etc., give a total sum of £2,998 15s. 8d.; while the expenditure for the year, in annuities and gifts, dispensed according to the charity, has been £2,679 14s. 11d. The speech of the President was short, clear, and to the purpose. He discoursed on the merits of the institution, drew striking pictures of the necessities to which musicians of the highest talent had been reduced, adducing Beethoven as an example (by the way, Mozart would have afforded a more appropriate instance), and paid a high compliment to the munificent house of Broadwood and Sons, whose various donations have amounted to £1,000—£700 in money, and £300 realised by the sale of the grand pianoforte which was exhibited at the Crystal Palace, and presented to the society by the Messrs. Broadwood. This last announcement was received with tremendous cheering. Mr. M'Murdie proposed the chairman's health, and read a list of the donations and subscriptions, which betrayed a falling off from former years.

The musical department was unexceptionable. The engagements included the names of Madame Newton Frodsham, Misses Messent and Ransford, Signor Belletti, and Mr. Sims Reeves, vocalists; and Mr. Richardson and M. Sainton, instrumentalists. The ladies all sang their best, and Mr. Sims Reeves obtained an enthusiastic encore in Molique's song, "When the Moon is brightly shining." Signor Belletti was also unanimously called on to repeat Rossini's "La Danza." Madame Newton Frodsham sang an air of Bishop's admirably, and was accompanied by Mr. Distin on the trumpet. Miss Ransford and Miss Messent were also much applauded in their songs. M. Sainton created a *furore* in his *Romance* and *Tarantella*. The Messrs. Distin executed a selection from *Der Freischütz* with their usual skill and effect; and Spofforth, Bishop, and Messrs. Alfred Mellon and M'Murdie supplied sundry glees, which were sung by Messrs. Barnby, Bayley, J. Coward, W. Coward, Ferrari, Forster, Handel Gear, Donald King, Kinkee, Lawler, Land, Novello, Rovedino, Montem Smith, Whitehouse, and Young. Messrs. Cipriani Potter and Sterndale Bennett were the accompanists at the pianoforte.

The "Non nobis, Domine," by the way, after dinner, was sung much better than the National Anthem after the Queen's health had been drunk, which, as wine had circulated freely, may be readily accounted for. Haydn's March for wind instruments, composed expressly for the Royal Society of Musicians, and a new and highly effective March by Mr. Cipriani Potter, written for the occasion, were both played by the band of wind instruments. The last was encored. On the whole, the 116th Anniversary "Festival" was very satisfactory, and the company departed well-pleased with the entertainment.

The Committee of Management consisted of the following members:—Messrs. Aguilar, Anderson, W. S. Bennett, R. Barnett, W. Card, Coote, J. B. Chatterton, Clinton, R. Clark, Fitzwilliam, Ferrari, Griffin, J. H. Griesbach, R. Hatton, W. H. Holmes, H. Hill, Jewson, A. Mackintosh, M'Murdie, Mellon, Potter, Lovell Phillips, Rovedino, Salaman, C. E. Stephens, and Willy. Messrs. Card, Chatterton, M'Murdie and Rovedino officiated as the Ladies' Committee.

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Cheap Music.—At Copenhagen, Mendelssohn's songs are publishing by subscription, at threepence a book, each containing several numbers.

## MR. LINDSAY SLOPER'S SOIRÉES.

The second and last of these classical entertainments took place on Tuesday evening at the New Beethoven Rooms. The programme was good, and the audience numerous and attentive. Mr. Sloper was in splendid "play," as the term goes, and thoroughly satisfied his most critical hearers. His coadjutors were Messrs. Sainton (violin), Dando (viola), and Lucas (violoncello). The performances began with Mozart's pianoforte quartet in E flat (Op. 13), one of the early works of the master. It was admirably executed by Mr. Sloper and the three gentlemen already named. The other concerted piece was Beethoven's fine and occasionally eccentric sonata for piano and violin in G (Op. 96), the performance of which, by Mr. Sloper and M. Sainton, was beyond reproach. Mr. Sloper's solo performances were highly interesting. Two numbers from Mendelssohn's glorious book of *Six Preludes and Fugues** (Op. 35)—a work as transcendent as it is little known—deserve particular mention. The lovely prelude in A flat, with its fugue if possible still lovelier, was followed by the prelude and fugue in F minor. The prelude, which is as passionate as anything in music, was, nevertheless, less thoroughly understood than the fiery and ungovernable fugue, in which the whole genius of Mendelssohn is revealed. The last was superbly played by Mr. Sloper, who neither flinched from the *allegro* nor from the *con fuoco*. Better execution of an intricate and very difficult fugue we have seldom heard. The same composer's *Andante and Presto Agitato* in B minor, which (more shame to our pianists) is almost unknown, was equally well rendered by Mr. Sloper, who is quite at home in this music, which demands especial clearness and decision of execution. Two elegant *bagatelles*, entitled *Day Spring* and *Valse Capricieuse*, the compositions of Mr. Sloper, played to perfection, as might have been expected, terminated the concert with good effect. The first is a novelty of which the title alone is unintelligible to us; the second is an old and deserved favourite. The concert was agreeably varied by the *Romance* and *Tarantella* of M. Sainton, executed with wonderful spirit by the composer, who had already performed them on the same evening at the "Festival" of the Royal Society of Musicians. The vocal music was good. A pleasing and well written song by Mr. Sloper, entitled "Seek not to know if all must fade" (the words by Mr. Palgrave Simpson) was very nicely sung by Miss Amy Dolby, who is evidently making progress. In Haydn's canzonet, "My Mother bids me bind my Hair," sung by the same young lady, the signs of improvement were still more evident. The other vocal music was entrusted to Signor Belletti, who (also, like M. Sainton, fresh from the "festival" of the Royal Society of Musicians) was encored in a somewhat stale *bolero*, "Quand' olezzante brezza," composed by one Bergson, and was *not* encored in an eternally fresh and spirited *aria*, entitled "Non più andrai," from an opera called *Le Nozze di Figaro*, by a composer named Mozart, which Signor Belletti (who is an Italian) sang much less *con amore* than the somewhat stale *bolero*. Mr. Lindsay Sloper did the singers the honour of accompanying them upon the pianoforte.

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* Published by Addison and Hollier.

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London Sacred Harmonic Society.—The performance of Handel's *Joshua*, on Monday evening, attracted a crowded audience to Exeter Hall. The oratorio was preceded by Dr. Elvey's anthem "In that Day," which would have made the performance too long, but that the "cuts" in *Joshua* were plentiful. The principal singers were Mrs. Enderssohn, Miss Alleyne, Miss M. Wells, Mr. Lockey, and Mr. Weiss. Some of the choruses went well, and some might have gone better. The chorus of Israelites, "We, with redoubled Rage," was sung with energy, and received with great applause. Of the singers, Mr. Weiss and Miss M. Wells particularly distinguished themselves—the latter in the air, "Heroes, when with Glory," in which she was loudly applauded, and Mr. Weiss in the air, "Shall I in Mamre's fertile Plain," which was enthusiastically encored. Mrs. Enderssohn sang "Oh! had I Jubal's Lyre" with great expression, and Mr. Lockey acquitted himself admirably in the tenor music.

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## TO CORRESPONDENTS.

A MUSICAL AMATEUR.—*It depends upon the difficulty of the Polkas, Ballads, etc. As a general abstract question, we should say certainly not.*

TRURO.—*Clara Novello was married on Wednesday, the 22nd of November*, 1843.

W. A. B.—*Kerubini—without any accent on the "e."*

*** *In the next number of the* MUSICAL WORLD *will be given the continuation of the papers on Mendelssohn, which, in consequence of press of matter, is unavoidably postponed.*

BIRTH.—On Saturday, the 4th instant, at her residence, 123, Gloucester Terrace, Hyde Park, Mrs. Sims Reeves, of a son.

# THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 11TH, 1854.

AN excellent contemporary* has blown the trumpet of the old Philharmonic Society, and proclaimed it, far and wide, the Autocrat of all possible musical institutions, past, present, and to come. The notice of the first concert, on Monday, is made the basis, on Thursday, of an ode (in prose), recounting, one by one, the Philharmonic claims to admiration, and reciting the deeds and achievements of that remarkable body, in language quite as glowing as the improvisations of those ancient bards who, in *Pennillion*, shrieked the praises of their chiefs at the *Eistedvodd*. What particular influence can have excited such an unexpected burst of eloquence, we are at a loss to guess. No one has dreamed of calling into question the magnanimous virtues of the Philharmonic Society, or of disputing the "world-wide renown" which its poet-laureate in the *Daily News* believes that it enjoys. More humble proselytes of music (acolytes in the temple), who would not presume to discuss a point with the *Daily News* (much less with the Philharmonic Society), might possibly entertain notions that, by some great misfortune, would clash with those expressed in Thursday's "Ode;" but they would never dare to utter them *en pleine paix*. That the opinions of such proselytes are necessarily untenable, when opposed to those expressed by the *Daily News* in its hymn to the Philharmonic perfection, we believe, and shall endeavour to show.

A mere acolyte in the Temple of the Muses, in the plenitude of his presumption, might take exception to the following apology for want of novelty in the programme of the first concert of the most glorious and puissant ancestors of the New Philharmonic Society.

"Our musical readers will at once perceive that this selection does not present any novelty whatever; a circumstance which, as usual, will be made the subject of much shallow and petulant criticism. The cry of 'Novelty!' is the easiest thing in the world to raise, if it is not considered whether this object is, in the given case, practicable or expedient. The Philharmonic Society, established nearly half a century ago for the cultivation and improvement of orchestral composition and performance, has acquired a world-wide renown (the word European is no longer applicable now that America forms a part of the world of music), and has done more towards the accomplishment of its end than all the other musical establishments of the Old World and the New, put together. When the Philharmonic Society began its labours the great established symphonists were Haydn and Mozart. Beethoven was rising into fame; but his greatness was slowly recognised in his own country, while in France his very name was unknown. The Philharmonic Society took up his symphonies — such of them as then existed — performed them as they had never been performed before, and taught the Germans themselves to understand and appreciate their mighty countryman. Much more slowly, the French profited by the same lesson, and their boasted Conservatoire has merely followed the footsteps of the Philharmonic Society. It was from our Society that Beethoven obtained the warmest encouragement and best assistance which he ever received, and to which the world owes the very greatest of his works. Spohr owes to the society a similar debt of gratitude, which he has ever been most willing to acknowledge; and the whole musical world knows what it has done to foster the rising genius of Mendelssohn. In this manner, the Philharmonic Society has formed its *répertoire*, extending from Haydn, the father of symphony, to Mendelssohn, the youngest of his sons. It has frequently attempted still further to increase its store: at different times it has ransacked the Continent for new works, and endeavoured to find them at home; but, with the exception of a few overtures and other pieces of small dimensions, their researches have had little fruit. It is notorious that there is not a single symphony since those of Mendelssohn, produced at a Philharmonic Concert, which has not brought upon the directors the well-founded reproach of having occupied the evening with inferior matter, to the exclusion of some work of one of the great masters. Last year, several such attempts were made; but, for our part, till another Mendelssohn burst upon the world, we have no desire to have them repeated. The symphonies of Haydn, Mozart, Beethoven, Spohr, and Mendelssohn furnish materials quite sufficient for a selection ever fresh and delightful; and we trust that the Philharmonic Society will not suffer itself to be induced by the vulgar cry of novelty to mix up those masterpieces with things unworthy of their companionship. In doing so, the Society would injure its own reputation, and frustrate the great object of its existence. Let it continue the course which it has so long and so consistently pursued, of performing the greatest works of the greatest composers, with that care, precision, and power for which its orchestra is so justly celebrated, and it need not fear either detraction or rivalry."

He (the acolyte in the temple) might, we said, take exception; we should have said many exceptions. Let us endeavour to sustain the cause of the ignorant malcontent, and, as if (which Fate forbid!) we were of the same way of thinking, make of him our client, and of ourselves his advocate.

DAILY NEWS—*Examined by* ———

*Q.* You said that your musical readers would at once perceive there was no novelty in the programme?

*A.* It must have been evident to any one that could read.

*Q.* Good. But you went on to say, that this circumstance would be visited, as usual, by much *shallow* and *petulant* criticism?

*A.* No doubt of it—witness the notices next day?

*Q.* What do you mean by *shallow?* And what do you mean by *petulant?* I cannot conceive, and I wish you to explain, how such epithets can be applied to the simple assertion that there was no novelty in the programme—an assertion you made yourself, in common with the rest of them?

*A.* Well—to say the truth—I am not prepared to answer you.

*Q.* Let that pass. You remark, further on, that the Philharmonic Society was established "for the cultivation and improvement of orchestral *composition* and performance?"

*A.* Certainly—nearly half a century ago—and, as I added, it "has done more towards the accomplishment of its end than all the other musical establishments of the Old World and the New, put together."

*Q.* I believe it has done something—though a great deal less than it might have done—for orchestral *performance;* but what it has effected for orchestral *composition*, I wish to be informed.

*A.* I can answer you satisfactorily. Clementi, Cherubini, Beethoven, Spohr, Mendelssohn, and Potter have all written symphonies, which were ordered and paid for by the Philharmonic Society.

*Q.* Your answer is to the purpose. In what key was the symphony of Clementi?

*A.* I think in ——— I believe ——— the fact is, I forget.

*Q.* When was it last performed?

(*A Voice, interrupting*). "Nearly fifty years ago."

*Q.* Silence! (*To A.*) When was it last performed?

*A.* I really forget.

* *The Daily News*, Thursday, March 9.

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*Q.* That is odd. What symphony did Beethoven compose for the Philharmonic Society?

*A.* The Ninth—the Choral Symphony—the last he wrote.

*Q.* He was munificently paid for it, was he not? You have stated that from the Philharmonic Society "Beethoven obtained the warmest encouragement and the best assistance he ever received"—and that to this Society the world is indebted for the very greatest of his works? I presume the composer of the Ninth Symphony received at least £1000 for his labour?

*A.* I think not so much.

*Q.* What—with the "warmest encouragement," and the "best assistance?"

*A.* Not so much as £1000.

*Q.* Such a symphony, in a musical point of view, is equal to a great epic poem—is it not?

*A.* Assuredly. Except Homer's and Milton's, no epic poem, in grandeur and elaboration, can compare with the Ninth Symphony of Beethoven.

*Q.* And, you say, he did not get £1000 for it?

*A.* No. I think he had about—about—about——

*Q.* About how much?—£800—£700?

*A.* Not quite so much.

*Q.* How much, then? Cut the matter short.

*A.* I believe he got £100.

*Q.* That was, certainly, "warm encouragement!"

(*A Voice.* "When the Society tried it, they couldn't play it, and they said it was a mad rhapsody, as they did, some years before, of the C minor"——)

*Q.* Silence. (*to A.*) The Philharmonic Society, of course, made a great effect with this fine work—for I see that you say, "the Society taught the Germans themselves to understand and appreciate their mighty countryman?"

(*A Voice.* "The symphony was played in Vienna before it was known in England. The Philharmonic Society had nothing to do with commanding it. It is all humb"——)

*Q.* Silence! (*to A.*) You do not reply?

*A.* It was tried, and, not being found effective, was laid by for some years.

(*A Voice.* "For fifteen years.")

*Q.* Quite enough. I can see that you have advanced claims in respect of Beethoven to which the Philharmonic Society have no right, either as patrons of art or as appreciators of good music. About Cherubini's Symphony—it was an original work, was it not?—ordered by the Society?

*A.* Yes.

*Q.* How much was paid for it?

(*A Voice.* "Nothing.")

*A.* I really cannot remember.

*Q.* And Spohr's Symphony?—It was the second, was it not?

*A.* Yes.

*Q.* I remember—it is a very fine work. How much was paid for that?

(*A Voice.*—"Nothing.")

*A.* I really do not remember.

*Q.* And Mendelssohn's Symphony?

(*A Voice*—"Nothing for that. Moreover it was condemned, and shelved for years. The band could not play it, and the directors pronounced it a failure.")

*A.* I really do not remember.

*Q.* I have heard that this symphony was what is now known as the *Italian Symphony?*

*A.* Yes.

*Q.* Well—that was made popular in London by Jullien at his concerts, and by other societies than the Philharmonic. How did it happen to be so long neglected by the society for which it was composed?

*A.* I really cannot say. All I know is, that the Philharmonic Society "has done more towards the accomplishment of its end than all the other musical establishments of the Old World and the New, put together."

*Q.* "Towards its end"—its end; what was that?—I forget.

*A.* "The cultivation and improvement of orchestral composition and performance."

*Q. Composition?*

*A.* Certainly.

*Q.* Have they rewarded their own countrymen better than the foreigners?

*A.* Well—let me see. I think—let me see—let me see—

*Q.* It's no use putting on your moral spectacles. They *have* behaved better to their own countrymen. They have not got MSS. from them for nothing, or for a miserable sum, and, incompetent to execute or understand them, laid them on the shelf. They have magnanimously excluded "native talent" from their speculations. Am I wrong?

*A.* I really cannot remember.

*Q.* Pray refer to your article.

(*A Voice.* "Macfarren has been treated with contempt. Bennett has been"——)

*Q.* Silence! (*to A.*) Have you, or have you not———— (*Adjourned till Monday.*)

## RUBINI.

Letters from the town of Bergamo inform us of the death of this celebrated singer, after a short illness of three days.

Giovanni-Battista Rubini, the most renowned tenor of the present century, was born at Romano, a small town in the province of Bergamo, on the 7th of April, 1795 (or, as some say, 1792—the same year in which Rossini came into the world.) The son of a professor of music, he learned the elements of that art from his earliest infancy. Before he was eight years old, he sang in the churches, or took a violin part in the orchestra. Some time later, he was confided to the care of Dom Santo, a priest and organist at Adro, near Brescia, who had some knowledge of harmony and singing. After having tried the voice of young Rubini, he came to a decision that the child had no dispositions for the vocal art, and sent him back to his father. The latter, however, persuaded that the organist of Adro was wrong in his opinion, continued to give lessons to his son, who at the age of twelve made his *début* on the stage in a woman's part. After this essay, Rubini went to Bergamo, where he had contracted an engagement to play violin solos in the *entr'actes*, and to sing in the choruses. His first attempt as a singer in the theatre at Bergamo was in an air by Lamberti, which was introduced in a comedy. His success was triumphant, and he obtained from the *impresario* a reward in money equivalent to about *four shillings*. The remembrance of this event was often a source of gaiety to Rubini, when he afterwards became celebrated. Nevertheless, he had the vexation to see his triumph effaced by the refusal of the director of the Opera at Milan to admit him among the choruses, on the plea that he had not sufficient voice. The only resource left him was to embrace an offer to join a strolling *troupe* of singers who were just setting out for Piedmont. At Fossano, Saluzzo, and Vercelli, he was entrusted with the first tenor parts. At the last-mentioned town he became acquainted with a violinist named Madi, with whom he associated himself for the purpose of giving concerts. A *tournée* through Alexandria, Novi, and Valenza, however, proved unsuccessful, and they were compelled to return to Vercelli. The ill-luck which accompanied Rubini in all his excursions, induced him to retire from the strolling *troupe*, and proceed to Milan, in the chance of finding employment. At Milan, the only chance he obtained was an engagement for the autumn season, at Pavia, on a salary of less than *two pounds* a month. His success there was so great, that he was invited to Brescia for the Carnival in 1815, with the magnificent sum of £40 for three months. This salary was doubled in the spring following, at the San Mose in Venice; and at length Barbaja himself secured his

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services for the Theatre Fiorentini in Naples, at 88 ducats a month.

At the end of a year, although Rubini had obtained the marked favour of the public, Barbaja wished to get rid of him, and only consented to retain him on condition of his consenting to a reduction of his salary to seventy ducats. Rubini could have found more lucrative engagements, but he was anxious to remain at Naples where he was receiving valuable instructions from Nozzari. Nevertheless, while subscribing to the hard terms of the *entrepreneur*, he said to Barbaja, with the confidence of an artist who believes in his own talent, and feels assured that he is destined to become celebrated—"You profit by the advantages which my position affords you; but I will repay you for this one day or other." Rubini was not deceived in his expectations. Several operas were written expressly for him in 1816 and 1817; he made a deep impression at Rome, in *La Gazza Ladra*, and obtained other brilliant successes at Palermo, and at Naples, on his return, all of which tended to raise his name in the market, and to make it worth the while of *entrepreneurs* to offer him more suitable terms.

On the 6th of October, 1825, Rubini made his first appearance in Paris, as Ramiro in *La Cenerentola*. The charm of his voice, that peculiar style which belonged to himself alone, and was founded on no preceding model, the elegance of his vocalisation, and the rare good taste displayed in his ornaments and *fioriture*, ensured his triumph. *La Donna del Lago, La Gazza Ladra*, and *Otello* confirmed his reputation, and the critics unanimously pronounced him the "King of Tenors." Barbaja, who had ceded Rubini to the administration of the Théâtre Italien, reclaimed him at the expiration of six months. Once more in Naples, the now great singer was speedily dispatched to Milan, and thence to Vienna, where he had already been in 1824. In the interval, Bellini's *Pirata* and *Sonnambula*, and Donizetti's *Anna Bolena*, had provided Rubini with that particular character of music which specially suited his organization and his talent, and in which he showed himself far superior to what he had been in the operas of Rossini. Bellini and Rubini seemed born for each other, and their mutual glory to depend on their continued union. It was from this epoch (1826) that the incontestable superiority of Rubini, in a special kind of music, over all contemporary singers, was declared. In the operas we have cited, he first made use of those frequent contrasts of *forte* and *piano*, which, for fifteen years, was the most distinctive characteristic of his talent, and which he must be admitted to have abused by excess, although by its means he was accustomed to excite the liveliest transports of his hearers. This contrast was the stamp of his individuality; and through it he created a manner, or (mannerism), the imitators of which have unfortunately been always painfully inferior to their model.

Until 1831, Rubini remained the exclusive property of Barbaja, who raised his salary (the greater part of which, of course, went into the pockets of the cunning *entrepreneur*) to 60,000 francs (£2,400). At length, freed from responsibility, he returned to Paris, where he excited the greatest enthusiasm in *Il Pirata, Anna Bolena, La Sonnambula*, and other operas of the new *répertoire*. The absolute frenzy created among the Parisian *dilettanti* by his execution of the airs, "Tu vedrai sventurata," "Vivi tu," and "Tutto è sciolto," in those operas, surpassed anything before or since.

In the same year, Rubini made his first appearance at Her Majesty's Theatre in London, in Bellini's *Il Pirata*, in company with his wife, Mdme. Rubini,* who was engaged as *prima donna*. His reception, until the last scene, was cold, and he failed to move the audience into any display of enthusiasm; but "Tu vedrai sventurata" awoke them from their trance, and Rubini triumphed in London as he had triumphed in Paris. From 1831 to 1841 he was engaged alternately, every year, six months in Paris, and six months in London, and at the English provincial festivals —except in 1838, when he passed the summer at his native place in Bergamo. His reputation continually increased, and his great successes caused him to be regarded as the first tenor of the age. His gains surpassed those of any of those singers whom fortune has most favoured. During the year which immediately followed the termination of his engagement with Barbaja, Rubini earned 125,000 francs (£5,000); and, from that time forward, his actual income was something more than 200,000 francs (£8,000.) In 1841, he was supposed to be worth *two millions and a half of francs*—or £100,000.

For several years, Rubini was engaged to direct the Imperial Opera at St. Petersburgh, where his success was prodigious, and his emolument enormous. His final and his greatest triumph in Paris was in *I Puritani*, the last opera composed for him by his friend, Bellini (and, indeed, the last Bellini wrote). The music and the singer obtained a success almost without precedent; and "Ella tremante" even threw into the shade "Il mio Tesoro," which, till then, had been considered Rubini's most consummate vocal achievement.

In 1842, in the height of his glory and the zenith of his powers, Rubini visited London for the last time. In the same, if we are not mistaken, he also took his leave of Paris. It was not till a few years later that he quitted St. Petersburgh, and retired altogether into private life. He resided up to the day of his death, at his native place, Bergamo, where he kept a stud of horses, and enjoyed the esteem and affection of a large circle of intimate friends and acquaintances.

* Rubini was married at Naples in 1819, to Mdlle. Chomel, a French singer of some talent. Her last season as a public singer was Rubini's first in London.

MR. CHARLES SALAMAN'S PIANOFORTE SOIREES.—The second came off on Saturday last, when Mr. Salaman was assisted by Messrs. Blagrove (violin), R. Blagrove (viola), and Hancock (violoncello); and by Mrs. Lockey as vocalist. Among the full pieces were Mozart's sonata, in A, for pianoforte and violin; Hummel's trio in E flat, Op. 96, pianoforte, violin, and violoncello; F. Ries's quartet in E flat, Op. 17, for pianoforte, violin, viola, and violoncello; and Mendelssohn's *Andante and Presto Agitato*, in B minor, for pianoforte solo. There was also a quartet by Marschner, in G, Op. 158, for pianoforte, violin, viola, and violoncello, which, though not a work of remarkable merit, much less of genius, was interesting as a novelty. Mr. Salaman played two solos of his own composition—*Romance sans Paroles*, ("Clœlia,") Op. 20, and *Toccata Brillant*, ("La Felicità,") Op. 13. The performance went off well, and Mr. Salaman particularly distinguished himself in Hummel's trio and Mozart's sonata. He had more than enough to do during the evening, but his zeal was unabated throughout. Mrs. Lockey agreeably varied the instrumental entertainment by her quiet and artistic singing. She introduced no less than four vocal pieces of Mr. Salaman's—three English songs, and an Italian canzonet. These were received with great favour. The Italian canzonet pleased us the most. The rooms (at Mr. Salaman's residence, in Baker Street), were quite full.

COLOSSEUM.—An engagement has been entered into with several well-known artistes, and Herr Brandau as conductor, for a series of Vocal Concerts, every evening during the next four weeks of Lent.

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## MUSICAL WINTER EVENINGS.

The second concert for the current season took place on Thursday evening, at the usual *locale*, Willis's Rooms. It opened with Spohr's quartet in E flat (Op. 58). The violins were Herr Molique and Mr. Goffrie; the tenor, Mr. Hill; and the violoncello, Signor Piatti. The quartet, one of Spohr's most melodious, was irreproachably executed. Beethoven's trio in G (No. 2, Op. 1). had for its interpreters Mdlle. Madeleine Graver, her first appearance at these concerts (piano), Herr Molique (violin), and Signor Piatti (violoncello). The performance was excellent; and the lady distinguished herself by a firm touch and appropriate expression. The trio was much applauded. Mozart's famous clarinet quintet introduced Mr. Lazarus this season to Mr. Ella's subscribers. This celebrated English artiste played superbly, and was admirably supported by the stringed instruments.

Mdlle. Graver also played Liszt's fantasia, "Les Patineurs," from the *Prophète*, which was injudicious, since that *morceau* is quite beyond the lady's mechanical powers. Mdlle. Graver, who is so efficient in Beethoven, should avoid the Liszt school as much as possible. Previous to the *Patineurs*, a very animated performance, by the Brothers Holmes, of a very silly piece, by Kalliwoda, called "Introduction et Variations," attracted much attention, and brought down considerable applause. The Brothers Holmes play with a spirit and precision that remind us of the Mollenhauers. They are very young—the eldest sixteen, the youngest fourteen—but they have already won a name in the profession. The talent of the younger appears the more remarkable. The solo was accompanied on the pianoforte by Herr Rummel.

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Harmonic Union.—Handel's *Judas Maccabæus* was performed on Wednesday evening, at Exeter Hall, under the direction of Mr. Benedict. The Hall was quite full. The principal singers were Miss Stabbach, Mrs. Weiss, Miss Dolby, Mr. Weiss, and Mr. Sims Reeves.

The chorus of the Harmonic Union is audibly improving. On no former occasion have we heard them sing with so much force and precision. An occasional unsteadiness—as in the grand and picturesque chorus, "Fallen is the Foe,"—was observable; but, "We come, We come in bright Array," "Arm, arm, ye Brave," "Hail, Judea, happy Land," and others, were all that could possibly be desired.

Mr. Sims Reeves sang the three airs of *Judas* magnificently, and created an immense enthusiasm. He was encored in each of his songs, but judiciously declined to accede to the desire of the audience, except in one instance—"Sound an Alarm"—the demand for which was too unanimous and loud to be resisted. A nobler specimen of Handelian singing than that of Mr. Sims Reeves, in "How vain is Man," has rarely been heard. Mr. Weiss gave the dashing air, "Arm, arm, ye Brave," with great and appropriate vigour; and Mrs. Weiss, in the lovely song, "Wise Men, flatt'ring, may deceive You," displayed congenial sweetness and expression. Miss Stabbach was hoarse, and a written apology was distributed for her in the Hall. Miss Dolby had little to do, but that little she accomplished, as usual, like a thorough artist. To Mr. Benedict's admirable conducting, no little of the excellence of the general performance was due.

Mr. Salaman's Amateur Choral Society.—The sixth meeting took place on Wednesday evening, when Mr. Barnett's *Mountain Sylph* was performed. The choruses and concerted pieces were well given, especially the fortune-telling scene, and the chorus, "Oh! drink to our Master." Of the airs entitled to particular notice, we would mention the duet, "Some Magic seems stealing," the scena, "Man's Misfortune," the duet, "Farewell for ever," and the air, "Deep in a Forest Dell." The audience was select and attentive, and Mr. Salaman presided at the piano, with his usual ability.

Signor Briccialdi, the eminent flautist, has returned to London from Italy, where he has been sojourning for two years. He intends passing the season here.

Signor Pavesi, a tenor, well-known in Italy, made a successful *début* at Amsterdam on Saturday last, as Edgardo, in *Lucia di Lammermoor*.

Herr Ernst Pauer's First Soirée Musicale.—This took place at Willis's Rooms, on Wednesday. Herr Pauer had provided an attractive programme, which included Beethoven's Sonata, for pianoforte and violoncello, in A, Op. 69; a Song without Words of Mendelssohn; a pianoforte duet by Onslow; a violin solo by Herr Molique; a new trio, in C minor, of his own composition; besides the grand soprano air from *Fidelio*, and some vocal pieces of less importance. The pianoforte duet of Onslow, the best of the two by that composer, was among the most attractive performances of the evening. It was admirably played by Miss Jane Jackson and Herr Pauer, and received with much favour. Herr Pauer's trio—first time of performance—was another feature of interest, and was done ample justice to by the composer, Herr Molique and Signor Piatti. The trio, which we hope to hear again, is highly creditable to the talent of Herr Pauer. It is well written and effective, and presents some ingenious combinations for the three instruments.

It is a pity Miss Fanny Rowland should have chosen the scena from *Fidelio*, since it only served to show her incapacity to grasp with such grand and exacting compositions. Miss Fanny Rowland has a charming voice, and sings very well; but something more is required for the "Song of Hope;" and, for the sake of song, and Miss Fanny Rowland, we hope the fair vocalist will not attempt it again——. Miss F. Rowland was much better suited in a romance, by Gordigiani, which she sang very neatly and brilliantly. Herr Molique played a solo of his own to perfection; and the incomparable Piatti was as incomparable as ever, in the Beethoven duet, with Herr Pauer. Mr. N. de Becker, a bass singer, with a very nice voice, sang an air from *Elijah*, and a song by F. Schubert, in both of which he showed feeling. Herr Pauer, who finished the concert in dashing style with his own spirited *Tarantella*, also officiated as accompanist in the vocal pieces. The concert gave entire satisfaction.

Mrs. Plummer's first *Soirée musicale* was well attended, and the programme was light and agreeable. Mrs. Plummer sang "Auld Robin Gray," and took part in several concerted *morceaux*, giving great satisfaction. Miss Messent sang an air by Ricci, and an English ballad, and was encored in the latter. Mr. Williams, a tenor, sang once or twice, and his voice was much admired. The pianist was Mr. Ferdinand Praeger, who played three compositions of his own,—*Nocturne Romantique*, *Chanson d'Amour*, and *Les Flocons de Neige*—which were much admired. There has been so much rain lately, that Mr. Praeger is to be commended for attacking the snow.

Hackney.—Miss Ada Thomson and Mr. J. W. Janson gave their first Annual Concert on Thursday evening, at the Manor Rooms, Hackney. The singers were Misses Messent, Cicely Nott, E. and J. Brougham and Julia Harland—Messrs. Sims Reeves, George Perren, Tillyard and Herr Clausthal. The instrumentalists: (harp) Herr Oberthur, (flute) Mr. Hird, (concertina) Messrs. G. Case and Janson; (pianoforte) Miss Ada Thomson, (accompanyist) Mr. Haskins. Mr. Sims Reeves, who, of course, was the star of the evening, was encored in Hatton's "Good bye, Sweetheart." Herr Clausthal (his first appearance in England) is a Swiss vocalist of extraordinary pretensions. He sang, in native costume, three Swiss songs, in such a manner as to gain an encore in each. The accompaniments to these songs were well played by Mr. Haskins. Miss Cicely Nott was encored in her "Echo" song. Herr Oberthur's solo was a specimen of sterling harp playing. Mr. George Case was encored in his concertina solo. Miss Ada Thomson was successful in her solo for pianoforte. Miss Julia Harland arrived so late, that the concert terminated with her song. Mr. H. R. Allen, who was engaged, refused to appear, because his name was not announced in the bills in type as large as that of Mr. Sims Reeves.

Walworth.—Mrs. Constantine Newman gave her first concert at the Lecture Hall on Monday last. The arrangements were under the direction of Mr. George Lake. The vocalists were Miss Messent, Miss Dolby, Mr. and Mrs. Theodore Distin, Mr. Genge and Mr. Suchet Champion. The programme was diversified—the Hall pretty full—the encores numerous; the concert began and ended in good time, and the order of the pieces was not once changed! Miss Messent was loudly encored in Mr. Frank Mori's new song "Norah spinning."

Literary and Scientific Institution, Pimlico.—A concert was given here on Thursday evening. The performers were Messrs. Clifford and Morell, the Misses West and the Misses A. and J. Poole.

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## DRAMATIC.

DRURY LANE.—On Wednesday, a morning performance took place at this theatre, in aid of the wives and children of the British soldiers who have been sent on the Turkish expedition. *La Vendetta; or, the Corsican Brothers*, had been announced, but, from some cause—which, though unexplained, was not difficult to guess—*Virginius* was substituted.* The theatre was filled in every part, the performance being under the patronage of the Duchess of Cambridge, the Princess Mary, and a long list of the nobility and gentry—the Lord Mayor, the Lady Mayoress, the Sheriffs, and sundry "furred gowns" of the City, also appending, or prefixing, their names to the demonstration.

The "National Anthem" and "Rule Britannia," which preceded the tragedy, were sung by the Misses Stabbach, Cicely Nott, Poole, Featherstone, Madame Newton Frodsham, Mdlle. Rita Favanti, and Mr. St. Albans, supported by a large choir, the band of the Life Guards, and the orchestra of the theatre. The Anthem produced an inspiriting effect, the whole house rising and cheering for several minutes at the end. "Rule Britannia" excited a similar demonstration; and Mr. Smith being summoned, answered the summons instanter, and was vociferously applauded. Mr. Smith, by the way, is entitled to the heartiest acknowledgments of the public for thus taking by the hand all the wives and children of the absent warriors. When he dies, if the public be not unmindful, he will be buried with military honours, and have three volleys fired over him. The Drury Lane manager has set a good example, and, as in the case of the blankets and soup, we have no doubt he will be followed by other lessees in "national demonstrations in aid of the wives and children of the British soldiers sent as an expeditionary force."

Mr. Brooke's Virginius does not please us, nor would it, we think, satisfy Mr. Sheridan Knowles. It is, however, less faulty than any of his Shaksperian characters.

OLYMPIC.—As if to make amends for a recent failure, the new comedietta, *To Oblige Benson*, produced on Monday evening, achieved a brilliant success. Mr. Robson had a part which suited him admirably, and his acting was prodigious. Indeed, we doubt, if, in a piece of so trifling a structure, we have ever seen it equalled. The plot of *To Oblige Benson* is evidently taken from the French.† It turns on the indiscretion—more properly, indiscreetness—of a young married lady, Mrs. Benson (Miss Wyndham), who, being somewhat neglected by her husband (Mr. Emery), whom she really loves, admits the attentions of a young man, Meredith (Mr. Leslie), without intending any harm, and yet goes so far as to address him a letter. At a pic-nic party, Meredith slips a note into Mrs. Benson's glove, which falls accidentally into the hands of Mrs. Southdown Trotter (Mrs. Stirling), a friend of Mrs. Benson. Mrs. Southdown Trotter knows the ways of the world better than her friend, and, seeing the possibility of mischief arising from this flirtation, attempts to open the eyes of Mrs. Benson to the danger she incurs of risking her domestic happiness. Mrs. Benson cannot be persuaded that she has committed any wrong, and Mrs. Southdown Trotter, anxious for one whom she loves, hits upon an expedient which will give her proof positive of the scrape into which she is likely to bring herself by her thoughtlessness. Having prevailed upon her husband (Mr. Robson)—a good easy sort of man, whose time is mostly absorbed in agricultural pursuits and vegetable experiments—to personate a jealous man, she tells Mrs. Benson, that she herself had been indiscreet enough to correspond with a gentleman, that her husband had found it out, and that he had gone half mad with jealousy. Here begins the fun. Trotter's mild endeavours to assume the transports of jealousy are infinitely amusing. The bye-play with the wife, when he asks her, aside, "What next to do," his furious strides, and violent gesticulations, contrasting with his sober voice and his carefulness to avoid committing any outrage, were inimitably assumed by Mr. Robson. We entirely differ from a great authority on stage matters,‡ that Mr. Robson did too much in this scene of pretended jealousy. We consider that he was singularly happy—that his exaggeration was thoroughly justified. Benson, who has heard Mrs. Benson's version of the story, tries to pacify Trotter, and tells him that a married woman may write to a male friend and mean no harm. Trotter, perceiving that Benson is serious, thinks his wife has played him a trick, and becomes jealous in downright earnest. Here was another phase of the acting for Mr. Robson, and none but those who have seen him play little serious bits, can have any idea of the reality and life he infused into the real jealous scenes. It is in such situations he chiefly differs from his contemporaries, and individualises his acting. Mr. Robson is as profoundly absorbed in his part as if he were sustaining a character of the deepest tragic interest. There is no understanding between him and the spectator, as if there was written on his countenance—"You see how I'm doing it." Mr. Robson, in his earnest moments, never seems to bestow a thought upon the audience. He does not see Lord This in the stage-box, nor Mr. That in the upper-circle; nor does he calculate the number in the house. Applause itself come to his ears as an interruption. This entire abstraction in comic situations enhances their effect. We are more inclined to laugh at a man seriously perplexed and angry at nothing, than when simulating rage and perplexity, and in a grotesque manner. In such scenes, with Mr. Wright we laugh at the actor; with Mr. Robson, at the author. That Mr. Robson can be as funny as any one, we need not say; but it is in the *serio-comic* that he has established his fame as an entirely original actor.

The *dénoûment* is brought about very neatly, Southdown Trotter being kept on the tenter-hooks of jealousy until the last moment, when all is explained to him, by his seeing a fragment of the letter written by Mrs. Benson. Not the least amusing part of the piece is the manner in which poor Benson—the really injured individual—is made the butt of everybody, and, even at the conclusion, is left in ignorance of the true state of affairs. This is according to the French *morale*. However, Mrs. Benson is made to own her thoughtlessness and folly, and repents; and so poetical justice is conciliated. The piece was well acted by all the performers, and, at the fall of the curtain, there was a universal demonstration in its favour. Mr. Robson was summoned on, and received with enthusiastic cheers.

The author or adapter of *To Oblige Benson* is Mr. Tom Taylor.

* "The twin ghosts had been *laid*, by public opinion."—*Times*.

† The name of the French piece is *Un Service à Blanchard*. M. Numa played the principal part.

‡ The *Times*.

## FOREIGN.

PARIS.—A new symphony of M. Lefébure-Wély, organist of the Madeleine, was executed some time since by the *Société des Jeunes Artistes*, under the direction of M. Pasdeloup, in the Salle Herz. It was favourably received by the best judges, among whom we may mention the illustrious Auber. The symphony was repeated on Sunday week with the same success.—The Court Concerts commenced at the Tuileries last Saturday. The performers were the members of the Imperial Chapel, and some singers from the Théâtre Italien.—A series of concerts has also been inaugurated in the *salons* of M. Abatucci, Minister of Justice. If we may judge from the artistes who appeared at the first, viz.:—Mario, Sophie Cruvelli, Alboni, Vivier, and Félix Godefroid, these distinguished *réunions* promise to create much excitement among Parisian *dilettanti*. In speaking of "the inimitable Vivier," *La France Musicale* expresses itself as follows:—

"Monsieur Vivier is not prodigal of his talents. With an originality peculiar to him, this celebrated artist is always seeking for the impossible! He disappears for months, and no one knows where he has gone. If you think he is in London, he is sure to be—in Constantinople; if you are told he is at Vienna, lo and behold him in Paris, concealed mysteriously, like some fantastic animal that shuns the light. The eccentricity of Vivier is the wittiest and most inscrutable of eccentricities. By force of assiduous and ardent study, he has now succeeded in producing no less than *five notes simultaneously*, from the horn—all distinct from each other, though harmonising perfectly. Thus his hearers are led to imagine that they are listening to five different voices. By what alchemy has Vivier contrived to master this

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inexplicable riddle? *A tooth* stood in the way of his researches—Vivier, without hesitation, snapped it in two. This is no fiction; and those who know the man will easily credit it. You should hear him execute his *fanfares*, and *sing* his delicious melodies. His horn *speaks* with a truthful expression and charm that belong to the miraculous. In the *beau monde*, which he delights with his wit and his genius, he is sought after, admired, and monopolised to such an extent, that it is with the greatest difficulty that a few intimate friends can get an opportunity of hearing and applauding his original and admirable talent."

In anticipation of the revival of *La Vestale*, the performances at the Grand Opera alternate between *Les Huguenots* with Madlle. Sophie Cruvelli, and *Moïse* with Mdme. Bosio. Twelve representations of Madlle. Sophie Cruvelli have realised for M. Roqueplan the entire amount of the *appointements* guaranteed to that eminent artist, for the first year of her engagement. This is the best answer to those who blame the management for having agreed to such apparently extravagant terms.—The Emperor and Empress, accompanied by the reigning Duke of Saxe-Cobourg, were present at the last representation of *Moïse*.—The first performance of Spontini's *La Vestale* is fixed for Monday.—M. Théophile Gautier's new ballet, which has been set to music by Count Gabrielli, is again in rehearsal. Mdme. Cerito, who composes all the *pas*, and superintends the arrangements, is to sustain the principal character. The *ballet* will be given on the off-nights of *La Vestale*.—M. Labarre is also commissioned to write the music of a *ballet* for Mdme. Rosati, who will make her re-appearance some time in the month of April.

A new opera, in two acts, by MM. E. Sauvage and F. Bazin, is in active rehearsal at the Opéra Comique. The principal parts are entrusted to Messrs. Couderc, Sainte-Foy, Faure, Ponchard, Lemaire, Mdlles. Andréa, Favel, Bellia, and Talmont. The next novelty will be an opera, in three acts, by M. Victor Massé.—At the Théâtre-Italien, *La Donna del Lago*, and *Le Tre Nozze* (Alary), are in rehearsal. There is also some talk of Pacini's *Gli Arabi*. The *Barbiere* still attracts. Mdme. Gassier and her husband are positively engaged for next season.—At the Théâtre-Lyrique the entertainments consisted, last week, of *La Fille Invisible*, *Elisabeth*, and *Le Bijou Perdu*. The last-named opera will shortly be replaced by a new one from the pen of M. L. Clapisson.—On Saturday, Mdme. Pleyel, who is here for a short time, played at a concert, the proceeds of which were destined for charitable objects. The celebrated pianist was rapturously applauded. Her magnificent talent seems to grow with years. If it were possible for Mdme. Pleyel to improve, we might say she *had* improved.—M. E. Deldevez, one of the three leaders at the Opera, lately invited his friends and the members of the Press to a performance of several works of his composition at M. Pleyel's. The instrumentalists were Messrs. Deldevez, Sänger, Viguier, Regnault, and Goria. The vocal music was executed by M. Boulo.—Mdlle. Ida Bertrand has declined a lucrative engagement for the Opera at Rio Janiero.

Lyons.—Mdme. Tedesco has appeared in the *Favorita* with great applause.

Madrid.—Verdi's *Trovatore* has been well received here.

Bologna.—Teresa Bertinolli, formerly celebrated as a vocalist, died on the 12th of February, aged seventy-eight.

Rome.—A new opera, by Sangiorgi, entitled *La Mendicante*, was produced, on the 11th of February, at the Argentina Theatre. It succeeded.

Vienna.—Staudigl has not renewed his contract with the Opera. Hölzl has been engaged in his place, to sing the part of Rocco in *Fidelio*.—Mdlle. Maria Cruvelli, it is understood, has declined an engagement at the same theatre.—Herr *Goldschmidt* has returned to Dresden, to bring *Jenny Lind*, whose first concert at Vienna is announced to take place on the 28th, in the *Redouten Saal*.—Meyerbeer's *Etoile du Nord* will be brought out here under the direction of the composer.

Brunswick.—Verdi's *Rigoletto* has been very creditably brought out, under the direction of Herr Abt.

Funfkirchen.—The flautist, Prosper Amtmann, a native of Hungary, died on the ninth of January. He was one of the best performers on his instrument. His tone was considered one of the sweetest ever heard, and his shake was perfect.

Berlin.—The Brothers Leopold and Moritz Ganz gave a vocal and instrumental concert on the 24th ult., in the Royal Concert Rooms, which was honoured by the presence of the King and Court. The following artistes from the Opera assisted:—Mdme. Tuczek, Mdlle. Trietsch, Herr Theodore Formes, and Herr Düffke. Madame Parish Alvars played a solo on the harp, the composition of her husband, and was encored. The brothers L. and M. Ganz played several solos and duets on the violin and violoncello. The orchestra was directed by Herr Leopold Ganz. The overtures to *Oberon* and *Fidelio* were played. Herr Eduard Ganz was the accompanyist on the piano.

Verona.—At the Imperial Theatre, Verdi's *Il Trovatore* has been produced with great success. The Veronese *dilettanti* declare the new opera to be superior to *Rigoletto*. The cast is excellent, embracing, in the principal characters, Mdlle. Lotti, who has a magnificent voice; Bettini, the tenor; and Sig. Veroni, the new barytone. The last named is an Englishman, and, though he was not warmly received at first by the public, in a few nights he completely won their suffrages. Sig. Veroni has a good appearance, a fine voice, and real artistic feeling. He only wants a little more experience to be a real acquisition to the operatic stage.

Constantinople.—*Rigoletto* will succeed *Il Trovatore*, after which *La Fiorina* is to be produced.

## PROVINCIAL

Manchester.—(*From our own Correspondent.*)—The eighth and last concert of the present series of the Classical Chamber Music Society, took place in the Town Hall on the evening of the 2nd instant. M. Sainton (violin), Charles Hallé (pianoforte), and Sig. Piatti (violoncello), were the performers. The hall was well filled with a select and attentive audience. The first part of the programme was devoted to Beethoven, and included the trio in G (Op. 1), and the sonata for piano and violoncello in A (Op. 69). Both were admirably executed, and thoroughly appreciated by the audience. The playing of Sig. Piatti in the sonata was perfection. Mendelssohn's fine trio in C minor, which began the second part, was equally well played, and equally enjoyed. M. Sainton performed a Romance and Tarantella of his own composition in a very remarkable manner, and was greatly applauded. M. Hallé, as usual, terminated the concert with a selection of short pieces for piano solus. It being the last night of the season, when he came on to play them, he was greeted with *more* than the accustomed applause. The selection on this occasion included Henselt's study in B, one by Mendelssohn in F minor (from the *Etudes de Perfectionnement*, edited by Mr. Moscheles and M. Fétis), and the last movement of Weber's first grand sonata, which to our surprise was announced in the programme as "*Le Mouvement Perpetuel* (Rondo in C)—Weber." It is strange enough to find M. Hallé mutilating a classical sonata; still more so when the fact is attempted to be disguised from the audience. If M. Hallé was in want of a quick movement by Weber, there was the *Moto continuo*, in B flat, at his orders, which would have been decidedly better than cutting off the tail of a great sonata.

Leeds.—The *Leeds Mercury* informs us, that the Recreation Society is about to lose the services of its conductor, Mr. Spark. Mr. Spark will direct the concerts already announced.

Edinburgh.—(*From our own Correspondent*).—The operatic season came to a close on Friday evening, when acts were given from *L'Elisir d'Amore*, *Les Huguenots*, and *Lucrezia Borgia*. The principal artists, Madame Caradori, Miss Huddart, Herren Reichardt and Formes, and Signor Bettini, were recalled several times, with enthusiasm. The applause given to Miss Huddart's "Il Segreto per esser' felice" seemed interminable. The speculation must have been highly successful for Messrs. Wood and Wyndham, who certainly did their utmost to give the public complete representations.

On Monday, Miss Fitzpatrick made her first appearance as Lady Teazle, and acted in her usual spirited and lady-like manner. She was received with marked favour. Mr. and Mrs. Wyndham played Charles Surface and Mrs. Candour; they were both excellent. Mr. Lambert's Sir Peter Teazle is too well known in the metropolis, to need comment.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Mr. Dando's Quartet Concert, Crosby Hall, Bishopsgate-street.

Mr. Willy's Grand Concert, Horns Assembly Rooms, Kennington.

Amateur Musical Society's First Concert, Hanover-square Rooms.

TUESDAY.—Miss Wheatley's Soirée Musicale, Willis's Rooms, King-street, St. James'. Eight o'clock.

Mr. A. Billet's First Performance of Pianoforte Music, St. Martin's Hall. Eight o'clock.

WEDNESDAY.—St. Martin's Hall. *Elijah.*

FRIDAY.—Mr. Lucas' Quartet Concert, 54, Berners-street, Oxford-street. Half-past Eight.

SATURDAY.—Mr. C. Salaman's Third and Last Pianoforte Soirée, 86, Baker-street. Half-past Eight.

## ADVERTISEMENTS.


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ST. MARTIN'S HALL.—MENDELSSOHN'S ELIJAH will be performed on Wednesday Evening, March 15, under the direction of Mr. John Hullah. Principal Vocalists—Mrs. Endersohn, Miss Dolby, Mr. Augustus Braham, Mr. Weiss. Tickets, 1s., 2s. 6d., and 5s.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 11. SATURDAY, MARCH 18, 1854. {PRICE 4d. STAMPED 5d.

## ANOTHER LETTER FROM WEBER.

[The following is a translation of a letter addressed to the father of Mr. Benedict, the well-known composer, when, as a boy, he was studying under the illustrious author of *Der Freischutz*.]

*Dresden, 10th February*, 1822.

I HAVE been always prevented from thanking you for your esteemed letter and your kind present. I wished to write you a long and detailed letter, but could not find leisure for it. Now, at last, only a few hours before starting for Vienna, I claim the greater indulgence for brevity.

My excellent Julius gives me real gratification, and I trust that time, severe study and application, combined with his true talent and intellectual endowments, will some day present him to the world as a genuine artist. Such a long separation from your dear son must indeed be a great trial for you, but I think it my duty to urge upon you not to do the thing by halves, but secure yourself twofold joy and comfort for your whole life by what you now deny yourself.

A serious and deep study of the art must progress slowly and by degrees, and can only thus give self-possession to the artist's mind. Indeed it is a lamentable symptom of our time, that we are all content with the mere surface; and, casting off too soon the band of apprenticeship, henceforth, in ever vacillating weakness, aim at producing effects, which, glaring without substance, quickly vanish. It excites a sad smile when we think how everybody admits that the business of a merchant requires several years of application, and that even for a mechanic, besides the three or four years apprenticeship, other probationary years are deemed essential. In art only—the profoundest and most comprehensive study of life—probably a few months of superficial observation are thought sufficient to accomplish the task.

Instead of giving your son the twelve lessons a month I promised, I have had him with me daily. I do not mention this in order to obtain your thanks, but merely to show you what time is required for the simplest elementary studies. To keep alive his inventive faculty, I have even now let him venture upon compositions, which he ought not yet to have been allowed to undertake; but, thank God, I have found my rich reward in his own good sense, since through these very compositions he has acquired the conviction of how great the distance still is to the goal. I must leave off, as the abundance of my subject would carry me too far. The little I have said comes from my inmost heart and conviction, and from the truly sympathetic interest and affection I feel for my dear Julius.

In my thoughts I share with you the joy of your meeting again. My wife unites with me in kindest regards, and I remain, with greatest esteem,

Yours faithfully,
C. M. VON WEBER.

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DUBLIN.—The Royal Choral Institute performed Schumann's *Peri*, for the second time, on Wednesday, the 8th instant. Mr. Geary was the treble, and Mr. J. Glover the bass; the Misses Cruise and Keane the soprani. The members also gave, on the same evening, selections from Handel's *Judas Maccabæus*, and some sacred pieces from various oratorios.

## THEATRES IN PARIS.

At the Théâtre Français, the *petite comédie* of Madame de Girardin, *La Joie fait Peur*, has been completely successful. Mdlle. Augustine Brohan has nearly recovered from her ophthalmic attack, which threatened to deprive her of sight, and will shortly, it is hoped, return to her duties.—The Odéon is rehearsing a new comedy by M. Henri Monnier, entitled *Les Dernières Armes de M. Coquerel*.—One of the *proverbes* of M. Octave Feuillet has been brought out at the Gymnase, as a comedy, in four parts, under the name of *La Crise*.—The Vaudeville has revived the comedy of *Hortense de Cerny*, by the late M. Bayard and M. Arthur de Beauplan. A new piece by M.M. Clairville and J. Cordier, *Mesdames les Pirates*, has also been produced. *On dit*, that M. Bocage will be engaged for a drama called *Le Marbrier*, by M. Alexandre Dumas.—At the *Variétés*, the *Carnaval Partout* has been succeeded by *Deux Femmes en Gage*, a work of the same description. A *proverbe—Où passerai-je mes Soirées?*—by Messrs. Charles Potier and De Montheau, has been produced with success, for M. Numa and Madame Fitzjames.—A drama in five acts, by M. Théodore Anne, is playing at the Ambigu-Comique, under the title of *L'Enfant du Régiment*.

## FOREIGN.

PARIS.—LATEST INTELLIGENCE.—(*By Electric Telegraph*).—Friday, March 17.—A grand "solemnity" is to take place to-night at the Académie Impériale de Musique, in honour of Prince Hohenzollern-Sigmaringen (and perhaps to console him for the failure of his diplomatic mission). His Majesty the Emperor has commanded the first representation of Spontini's grand serious opera, *La Vestale*, the revival of which has been anticipated for so many weeks, with a curiosity and interest quite equal to that which attended the *début* of Mdlle. Sophie Cruvelli at the French Opera, in the *Huguenots* of Meyerbeer. It is well known that Cruvelli has been studying the character of the Vestal, and it is the general opinion that the part, one of the most arduous ever written, will prove eminently suited to her. Mdlle. Poinsot, M. Roger, and M. Obin, are also in the cast. So great has been the demand for places, that the most "fabulous" prices have been paid, and at present not a seat can be obtained on any consideration. On Wednesday, in consequence of the Emperor's desire, there was no performance at the Opera. A full rehearsal took place instead; so that the *relâche* was not without its uses. The *Vestale* is said to be in a high state of preparation, and an immense success is expected. If this is realised, M. Nestor Roqueplan, director of the Opera, will be again on the broad road to fortune. Before the engagement of Mdlle. Cruvelli, it was the general belief that he was on his "last legs."

IBID.—At the Fourth concert of the *Conservatoire*, Mendelssohn's *First Walpurgis Night* was performed for the third time, in a much more satisfactory manner, both as regards choruses and solos, than on the former occasions. Two unpublished pieces formed part of the programme of the fifth concert: a motet and

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chorus, "Inclina Domine," by Cherubini, and the fragments of a ballet, *Gli Uomini di Prometeo** by Beethoven. The principal features of the last are an overture, a *tempest*, an *adagio*, an *allegretto*, and a *finale*. The audience, proud of their new discovery, were enchanted with the music and with themselves. Mdlle. Wertheimber has appeared as Leonore in *La Favorite*. Rossini's *Moïse* retains its place in the bills. *La Nonne Sanglante* will shortly be produced, the principal parts by Mesdames Poinsot, Dussy, Wertheimber, MM. Gueymard, Depassio, and Merly.

IBID.—At the Opéra-Comique, *La Dame Blanche* has been revived for the new tenor, Puget, from Rouen. The fifth representation of the *Etoile du Nord* was attended by the Duke of Saxe-Cobourg. At the conclusion of the second act, his Royal Highness went upon the stage, and, after congratulating M. Perrin upon the *mise-en-scène*, and general execution of the opera, caused all the actors to be presented to him in succession, and complimented them in terms which were the more flattering as emanating from one who is himself a composer and the author of *Casilda*.† The prince highly complimented M. Meyerbeer, who was present, for the beauty and science displayed in this, his latest, *chef-d'œuvre*. L'Etoile has reached its twelfth representation; all the places are taken up to the 20th. The new three-act opera by M. Clapisson about to be produced at the Théâtre-Lyrique, is entitled *La Fleur de Provence*. The principal part is confided to Mdme. Marie Cabel.

ST. PETERSBURG.—The frequenters of the Imperial Italian Opera have presented Mdme. La Grange with a magnificent bracelet worth £500, with the name of the donors engraved on it. She is re-engaged for next season, on the same terms as those of Mdlle. Sophie Cruvelli at the Grand Opera in Paris—viz.: £4,000. (*Query?*)

VIENNA.—At the Imperial Opera House, the tenor, Herr Ander, has re-appeared as Stradella, in Flotow's opera, after a long absence.—Mdlle. Plunkett is dancing in *La Vivandière*, which was originally written for Mad. Cerito and M. St. Léon. After a long period of retirement, M. Leopold de Meyer once more appeared in public on the 4th inst. As a proof of the great excitement caused by the *début* of this celebrated pianist, we may mention that, in spite of the late hour (half-past ten o'clock), the large room of the Musikverein was crammed to suffocation by the *élite* of Vienna. "M. Leopold de Meyer," says the *Neue Wiener Musik-Zeitung*, "was received with thunders of applause, that lasted for several minutes. The peculiar characteristics which have raised him to the high position he occupies on both sides of the Ocean, on the banks of the Neva and the Seine, of the Thames and the Donau, are, if possible, more marked than ever. His touch is more elastic and rounder, his mechanism has reached a marvellous state of perfection, and his execution, without having lost anything of its strength, certainty, and *bravura*, has become still more delicate and graceful. Of the four new compositions introduced on this occasion—*Souvenir d'Italie*, *Tableau Caractéristique*, *Grande Fantaisie sur le Prophète*, and *Das Kosakenlied*—the second and third pleased the most, being especially distinguished by their melody and the effective manner in which they are treated. M. de Meyer was rapturously applauded, and called for by the audience." Herr Ander and Madame Hermann-Ezillag, from the Imperial Opera, were the singers, and Herr Schmit played a solo on the violoncello. Among the accompanyists on the piano, was Herr Proch. The *Gesellschaft der Musik-Freunde* gave their third concert in the large *Redoutensaal*, on the 5th. Beethoven's Ninth Symphony (choral), Mendelssohn's overture, *Meerestille und glückliche Fahrt*, and a chorus from Handel's *Sampson* were the full pieces. The solos in the symphony were taken by Fräuleins Tietjens and Bury, Herren Erl and Hölzl.

ROSTOCK.—Mdlle. Therese Milanollo has given three concerts, which were well attended.

STUTTGART.—At the Subscription Concerts of the Royal Chapel of which there are twelve annually, under the direction of the Hofcapellmeister Klicken, works by Mendelssohn and other great masters previously unknown here, have been performed. Verdi's *Attila* has been given for the first time at our Opera.

ZURICH.—The *Allgemeine Musik-Gesellschaft* is giving a series of concerts under the direction of Herr Richard Wagner. Among other works of importance produced, we may mention Beethoven's Symphonies in F and B flat, the music to *Egmont*, Haydn's Symphony in D, Weber's overture to *Euryanthe*, and the female chorus and march from Herr Wagner's opera of *Rienzi*. Concerts have also been given by the two *Männergesang-Vereine—Harmonie*, and *Stadt Zürich*. Herr Seitz, from Reutlingen, lately inaugurated the new organ built by Herr Walcher for the *Frauenmünster*.

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MANCHESTER.—A dress concert was given at the Concert-Hall on Wednesday evening, the 8th instant. The programme was a first-rate one, including Mendelssohn's *Walpurgis Night*, Beethoven's overture to *Fidelio*, Mr. Sterndale Bennett's overture to the *Naïades*, and Beethoven's Choral Fantasia, with Mr. Charles Hallé at the piano. The vocal selection was from Mozart, Guglielmi, Weber, Marschner, etc. The solo parts in the *Walpurgis Night* were taken by Miss Dolby, Herr Reichart, and Herr Formes. Mr. Hallé conducted the whole concert, with the exception of the Choral Fantasia, when, Mr. Hallé being engaged at the piano, Mr. Seymour wielded the *bâton*.

BRIGHTON.—Mr. J. Marshall, a pupil of Mr. Bond, gave a Sacred Concert at the Town Hall on Tuesday evening, Feb. 20th. The whole of the *Messiah* has not been performed in Brighton, since the opening of St. Peter's Church, when Braham, Phillips, Mrs. Knyvett, and Madame Brambilla took the principal parts. On the present occasion, the principal singers were Mrs. Bond (soprano), Miss C. Henderson (contralto), Mr. G. Perren (tenor) and Mr. Marshall, the *bénéficiaire* (bass). We cannot speak too much in praise of Mr. Marshall; his singing would have done credit to the Exeter Hall Concerts. "We must not criticise the performance of the choruses, for we believe the Sacred Harmonic Society of this town, of which the chorus was composed, had not sufficient time to get the whole of them up. The orchestra was led by Mr. Gutteridge. Mr. Bond was conductor. Mr. Surman, the well-known director of the Sacred Concerts at Exeter Hall, was in the body of the room with his score of the *Messiah*, watching every bar with as much interest as if he were wielding the *bâton* himself."—*Brighton Gazette*.

DUBLIN.—The London Orchestra, under the direction of Mr. Frank Mori, gave a concert on Wednesday morning, in the Exhibition Building. The Lord Lieutenant and Countess of St. Germains, and several of the nobility and fashion of Dublin, were present. The vice-regal party were received at the state entrance by the Lord Mayor, etc., the band playing the national anthem as they entered. The concert was an excellent one. The instrumental features were the overture to *Guillaume Tell*, and the Coronation March from the *Prophète*. Miss Thirlwall was very much applauded in the new Irish ballad, "Norah spinning," written by Mr. Frank Mori. In the evening, the London Orchestra gave a *soirée* at the Music Hall. Mendelssohn's march from *Athalie* was received with immense favour, and Miss Thirlwall was still more successful than in the morning. The University Choral Society gave a concert the same evening. The Lord Lieutenant and Countess of St. Germains were present.

LEEDS.—Haydn's *Creation* was performed at the People's Concert on Monday evening week. The band and chorus consisted consisted of one hundred and twenty performers, amongst whom were Mr. Bowling (the leader), and several of the best instrumentalists of the town. Mrs. Sunderland, Mr. Perring, and Mr. Winn were the principal vocalists. Although the performance was not without fault, yet on the whole the oratorio went well. The band and chorus, conducted by Mr. Spark, were very efficient.—*Leeds Mercury*.

LIVERPOOL.—Mendelssohn's *Elijah* was performed at our Philharmonic-hall on Monday evening. The principal singers were Miss Birch, Miss Fanny Huddart, Herr Reichardt, and Herr Carl Formes

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* *The Men of Promotheus*, well known to all but the French. The overture is the most familiar of Beethoven's!—ED.

† An opera which was produced at Her Majesty's Theatre in 1851, with Mdme. Charton as the heroine.

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## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from page* 115.)

THE prayer for victory has been propitious, and Theseus returns, bringing, as glorious trophies of his triumph, the rescued daughters of the fated King. The enraptured Œdipus checks the overflowing expression of his joyous welcome, to pay his debt of thanks to his children's deliverer, and to ask of him the history of his contest with Creon. We have already seen how essentially a nationalist was Sophocles, and this is further shown in his dignified delineation of the character of Theseus, the Athenian king: thus we ever find him, throughout the work, displaying to his countrymen the greatness above all other greatness of their happy state, great in the gods' protection, great in its natural endowments, great in its people, great in its laws, great in its hospitality, and greatest in its noble race of heroes, showing, through all and beyond all, the glory of their own age, the emulation of all time to come. Thus, for a poet to teach a people, was, indeed, to nurture them upon the milk of lions, to feed them with the radiancy of glory, till it became an element essential to their existence, and to implant in them a thirst for it in its utmost refinement, through the medium of an ideal beauty, that was unquenchable. Theseus is presented as a mighty conqueror, but with no words for his deeds, conscious of his own power, but with no tongue for its achievements; the honoured of all men, best honouring himself in shunning the applause that waits upon his acts, in which, and not in their acknowledgment, lay his true greatness.

Returning from the field of fight, the monarch passed the altar of Neptune, upon which he was offering a sacrifice when summoned to the relief of Antigone and her sister. A stranger, from Argos, sitting in the sanctuary, whose occupation of which entitled him to the protection of the god, appealed to Theseus to obtain for him speech with Œdipus. Œdipus forebodes that the only one from Argos who can require a meeting with him must be his son Polynices, whom, in his long-treasured resentment, he refuses to see. He yields, however, to the urgency of Antigone and of the King, who goes to send his client to the desired meeting, still assuring Œdipus of his continued protection.

### VI.

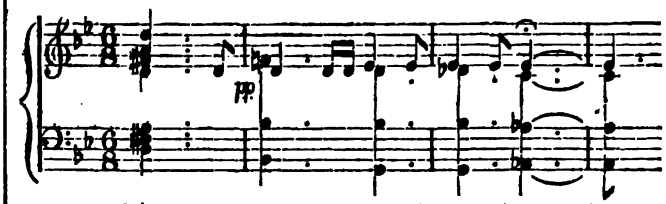
Here follows another Ode, the third, which is a reflection on the vanities of life, a subject little indeed fitted for lyrical illustration, but one that has called forth one of the most easily appreciable, and, on this account, at least, one of the most pleasing compositions in the entire work. The Strophe speaks of the folly of age in clinging to the world and its sorrows; the Antistrophe, of the recklessness of youth in plunging into the snares that beset us; and, the Epode draws a conclusion from these two that human life with its passion, its crime, its disappointment, its remorse, is like a northern shore beaten by the tempestuous waves of winter. This, it will be seen, is a different form from that of the preceding Odes, upon which also the musical construction of the dialogue scenes between the principal characters and the Chorus is modelled; and the plan of this piece accordingly differs from that of the others.

The Strophe is set to a mournful and very peculiar melody, extremely simple in its progressions, but powerfully marked by the singularity of its rhythmical divisions. As though especially to confirm the didactic character of the piece, by recalling our associations of the inspired strains of the classical muse with the lyre to which they were sung, the melody given in unison by all the voices is accompanied in full detached chords by the harp, and so stands out in very powerful prominence. Thus, it commences:—

and the rhythmical peculiarity to which I have alluded is pointed out by these signs '', which mark the divisions of the verse that define the metre of the music. I must particularly notice the very original effect of the phrase comprised in the fifth and sixth bars, and again upon the charming extension of the last phrase of my quotation in the repetition by wind instruments of the two prolonged concluding notes of the voices. There is great earnestness in the passage to the words,

"Even its wishes end in Hades."

The very individual harmony of which, given in sustained notes by the string instruments, embodies the solemn mystery of the words.




The final lines enumerate the fancied joys which excite our hopes, and which each and all in common fade when we believe we possess them. This is most expressively rendered in a passage that gradually rises with the rising of the sentiment, and suddenly falls at the concluding words.

Here is word-painting, if you will, but of how different a character from that punning upon the technicalities of our art which deforms—or worse, which renders ridiculous—even some of the masterpieces of the greatest musicians! An artist has no right to turn to account the grammar knowledge of his audience as an illustration of his subject; but, what else can we call the curiously-twisted vocal passage that represents the word "crooked" in the first song in the *Messiah*, or the alternate low notes and high notes that image the successive phrases, "How deep the Ditch," and "How high the Walls," in the Chorus of Babylonians reviling the besieging Persians, in *Belshazzar*.

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Here, on the contrary, passing from the thought of death, hope is built upon desire, and expectation upon hope, in exciting climax, the pinnacle of which is disappointment, the tomb of all; and the following of this course of the sentiment, in the music that embodies it, is indeed a beautiful and most ideal enforcement of the poet's thought.

The Antistrophe is an exact repetition of the music of the Strophe, with some very slight additions to the instrumentation. The composer has taken advantage of the very complete symmetry of the poem, in which there are words of corresponding importance, and of more or less analagous purport, at every relative point where the Strophe has given occasion for particular verbal expression or declamation. Thus, the passages which I have particularised, as being no less pertinent to the text than musically interesting, are applied with similar propriety to the sentiment of this portion of the poem.

The Epode is distinguished, first, by a change to the major key; next, by the combination of the two choirs which have successively sung the Strophe and the Antistrophe, and by their being distributed in full harmony, instead of concentred in unisonous melody; and, lastly, by the continuous motion in quavers of the accompaniment, all of which give great freshness to the new musical ideas that are now introduced, while the continuation of the same measure and the same *tempo* preserves such connexion between this and the preceding portion of the movement as to establish the unity of the whole. I confess myself less delighted with this portion of the present piece than with the greater part of the work; and I am disappointed to find that with all these accessories to musical effect which I have described, there is but little of that especial beauty which results not from accountable causes, and, arbitrariiy, being beautiful because it is beautiful, enslaves our admiration and defies our definition. Bear witness, however, that I am stating an impression, not pronouncing a judgment; and if any of you find in this Epode the charm by which I am unaffected, resist it not, but yield a willing sympathy to its influence, and be the happier for its effect. The beautiful in art is, indeed, a witch's elixir that inspires us with youth, and power, and love, and woe to him that hangs a horseshoe over the threshold of his imagination to exclude its magical fascination! I cannot dismiss, however, the music under discussion with indifferent disregard. Not to be equal to the rest of the work, is, certainly, not to be uninteresting, and I still find much to admire, if not to delight in. I will especially notice the concluding passage of the voices,

in which, after the bright effect of the chord of C at the end of the crescendo, the softness of the unaccompanied voices is charming, and the perfectly exquisite effect of the bass note for the orchestra, extra to the vocal harmony, which comes in a bar later, and of the entry of the additional instruments that fill up the chord upon the final close, is one of those very felicitous novelties in which Mendelssohn more frequently than any composer succeeds.

The Argive stranger proves to be Polynices. He is lovingly greeted by his sisters, but Œdipus, blind in heart as eyeless to external nature, has no paternal consciousness beyond the memory of the wrongs he has endured. His son appeals to him to give the propitiation of his presence to the struggle for the Theban crown. He professes penitence for his unfilial crimes, and claims his father's preternatural support of his contest for his birthright throne. In majestic silence, standing like a monument of his own misfortunes, affecting all who see him, but immovable, insensitive, himself, the blind parent hears his son's adjurations. Entreated by Antigone and by the Chorus, he, at length, loosens his stern severity in speech,—but his speech is a curse, the most deadly, the most awful. In words of deep prophetic purpose, he calls down upon his rebellious sons death by each other's hands, and Polynices departs, unable to retract his advances in the war, certain of the fate denounced against him, exacting Antigone's promise to inter with funereal rites his remains. Thus is accounted for the play of *Antigone*, the sequel to the present work, in which the heroine, against the command of Creon, who fills the throne left vacant by the death of both the brothers, accomplishes her vow to the departing Polynices. G. A. Macfarren.

[*To be continued.*]

Quartet Concerts, Crosby Hall.—The fifth took place on Monday. The selection was by no means the best of the season. A quartet of Pleyel (first time of performance) was a novelty. This quartet is exceedingly simple in combination and development. It was loudly applauded. Miss Ransford sang Mozart's aria from *Don Giovanni*, "Crudele ah no." Hummel's trio (op. 83), for piano, violin, and violoncello, was played by Miss Binfield Williams, Messrs. Dando and Lucas. Miss R. Williams afterwards gave Weber's "Invitation à la Vals." Miss Ransford sang Sterndale Bennett's charming song, "Maydew," and a ballad of her father's. The two quartets (Haydn No. 81 and Mozart in D) were played with the usual refinement and precision. The last concert was announced for the 27th inst.

Sussex Hall.—Mr. George Perren gave a concert on Monday evening. He was assisted by a long array of vocalists, and by Mdlle. St. Marc, (piano), Mr. G. Case, (concertina), and the Brothers Holmes (violin), as instrumentalists. The vocalists' names were "legion." We may mention as those who distinguished themselves, Miss Fanny Ternan, Miss Stabbach, Miss Ransford, and Miss Alleyne. Mdlle. St. Marc was loudly encored in the *Lucrezia Borgia* fantasia, when she substituted the "Carnival de Vénise." The conductors were Herr Meyer Lutz and Messrs. Simpson and Broadman.

Panopticon.—On Thursday we were admitted to the subscribers' view of the building, which was crowded. There was a military band on the platform in front of the organ. The stalls round the galleries were filled with their occupants. There were solos on the organ at intervals; and a new instrument, called the Euphotine, was exhibited in one of the lecture rooms. It is a keyed instrument, having a tone nearly resembling the musical glasses. The regular musical performances and lectures will not begin until to-day, when the building will be opened to the public. The fountain in the centre of the floor throws its middle jet through the glass dome, the entire height of the building. Among the sculpture, "The Houri," by Monti, an Italian artist, and "The Deer Stalker," by Stephens, attracted most attention. Of the trades, we have only room to mention Dart's patent printing machine, and the cork hats of Mr. Gaines, who can reduce the weight of a hat of this material to four and a half ounces. There is every prospect of the Institution extensively exciting public attention.

Crystal Palace, Sydenham.—Mr. Schallehn, bandmaster of the 17th Lancers, was appointed, on Wednesday, Musical Director of this national establishment. The orchestra will consist of above Sixty Performers on wind instruments. The salary is £500 a year with residence. There were upwards of one hundred candidates.

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## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

(*Continued from page* 159.)

CHAPTER IX.

(1778.)

After his unsuccessful application to the Elector, the only alternative for Mozart was to proceed further on his travels. His friends, however, called attention to the season of the year (midwinter), but would probably have failed to detain him, had they not adduced more weighty reasons than the severity of the weather, and the bad state of the roads. Cannabich promised him a large number of pupils; another proposed to board, and a third to lodge him; while a rich Hollander, a great lover of music, offered him 200 florins for three short and easy pianoforte concertos, and two compositions for the flute. It was also suggested that he should write some duets for pianoforte and flute, to be published by subscription. Here was work enough for at least two months, and, as the propositions were advantageous, Mozart determined to remain. Soon afterwards, he made a trip to Kirchheim-Boland, then the residence of the Princess of Weilburg Oranien, whose love for music was well known. He stopped there eight days; and, as the reader will readily believe, was actively employed the whole of the time. But, in spite of the agreeable connections he had formed in Mannheim, and notwithstanding other reasons still more attractive, Mozart longed to start for Paris.

"I am a composer"—he writes to his father—"and was born to be a *capellmeister;* I cannot, therefore, bury the talent with which the Almighty, in his bounty, has so richly endowed me (I may assert it without arrogance, since I feel it more than ever); and this would be the case, if I had a great number of pupils to teach. The idea of writing an opera is always in my head—but rather in French than in German, and rather in Italian than either. All at Wendling's† are of opinion that my compositions would please extremely in Paris: I am tolerably successful, as you know, in adopting and imitating all sorts and styles of composition."

No sooner had Mozart arrived in the "Great City," than his hopes seemed actually on the point of being realised. Dame Fortune, who, in Germany, had passed him on the road, appeared to be waiting for him at the gates of Paris. A face of good augury—that of a well-tried friend—was among the first to meet his eye, on re entering the capital where he had gathered so many laurels in the famous period of his childhood. Grimm, whose social position, a short time previously, had considerably changed, was the same as ever towards his old acquaintance. The author turned into an ambassador, the plain gentleman into a baronet, was, nevertheless, still attached to Mozart. His influence in the fashionable and musical worlds was again exerted in favour of the young composer. Mozart was invited to dine with Mdme. d'Epinay, MM. Noverre and Le Gros. The last, while no less celebrated than the others, being director of the *Concerts Spirituels*, was of more consequence to Mozart than either of them. There were many occasions on which it was thought that Mozart's talent might be turned to account, and ere long an opportunity presented itself. *Capellmeister* Holzbauer, of Mannheim, had just sent a *Miserere* of his composition to Paris, which was to be executed in Passion Week. Holzbauer had adapted his music to the means at his disposal in Mannheim, where the choruses were bad and few in number, while in Paris they were both numerous and excellent. On this account, Le Gros commissioned Mozart to write choruses better suited to the resources of the *Concerts Spirituels*. The offer was highly flattering; but there were only a few days to Passion Week, the *Miserere* had to be retouched from beginning to end, and, whatever the inconvenience, it was necessary that the work should be done in the director's room. The reason is not given in the correspondence. Mozart, who saw no obstacles, and was never at a loss, no matter what the restrictions imposed on him, when he was required to compose, completed his task before the time appointed.

"I assure you I am very glad"—he writes to his father—"that I have finished this scribbling work; for, when you cannot compose at home, and, moreover, are pressed for time, you are placed in a confounded dilemma."

The choruses were shown to Gossec, who pronounced them admirable. "Gossec is a very good friend, and a very dry fellow," says Mozart—and, he would have liked to add, "the person most capable in all France of appreciating me." Judges of this stamp were rare in Paris. As soon as the *Miserere* was arranged, Mozart was requested to compose a symphony *concertante* for four artists of the *Concerts Spirituels*:—Wendling (flute), Ramm (oboe), Punto (horn), and Ritter (bassoon); while Noverre engaged to procure him a *libretto* for an opera, with the aid of a friend to whom he had communicated the plot. This person had already written the first act, but was not decided about the name of the opera. Mozart was of opinion it should be called *Alexander and Roxana*. The letter in which he discloses this important intelligence, concludes as follows:—

"Baron Grimm and myself often vent our musical indignation on the performances here. N.B. This is between ourselves; for, in public, the cry is always: 'Bravo, Bravissimo,' and people applaud until their fingers tingle. What makes me most angry is, that my worthy friends, the French, have only improved their *goût* so far as to be able to listen to good music as well as bad. But as to perceiving that their own music is bad——they can't do that on any account!——and their singing! *Oime!*——If French women would give up singing Italian airs, I would excuse their French squalling: but for such people to spoil good music is insupportable."

To this, Leopold Mozart returned the following oracular answer:—

"I am sorry the French have not entirely changed their taste; but, believe me, they will do so gradually. It is no small thing to improve a whole nation. It is enough that they can listen to what is good as well as bad; by degrees they will understand the difference."

At present the French *do* understand it, but neither father nor son was destined to witness the great and wonderful fact of their musical transformation.

Wishing again to introduce Mozart to the Princess de Bourbon, who had known him as a child, Grimm gave our hero a letter of recommendation to the Duchess de Chabot, one of the Princess's ladies of honour. The letter was delivered, and Mozart commanded to attend on that day week. He was punctual to the time appointed. The weather must have been very cold, to judge from what follows:

"I had to wait half-an-hour in a large icy-cold apartment, without a fire and even without a fire-place. At last, Madame de Chabot appeared, and, in a very polite manner, begged me to content myself with the piano. None of hers, she said, were in a proper condition. On her requesting me to try, I said I would play with all my heart, but that, for the moment, it was impossible, as I could not feel my fingers for the cold, and begged that I might, at least, be shewn into a room where there was a fire.

* This translation, which has been made expressly for the *Musical World*, is copyright.

† Director of the Orchestra at Mannheim.

'*O, oui, Monsieur, vous avez raison*,' was all she replied. She then sat down and began to draw, *en compagnie* with a number of gentlemen, who were seated round a large table. In this condition, I had the honour of waiting for one whole hour. The doors and windows were open, and not only were my hands cold, but my body and feet; I also began to suffer from headache. There was *altum silentium*, and I did not know what to do for cold, headache, and *ennui*. I often thought that, were it not for M. Grimm, I should instantly take my leave. To be brief, however, I played upon the wretched piano; but what most annoyed me was that the lady and her gentlemen never ceased drawing for a single instant, so that I played merely for the benefit of the table, chairs, and walls. In this disagreeable position, I lost my patience; I began Fischer's Variations, which I played half through, and then rose, upon which I received a great deal of applause. I was obliged to say, however, that I could not do myself justice on such a piano, and that I should very much prefer to come another day, when there would be a better instrument. The Duchess would not hear of my going, and I was compelled to wait an hour longer, until her husband came. He sat down beside me and listened with the greatest attention, which, when I perceived, forgetting cold, and headache, and everything, I played, in spite of the villanous piano, as I can play when I am in a good humour."

The *naïveté* of this communication strikes me as throwing a light upon Mozart's character, in more than one particular. Never before, perhaps, had he met with such a reception. The lady of the house allowed him to wait like a lackey, said nothing about the object of his visit, but pointed to a piece of furniture, representing a piano—which was as much as to signify, "You understand nothing else; go and seat yourself at the instrument, while we devote ourselves to other matters." He complained of the cold, and was laughed at. What was the more astonishing—Madame de Chabot behaved in this manner to a celebrated composer at a period when the nobles of France were proud of the society of scholars and artists, whose reputation they absurdly endeavoured to emulate, by the composition of four line stanzas, insignificant water-colour drawings, or trumpery ballads. Imagine a French musician of eminence in Mozart's place, and think what epigrams couched in obsequious language, what searching though respectful sarcasm, would have been launched at the Duchess for her arrogance. Any other German musician would have told her his mind in a manner less polite, or, without a word, have turned on his heel and left the room. But Mozart, who of all men in the world possessed least of the courtier's talent, and who had so sensitive a feeling of his own worth, though treated as if he were a mere automaton, remained patient and enduring for an hour! What prevented him from going away, or from making one of those cutting remarks, which he never hesitated to use before reigning sovereigns when he thought they were called for? Was he fearful of displeasing the Duchess, or of missing an interview with the Princess de Bourbon, together with the present she might be disposed to offer him? Not at all. Mozart pocketed the affront simply because he was loth to annoy or to compromise his friend Grimm. It never occurred to him to pretext the ordinary excuses which at once suggest themselves to those who are desirous of retiring from disagreeable company, although he might thus easily have reconciled the duty he owed to himself with the consideration due to friendship. His pure soul disdained a lie, even when it obtruded itself in the form of harmless stratagem, and when the concealment of the truth was imperative. The conclusion of his interview with the Duchess, however, was still more characteristic.

We all know what is artistic self-love. A moderate amount of praise, a compliment not exaggerated, or a comparison which the speaker may himself think flattering is sometimes construed into an insult. Artists have a keen recollection of persons who listen to them with indifference. It is difficult, frequently impossible, to atone for a fault of this description. In the present instance, we have an artist, in his own estimation inferior to none of his contemporaries, but, on the contrary, unrivalled in the world—and who only differs from others in this high degree of self-respect, inasmuch as he is not mistaken in his belief—utterly humbled, and with physical discomfort added to moral degradation. Mozart had every reason to be indignant: but, on the arrival of some one who appears to take pleasure in listening to him, he forgets the pain and slights he has endured for upwards of two hours, sits down to an execrable spinet, and plays as he is accustomed "when in a good humour." This is precisely the behaviour of a good-tempered child, who, after having been submitted to unjust punishment, laughs through its tears at the first passer-by who takes notice of it. The desire of charming his hearers, was with Mozart, a matter of feeling not of self-esteem. It was, as we shall see, the result of his passion for music, causing him to feel so much the more pleasure himself when he was the cause of pleasure in others. In the letter from which we have quoted, he says:

"Had I the best piano in Europe, with a set of people for listeners without either the power or the will to understand anything, and, therefore, unable to feel with me while I am playing, I should myself lose all enjoyment."

No young traveller, attracted by curiosity or business to Paris, was ever, perhaps, more quickly satiated with its pleasures than Mozart.* Parisian manners did not suit his German straightforwardness. The French struck him as being far less amiable than fifteen years before. Their national character was full of faults, which, in his reckoning, were summed up in the general accusation that *they did not understand music*. There was everything in Paris, except an Opera with singers, and a public with ears; consequently, for Mozart, there was nothing. His frequent and energetic complaints establish his discontent. He writes, for instance:—

"Were there only some place here in which the people had ears to hear, hearts to feel, and taste to understand a little music, I could willingly laugh at these things; but in the midst of such brutes (as far as music is concerned) how can things be otherwise? In all their dealings, sentiments, and passions, they are no more than what I have just mentioned. There is no place in the world like Paris for this. You must not think I am exaggerating when I speak of the music here; ask whom you will—except a Frenchman—and you will be told (if it is a person you ought to ask) the same thing. As I am here, however, I will put up with everything for love of you. I shall thank the Almighty if I leave with my taste unvitiated; every day do I pray to God that he will, in his goodness, grant that I may hold out manfully, and do honour to myself and the German name, and that he will suffer me to make my way and earn sufficient to help you out of your hitherto wretched circumstances, and that we may soon have it in our power to meet again, and, happy and contented, live together."

Mozart could not endure the French language—although he spoke it with tolerable fluency—because it was the least calculated for singing of any in Europe.

"If I write an opera," he says, "I shall have to contend with great obstacles in the language; but that will not trouble me so much, as I am already used to it. But their confounded idioms are so ill-adapted for music that it makes me almost despair. German is heavenly in comparison. And the singers—good heavens!—the singers! They ought not to be called

* Query—Mendelssohn?—*Trans.*

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singers at all, for they shriek and bellow till your ears tingle again."

Had Mozart been fond of compliments, he would soon have become tired of them in Paris, where his visits were frequently paid with such base coin alone.

"People appoint such and such a day," he writes, "for me to visit them. I play; they exclaim: '*O, c'est un prodige! c'est inconcevable! c'est étonnant!*'—and then, 'Good-bye.'"

In spite of the resolution Mozart had made to give no lessons, and his extreme repugnance to the profession of a music-teacher, he took three pupils, among whom he particularly mentions a daughter of the Duke de Guines. This nobleman played the flute excellently, and the young lady was a no less admirable performer upon the harp. Her father desired that she should study composition, but his pretensions were by no means exorbitant.

"I do not wish," he said to Mozart, "to make a great composer of my daughter; I do not want her to write operas, airs, concertos, or symphonies, but merely grand sonatas for her instrument, as I do for mine."

After four lessons, the master gave a highly flattering account of his pupil's progress—declaring that she easily understood the rules, that she had put a right bass to a minuet, of which he had given her the melody, and that she had already begun to write vocal music in three parts. This was certainly a great deal in only four lessons, and any other master would have trumpeted forth her progress to the world. But Mozart despaired of Mdlle. de Guines.

"She has no ideas," he says; "she can produce nothing. I have exerted myself in every possible manner. Among other things, it struck me that I would write down a very simple minuet, and try whether she could not compose some variations on it. But it was of no use. Perhaps, thought I, she does not know what to do or how to begin. I began, therefore, to vary the first bar, and told her to continue in the same manner, adhering to the original idea. She succeeded pretty well. When it was completed, I told her to do something of her own—merely the first vocal part—the melody. She reflected for a quarter of an hour, but could hit upon nothing. Hereupon, I wrote four bars of a minuet, and said, 'Just see what a donkey I am; I have begun the minuet and cannot even finish the first part; be kind enough to complete it for me.' She looked upon this task as impossible. At last, however, after a great deal of trouble, she produced something. If she has no ideas, and as yet she has not proved the contrary, heaven knows I cannot furnish her with them."

Leopold Mozart, who was distinguished in a high degree for the very qualities in which his son was deficient, and especially for patience (that first of all virtues in a teacher of music), and the art of turning people and circumstances to account, wrote very seriously to his son on the unreasonable nature of his expectations.

"You have, as you say in your letter, only just given the Duke's daughter her fourth lesson, and yet you expect her already to write original ideas! Do you think that every one possesses your talent?"

But Leopold Mozart was still more astonished that a young man, endeavouring to make his way in Paris, and fortunate enough to be known and esteemed by the Duke de Guines, should know nothing of the high favour that nobleman enjoyed with the king!

"The young lady," he writes, "has no ideas! To make up for this, she possesses an excellent memory.* This being the case, with the help of a little skilful management, it will be an easy task for you *to make her steal, or, in polite words, adapt some* from other people. How pleased will the Duke be, when he hears his daughter's compositions, played by herself! Can this influential man refuse a request made by the master who has procured him such gratification? Must not every road to fortune and to fame be opened to this fortunate professor?"

Leopold Mozart was in hopes that the portals of the Royal Academy of Music, which had been those of the Temple of Fame for Gluck and Piccini, would soon be thrown open to his son. There he would have to undergo the grand ordeal, to pass through which successfully, every means that could be thought of were to be employed. The clever, circumspect old man did not forget a single one.

"Study the national taste," he says; "hear their operas; I know your powers; there is nothing which you are not capable of imitating. Do not hurry yourself in writing, ponder well over your subject; read through the poetry with Baron Grimm, and get Noverre to enlighten you as to expression and effect. First sketch your work and then shew it them; every one does so—Voltaire reads his pieces to his friends. For vocal music, especially, you must adapt yourself to the national taste; you can elevate your production by your own modulation and arrangement of the vocal parts. If you can only be successful and gain money, the devil take the rest."

There is a certain kind of advice, which, although well meant, it is better not to follow—that is, according to the person from whom it emanates or to whom it is addressed. Leopold Mozart's counsel, however correct in a worldly sense, could not be adopted; at least, not all of it. Our hero, already ripe for the composition of *Idomeneo*, placed a somewhat greater value upon *the rest*, which, fortunately, the devil did not take. In this instance, too, the father's advice was superfluous, for another reason. Mozart never composed an opera for Paris. I am unable to point out with certainty the rock on which all his fondest hopes were destined to be wrecked, in spite of the active exertions of Noverre, and the influence and friendship of Grimm, and many other powerful patrons. The correspondence affords us very little information on the subject. The following passages alone refer to it.

"It is very difficult to obtain a good poem; the old ones, which were the best, not being adapted for the modern style, and the new being all worthless. Poetry, the only thing of which Frenchmen have a right to be proud, is becoming worse and worse, and the poetry is here the sole thing which must of necessity be good, since the public do not understand music.—There are only two operas I could write, one *en deux*, and the other *en trois actes*. The one *en deux actes* is *Alexandre et Roxane*, but the author is still in Champagne. That *en trois actes* is *Demophon* (by Metastasio), translated and interspersed with choruses and dances, and especially arranged for the French stage; but this I have not been able to see."

Why did not Mozart compose *Demophon*? Why was it impossible for him to obtain the *libretto*? We do not know, nor seemingly do the writers of the letters. Like them, we must confine ourselves to supposition.

* She played two hundred pieces by heart.

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M. Sedlatzek, the well-known flautist and composer, has arrived in London with his daughter, who is reported to possess considerable talent as a vocalist. Fräulein Sedlatzek has been very favourably noticed at Vienna and Amsterdam, where she has been singing.

Camberwell Musical Evenings.—The Third "Evening" took place on the 26th January, and the *fourth* on February 23rd. At the last, Miss Albyn Stewart, Miss Eyles, Mr. Suchet Champion, and Mr. Leffler, were engaged as vocalists; and Mr. Richardson (flute), and Mr. George Lake (pianoforte and concertina), as instrumentalists. Four compositions by Mendelssohn were introduced.

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☞ ANNOUNCEMENTS *of new arrivals can only be inserted as* ADVERTISEMENTS.

MR. WILLIAMS.—*His communication is an advertisement.*

A SUBSCRIBER TO THE MUSICAL WORLD.—*Being unable to give our correspondent the information required, we cannot do better than refer him to Wessel and Co., Regent-street.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 18TH, 1854.

THE contemporary who took up the gauntlet for the Mendelssohn Fund Committee, who were accused of apathy and forgetfulness unbecoming the cause they had in hand, has returned to the charge. He arraigns us for two misstatements—or, to adopt his own courteous language, "blunders." To the first we have already alluded, (*ante* p. 125). On the second we are equally glad to be set right, and hasten to publish the statement of our contemporary.

"The facts are, that Mr. Benedict, the conductor, was one of the Committee; and that none of the singers and instrumental performers gave their services gratuitously, with the exception of the amateur choristers belonging to the Sacred Harmonic Society and to Mr. Hullah's schools."

The fact of Mr. Benedict being one of the committee was admitted in our first article (*ante* p. 89); so that on that head we are not indebted for much to our contemporary, who seems to know more about the transaction than the apathetic gentlemen who "resolved" themselves into a committee. That "*none of*" the singers and instrumental performers gave their performances gratuitously may be true, though we were led to believe that Miss M. Williams, Mr. Phillips, and the principal singers had followed the example of Mdlle. Lind, and placed their talents at the service of the committee. If not, the more's the pity.

We must take leave, however, to remind our contemporary—who speaks with an *ex cathedra* tone, which, doubtless, imposes on certain readers—that these small matters have little or nothing to do with the question at issue. We accuse the committee of the Mendelssohn Fund of promising that which they have not performed—of obtaining the gratuitous services of Mdlle. Jenny Lind for the promotion of an object which they have not carried out, or attempted to carry out—and of realising a large sum of money by the aid of that lady's unprecedented popularity, which has not been applied to the purpose for which it was professedly intended, and for which alone the committee would have presumed to ask, or Mdlle. Lind have been induced to grant, her valuable assistance. The Mendelssohn concert at Exeter Hall, as the committee well know, and as our contemporary ought to know (or to hold his pen) was intended as *the beginning* towards an end. It was proposed to raise a fund, to be devoted to an object then much talked about in London and elsewhere—the institution of some testimonial of respect to the memory of Mendelssohn, in England. The first idea—a monument—being abandoned, that of a scholarship for gratuitous education in music, to be called the Mendelssohn Scholarship, was substituted. In "serious furtherance" of the plan, it was then suggested, and unanimously decided, that a performance of *Elijah*, at Exeter Hall, would be a very appropriate and eligible *first step*. Mdlle. Jenny Lind, being appealed to, at once consented to sing; while the committee of the Sacred Harmonic Society, and Mr. Hullah (one of the Mendelssohn committee) promised to strengthen the choral force by the co-operation of their most efficient members. We also thought (but it appears we were in error) that certain English singers, who had known Mendelssohn and been honoured by his friendship, were equally anxious to come forward in such a cause. The concert was given, and a considerable sum of money obtained. Since that, however—except some discussions about the propriety of founding the Scholarship in London, or in Leipsic, which terminated, most unmeaningly, in favour of Leipsic—not one step has been taken. The committee have remained as supine and unconcerned as if no such scheme as the Mendelssohn Scholarship had been broached, and as if no such money as constituted the Mendelssohn Fund had been in existence. This is "the head and front" of the offence with which we have charged, and persist in charging, them; and this has been altogether evaded by our contemporary, in what he is pleased to term the "setting right" of our misstatements—or "blunders." We are glad to be set right; but, at the same time, must insist that his rejoinders to the charge we have preferred amount to little better than equivocation.

It may be considered certain, that, had not *The Musical World* called attention to the subject, nothing more would have been done until the members of the committee were old, decrepid, and incapable of doing anything. Six years would have gone on to six and twenty, and the Mendelssohn Scholarship have remained—*in nubibus*. It is beside the purpose to cast reflections on the dilatory conduct of the Leipsic people, who, as our contemporary is perfectly aware, have treated the whole matter with indifference. Five years ago, when it was found they were silent and inactive, Leipsic should have been abandoned, and a more genial place selected for the foundation of the scholarship.

Some good, however, has been effected by our strictures. The committee have met; and, although we are at present unacquainted with the result of their deliberations, it is at least a consolation to be able to state that fact. Meanwhile, if it is intended to consider the concert at Exeter Hall and its proceeds as final, the affair becomes really too insignificant for further notice. If, out of such small means a "scholarship" is eventually instituted, the "Jenny Lind Scholarship" would be a more just and appropriate name for it than the "Mendelssohn Scholarship." As all the other performers were paid, Jenny Lind alone contributed anything in "serious furtherance" of the plan. The members of the committee—who knew Mendelssohn so well, loved him so much, talked about him so eloquently, and set the matter on foot in 1848, with such eager precipitation—although they could well afford to contribute £20 each towards the fund, have contributed nothing; and, since their

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extraordinary and unprecedented labours in getting up the concert at Exeter Hall, have done nothing. The fact is, they had no enthusiasm themselves, and no faith in that of others. Had the musical profession in England, and the amateurs in England, been properly informed and solicited, more than ten times the sum realised by Mdlle. Lind's generosity might have been raised for such a purpose, in a short space of time. Many a poor musician would gladly have given his mite towards the Mendelssohn Testimonial; and many a prosperous one have afforded substantial support to so worthy and admirable a project.

The idea of turning such a small sum as that in hand to account is simply ridiculous. Nothing worthy of Mendelssohn can be done with it; and if the committee have no intention to proceed further, they ought, in strict justice, to send the money to Madame Goldschmidt, and leave it to others, who have the cause of music more nearly at heart, to recommence—not where *they* left off, but at the beginning—and carry on the original plan, which, by this time, had it been zealously persevered in, might have produced magnificent results.

By the way—*apropos* to the Mendelssohn Testimonial—what became of the monument which the Sacred Harmonic Society intended to raise to the memory of their second Handel, and for which a subscription was set on foot and a considerable sum of money obtained? We find our labours extending, our task of inquiry branching out into other channels; but we shall not shrink, either from the pains and time it may cost ourselves, or from the displeasure it may give to others. Such things are too sacred to be allowed to evaporate like bubbles.

*** Since writing the above, we have received the following statement—the result of a Committee-meeting at the residence of Sir George Smart, on Friday evening, the 10th inst.:—

"MENDELSSOHN SCHOLARSHIP FUND.

"As erroneous statements have been made with regard to the Mendelssohn Scholarship Fund, the following account is published by order of the Committee:

| | £ | s. | d. |
|---|---|---|---|
| Gross receipts from the performance of *Elijah* at Exeter Hall, on the 15th December, 1848 ... ... | 1427 | 7 | 6 |
| Donations from Messrs. Lockey, Wallace, Ella, and Helmore ... ... ... ... ... | 12 | 0 | 6 |
| | £1439 | 8 | 0 |

| Disbursements:— | £ | s. | d. | £ | s. | d. |
|---|---|---|---|---|---|---|
| Paid for the services of the Vocal Department—Soli and Chorus ... | 134 | 12 | 0 | | | |
| For Service of the Orchestra ... | 159 | 19 | 0 | | | |
| For Use of the Hall, Printing, Advertising, &c. ... ... ... | 191 | 3 | 5 | | | |
| | | | | 485 | 14 | 5 |
| Leaving net Balance ... ... | | | | £953 | 13 | 7 |

"A first investment of the above balance was made in January, 1849, when £1050 Three per Cent. Consols were purchased, and the dividends thereon were invested from time to time, so that the capital standing in the name of the trustees now amounts to £1250, Three per Cent. Consols.

"The Committee not having received the aid from Leipzig, which at the period of the concert and subsequently they were led to expect, have determined to allow the dividends to accumulate still farther, in order to enable them to carry out effectually the purpose for which the concert was given.

"London, 10 March, 1854.

"(Signed) E. BUXTON, Trustee.
HENRY F. CHORLEY, Trustee.
CHARLES KLINGEMANN, Hon. Secretary."

So that, besides Mdlle. Lind and Mr. Benedict, Mr. Lockey, principal vocal tenor, and Messrs. Vincent Wallace, Ella, and Helmore, who played in the orchestra, renounced their professional terms in favour of the fund. We publish this fact to their honour. The other singers and players (amateurs excepted) including Miss M. Williams, Miss Duval, Mr. Machin—besides Miss Dolby, and Mr. H. Phillips, who did not sing, owing to a mistake, which was explained in the *Morning Post* (*ante* p. 99)—were paid their terms in full.

The "statement" of the Committee is to be advertised in the morning papers; but, as we were the first to call attention to the matter, we have felt ourselves justified in anticipating that announcement. The last resolution of the Committee is of a piece with the line of policy which has been pursued from first to last. Having met and consulted, the matter is to be left where it stood; the dividends are to be allowed "further to accumulate," and, as we hear, Mdme. Jenny Lind Goldschmidt is to be consulted about a further course of proceeding, *when she comes to this country!*

## AMATEUR MUSICAL SOCIETY.

THE first concert of the eighth season took place on Monday night, at the Hanover Square Rooms, in presence of a fashionable audience. The programme was as follows:—

PART I.

| | |
|---|---|
| Symphony in E flat ... ... ... | *Romberg.* |
| The Cottager's Song ... ... ... | *Henry Leslie.* |
| Solo, Cornet à Pistons ... ... ... | *Donizetti.* |
| Andante and Minuetto ... ... ... | *S. W. Waley.* |

PART II.

| | |
|---|---|
| Overture, "Egmont" ... ... ... | *Beethoven.* |
| Polonaise, "Struensée" ... ... ... | *Meyerbeer.* |
| Song, "Oh! where art thou dreaming" ... | *S. W. Waley.* |
| Selection from "Jessonda" ... ... | *Spohr.* |
| Overture "Le Domino Noir" ... ... | *Auber.* |

Conductor ... ... Mr. G. A. Osborne.

The Amateur Musical Society may now be considered established. Seven years of uninterrupted success must be accepted as a guarantee that it is built upon a solid foundation. Good has been effected in more ways than one by its co-operation. It has helped to promote a highly desirable object—viz., the association of amateurs and professors of music in a common pursuit; and, while the professors have enjoyed the advantage of this association, it has not been to them a mere empty honour, since they are paid their own terms for their services. Thus both parties have been gainers. On the other hand, although much music of a light and ephemeral character is introduced in the programmes, the symphonies, overtures, and *concertos* of the great masters, of which a good number are presented every season, not only tend to improve the taste of the amateur executants, but also that of their hearers, who belong almost entirely to the same class as themselves. Moreover, the Amateur Musical Society, whose policy is liberal, has been able to bring forward, from time to time, compositions which, in spite of their merit, have failed to obtain a hearing in other places, where greater pretensions are accompanied by greater exclusiveness (not to say prejudice). Among these, it is enough to name the symphony in F of Mr. H. Leslie, an amateur, and that in D of Mr. Macfarren, a professor, both of which are well worth a place in any programme. It is to be hoped that some new works of similar interest and importance will be produced in the course of the present season.

The band—in numbers nearly the same as that of last year—consists of about seventy performers, upwards of twenty of whom are professors, and these chiefly among the wind instruments—although in the wind instrument department are to be

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found some of the best amateurs. Mr. G. A. Osborne, one of our most eminent musicians, retains the post of conductor, the duties of which—to judge from the decided improvement exhibited by the band on Monday night, in more than one instance—he accomplishes with great efficiency. The symphony of A. Romberg (a sort of cross between Haydn and Mozart, without the depth or inspiration of either) was played with spirit throughout, and for the most part with more than ordinary correctness. This, it is true, is comparatively an easy work; but the noble overture of Beethoven to Goethe's tragedy of *Egmont* is a very different matter; and, to the credit of the amateurs be it said, their execution of this very difficult composition was in many respects entitled to the warmest praise. The weakness of the stringed instruments when, in the *forte* passages, they had to contend with the full power of the wood and brass, was occasionally evident; and here and there a want of delicacy was observable; but, on the whole, the performance was highly creditable. In the *polonaise* of Meyerbeer—which is very long, and loses much of its effect away from the stage—there was a good deal to wish for, in the *coda* more especially, although the horns in the *trio* were unexceptionable. The two movements by Mr. Waley are, we presume, from a symphony. The *andante*, which begins with the violins muted, is flowing and melodious, and contains some passages of graceful instrumentation. The flute part, introduced as an ornament on the first recurrence of the subject, is well imagined, but apparently not easy to execute. The *minuetto* and *trio* are formed on the pattern of Haydn. In the latter, however, there are some orchestral combinations, which must be attentively considered in order to be well brought out; and this was hardly achieved on Monday night. The selection from Spohr's opera included one or two of the most beautiful and least hackneyed pieces, and among others the spirited march from Act II., where the games of the soldiers are described. The cornet solo, played with admirable tone and expression by Mr. Tatham, was an arrangement (with very little addition) of the well-known and popular barytone air, "Pour tant d'Amour." The two songs of Mr. Leslie and Mr. Waley are both attractive, and both written in a musician-like style; moreover, there is a certain similarity of character (not of melody) between them. Miss Birch, the vocalist of the evening, sang them in such a manner, that if the composers were not satisfied they must be hard to please. Mr. Waley was the accompanist, and performed his task irreproachably—which, as he is an excellent pianist, was not surprising. The quaint and brilliant overture to *Le Domino Noir*, exceedingly well played by the band, brought the concert to a close with effect. The audience was attentive, but not easily moved to excitement or enthusiasm.

The following statement of accounts for the season 1853 shows the Amateur Musical Society to be not only solvent, but flourishing.

| | £ | s. | d. |
|---|---|---|---|
| Expenses ..... | 791 | 14 | 2 |
| Unpaid Subscriptions... | 53 | 11 | 0 |
| | £845 | 5 | 2 |
| Balance in Treasurer's hands ..... | 101 | 10 | 11 |
| | £946 | 16 | 1 |
| Subscriptions still unpaid from 1849 to 1853, £121 | 4 | 0 | |

| | £ | s. | d. |
|---|---|---|---|
| Subscriptions ..... | 802 | 10 | 0 |
| Fines ..... | 5 | 8 | 0 |
| | £807 | 18 | 0 |
| Balance in Treasurer's hands on Feb. 20th, 1853 ..... | 119 | 8 | 1 |
| Subscriptions for 1852 since paid ..... | 19 | 10 | 0 |
| | £946 | 16 | 1 |

Subjoined is a list of the amateurs and professors who compose the orchestra at present. Those in italics are the professors.

First Violins: A. F. Ashton, John Cazenove, Louis D'Egville, H. Z. Dresden, George Goodbody, Alexander Leslie, Col. Moody, John D. Pawle, Irving Rougemont, *Henry Blagrove*, *Henry Hill*.—Second Violins: Edward Banbury, Bransby Burnand, Albert Cohen, Chas. T. Grainger, F. G. Holbrooke, Richard Hughes, St. Vincent Jervis, Henry S. Lawford, R. H. Mytten, Capt. Neville, Charles Plowden, Albert Sandemann, J. C. Sim, *William Blagrove*, *Alfred Streather*.—Tenors: Willit L. Adye, Henry Cazenove, — Clementi, Jas. Homewood, John Leslie, *Richard Blagrove*, J. Trust.—Violoncelli: Alexander Clerk, John Eyre, The Lord G. Fitz Gerald, William Hughes, Fredk. Lawford, J. B. Morris, Alexander Sim, H. Tremenheere, *Horatio Chipp*.—Contra-Bassi: Frederick Leslie, P. Benson Maxwell, Val. Morris, *George Mount*, *Frederick Pratten*.—Flutes: Edward Jekyll, *George King*.—Oboes: Alfred Pollock, *Alfred Nicholson*.—Clarionets: *C. Boosé*.—Bassoons: *George Larkin*, — *Snelling*.—Horns: F. H. P. Wetherall, *Charles Harper*, *James W. Standen*, *Thomas Mann*.—Cornet-à-piston: H. E. Tatham.—Trumpets: A. S. Oliver Massey, *Charles Zeiss*.—Trombones: *Wm. Whittaker*, *Wm. Knightley*, *Wm. Winterbottom*.—Bombardon: *A. J. Phasey*.—Timpani: *Thomas Paul Chipp*.—Grosse-Caisse: *Robert Seymour*.

Some gallant gentlemen, who belonged to the band last season, will be missed from the ranks; but their duty to their country has called them to the East, to listen to and assist in making another kind of music, at which ladies are not admitted.

It is our intention to notice all the performances of the Amateur Musical Society, since we regard them as beneficial both to art and artists. One of the reasons of the marked improvement of the band is the recent institution of several extra rehearsals in Blagrove's Rooms, besides the ordinary ones, on the Fridays preceding the concerts.

## M. ALEXANDRE BILLET'S SOIRÉES.

M. Alexandre Billet's performances of "classical" pianoforte music belong to the same category as those of Mr. Sterndale Bennett and Mr. Lindsay Sloper—with one material difference, however, since, while those of our talented countrymen are addressed to fashionable audiences at fashionable prices, those of the foreign pianist invite the people, at a charge within the people's means. Instead of in the silk and satin atmosphere of Hanover Square and Queen Anne Street, M. Billet holds his sittings in the more populous and popular arena of St. Martin's Hall, the minor room in which new and remarkable building was crowded to the walls on Tuesday evening, by an audience that it did one good to see. It was the first concert of the fifth season, which was thus auspiciously inaugurated. As M. Billet's programmes are always worth quoting, we quote that of Tuesday, which presented the same interest and high tone as its predecessors.

Part First.—Grand Sonata, "Plus Ultra" (Dussek); Aria, "Non mi dir" (Mozart); "The Temperaments," Book 2nd (Mendelssohn); The Mermaid's Song, Miss Palmer (Haydn); "La Gaîté," rondo brilliant, op. 62 (Weber).

Part Second.—Sonata G, op. 14, No. 1 (Beethoven); Song (Molique); Selections of Studies (Kullak, Billet, Thalberg).

The most important feature, because of its very rare appearance in our concert programmes, was Dussek's sonata in A flat (Op. 71). Our readers are aware that the English edition of this grand but unequal work was christened *Plus Ultra* by the publishers (not by Dussek), and dedicated by them to a *sonata-fantasia* in F of Woelfl. By the title of *Ne Plus Ultra*, Woelfl seemed to arrogate for his sonata a supremacy (either of merit or of difficulty) over all preceding compositions for the pianoforte. Dussek's sonata, *Le Retour de Paris*, however, which had just arrived from the Continent, appeared to the English possessors of the copyright to exceed that of Woelfl in difficulty, to say nothing of its musical beauty; and their *Plus Ultra* was a sort of defiance to the almost Muscovite swagger of the *Ne Plus Ultra*. Neither of these works is generally known to modern pianists, although, for more reasons than one, both deserve better to be known than nine-tenths of the pianoforte composi-

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tions at present in vogue. The first movement of the *Ne Plus Ultra* is very fine, and, as an exercise for double notes, is worth the attention of advanced students. The last movement consists of some ingenious variations on Mozart's air, "Life let us cherish," among which will be found the origin of the double octave skips for the right hand, of which Henri Herz, in his *Joseph* variations, is generally thought to have set the first example. Every movement of Dussek's sonata bears the stamp of genius, and is full of musical interest. The *allegro*, in spite of its diffuseness and excessive modulation, is large and magnificent, some of the *bravura* passages seeming to give a foreshadowing of Carl Maria von Weber. The *adagio* (in E) is one of the most expressive and faultless of Dussek's slow movements. The minuet, which, oddly enough, begins in F sharp minor and finishes in A flat, is as original as it is beautiful, and the *trio* (in E), while contrasting with it admirably, is its worthy companion. The *finale*, a delicious and animated *rondo*, is somewhat lengthy and spun out, but extremely brilliant and showy. Both the admonitory "*Ne Plus*" and the defiant "*Plus*" have been introduced, more than once, by M. Billet to his audiences.

The sonata of Beethoven is one of the most playful and thoroughly charming of his early works. The first movement is perfect; the *andante* and *rondo finale* are pretty and piquant, but on a less extended scale. The *Sieben Caracterstische Stücke* of Mendelssohn (Op. 7), composed in his boyhood, cannot fail to strike the cultivated hearer with wonder at the genius and precocity they display. As they all describe certain phases of mental feeling, they have not been inaptly christened "*Temperaments*" by their London publishers.* The second book, which is very seldom touched by our pianists, is, nevertheless, quite equal in interest to the first. The long and elaborate fugue in A, with which it commences, is a prodigy of ingenuity and learning, exhibiting almost every possible device of fugal counterpoint. The *andante* in E minor is a lovely bit of mournful sentiment and the finale a sparkling *presto*, in *syncope*, almost throughout, and excessively hard to play, is one of the most genial of the Mendelssohnian family of *scherzi*. Every one knows the genuine and vivacious *rondo*, in E flat, of Weber, to which the London publishers have given the *sobriquet* of *La Gaîté*, and though not, perhaps, so thoroughly satisfactory as the *Polacca* in E (*L'Hilarité*), is superior to the *Polonaise* in E flat of the same composer. Of the three studies introduced by M. Billet—*Perles d'Écume*, *La Sylphide*, and *Impromptu*, *Thème et Etude*—the first and last (by Kullak and Thalberg,) are familiar to every modern pianist. The second (one of a set composed by M. Billet,) is a light and brilliant caprice of the *bravura* school, and extremely effective when played with ease and decision.

We need say no more of M. Billet as an executant, than that, by his reading of the various masters from whose works he had made out his programme, he showed himself, not for the first time, a pianist "*de la première force.*" He was repeatedly applauded, and was called upon to repeat his own study and that of Kullak.

The vocal music was of a colour with the instrumental, as will be seen by the programme. Madame Newton Frodsham sang Mozart's fine *aria* with her usual care, and was encored in Herr Molique's delightful little song of "May," which she prefaced by another, equally good, of the same composer—"If o'er the boundless Sky," or "Could I through Ether fly," or ——, we know not how many more titles it enjoys in England. Miss Palmer, a *débutante*, has a pleasant *mezzo soprano* voice, with very good lower tones. Though rather nervous at first, she satisfied the audience so well that she was compelled to sing the "Mermaid's Song" twice. M. Billet accompanied the vocal music. The pianoforte upon which he performed was Woolley and Co.'s Patent Grand, with "Entire Metallic Permanent Frame," etc., which has been already exhibited with success at a series of concerts in the provinces.

* Wessel and Co.

APOLLONICON ORGAN ROOMS.—A performance on a new organ, just completed for the cathedral church, Malta, by Messrs. Robson, took place on Wednesday evening. Mr. W. Rae was the Organist. Particulars next weeek.

ST. MARTIN'S HALL.—On Wednesday last, Mendelssohn's oratorio of *Elijah* was performed under the direction of Mr. John Hullah; the choruses being composed as usual of the members of the first Upper Singing School. The solo parts were confided to Mesdames Dolby, Enderssohn, Weiss, and Dianelli, and Messrs. Augustus Braham, Montem Smith, Buckland, and Weiss. The orchestra was announced to be "complete in every department." We may be allowed to state, however, that it wants strengthening before it can be so considered; it lacks number and weight in the "strings," which are essential requisites to "completeness in every department." With this single exception, the execution was on the whole highly satisfactory. We would impress upon the members of the Upper Singing School that invariable attention to the *bâton* of their conductor is indispensable, and that each member is not called upon to distinguish himself individually, but to conduce to the general effect. We make this remark because we observed that the young ladies who composed the *soprani* in the chorus were at times more zealous than discreet, singing loud when *piano* would have been more in accordance with the composer's meaning. The *tenori*, on the other hand, were at times nearly overpowered by the weight of their more vigorous companions. The *bassi* are decidedly good, and well up to their work; they never wavered for a moment. We may say as much of the *contralti*. The first chorus, "Help, Lord!" was given with hesitation, and was wanting in *ensemble*. The ladies were in too great a hurry to begin, and consequently created some confusion. They were, however, soon brought to order by the conductor. With a little more attention to light and shade, however, the members of the Upper Singing School bid fair to rival any choral body in the metropolis. As regards energy and enthusiasm, there is a superabundance of both: the curb is wanted more than the whip. The choruses, "Blessed are the Men," "Hear our Cry, O Baal," "The Fire descends," "Thanks be to God," "Be not afraid," and "He that shall endure," were given with vigour, precision, and correctness. The audience more than once expressed their satisfaction by the warmest applause. The double quartet, "For He shall give his Angels," was well given on the whole by the solo-singers—although the effect was somewhat marred at the commencement by a false start. Two pieces were encored—the unaccompanied trio, "Lift thine Eyes," sung by Mrs. Weiss, Miss Dolby, and Miss Dianelli, and the contralto air, "O rest in the Lord," given with admirable simplicity by Miss Dolby, who was in excellent voice. Miss Dolby's reading of the recitatives was most impressive, and, being utterly devoid of affectation, was so much the more effective. Mrs. Enderssohn sang her music exceedingly well, and was warmly applauded in her duet with Mr. Weiss, "What have I to do with Thee?" and in the great air, "Hear ye, Israel." Mrs. Weiss also sang well, and contributed very much to the effect produced by the unaccompanied trio. On Mr. Weiss devolved the arduous and difficult music of the Prophet, of which he acquitted himself most admirably. Mr. Augustus Braham was much applauded; and we have no doubt that, when he is more accustomed to sacred music he will prove a great acquisition to our oratorio performances. We must congratulate Mr. Hullah on the result he has already obtained, and we doubt not he will exert all his energies to advance still further towards perfection. The hall was crammed in every part. The accommodation was excellent, except in one respect: those who were seated on the left, facing the orchestra, were roasted by the fire on one side, and chilled by the draught on the other. We can stand roasting or freezing—but not both together. A screen would remedy the evil.

ROBERT SCHUMANN.—It is reported that this well-known composer is suffering under (what it is hoped will turn out) a temporary derangement of the senses, and that it has been found necessary to place him under personal restraint. Herr Schumann had already suffered from an attack of *delirium tremens*.

ON DIT.—Mr. Charles Cotton, the barytone, has taken the premises lately occupied by the followers of the celebrated Irving, to open them as Concert Rooms, etc. The large room, we hear, is capable of accommodating 2000 persons. Benjamin West, the painter, held his exhibition in the same premises.

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## DRAMATIC.

DRURY LANE.—Tragedy retreated before music on Tuesday night, and made way for an operatic drama in three acts, which the author, for want of English, has styled "opéra comique." *Léonie* is founded on the French piece which (itself a translation from the German) furnished the materials for *Monsieur Jacques*, some years ago rendered so popular by the acting of Mr. Morris Barnett. The *libretto* is from the pen of Mr. Henri Drayton, and the music is the composition of Mr. F. Duggan. These gentlemen had previously combined their artistic powers, and submitted the result to the public. Our readers cannot have forgotten the operatic sketch of *Pierre*, produced under one of Mr. Stammers's flying managements, at the St. James's. If they have, it is not our fault. But the first combined effort of Messrs. Henri Drayton and Duggan was merely a sketch, while the present essay is an opera—at least an "opéra comique," though not a comic opera. Mr. Henri Drayton might have found a happier subject out of which to construct a *libretto;* and Mr. Duggan's muse might have been more advantageously exhibited, had he been provided with real musical situations and incidents. The story of *Monsieur Jacques* is entirely opposed to lyric treatment, and Mr. Duggan could do little or nothing with it. For this reason, the ballads, which do not in the least interfere with the plot, are decidedly the most effective parts of the music. The concerted *morceaux*, duets, and trios, are tedious and out of place. Either they, or the greater part of the dialogue, should be omitted, even at the sacrifice of Mr. Drayton's slow and elaborate acting. There was no chorus in *Léonie*, by which Mr. Duggan is deprived of one of the principal elements of operatic effect. The composer of *Léonie* must, under these circumstances, rest his claims to success upon his songs, one or two of which promise to become popular.

The cast of *Léonie*, on Tuesday night, included the names of Miss Susanna Lowe, Miss Featherstone, Mr. Henri Drayton, and Mr. Elliot Galer. With the exception of Miss Featherstone, it was the same as in Mr. Duggan's first work, *Pierre*.

Of the acting, the less we say the better. The singing, however, was occasionally entitled to praise. Miss Lowe has a nice voice, a little hard, but pleasing. Her intonation is generally sure, and she sings with a good deal of energy and spirit. On the other hand, Miss Featherstone possesses a really fine voice, but her style and method are so faulty as to destroy its charm. It is a pity that this lady, who has undoubted talent, cannot afford to retire into private life for a year and a day, and devote that year and a day to arduous study. If she had no other fault than that of not knowing how to pronounce her words distinctly, it would be sufficient to prevent her from becoming a singer. Miss Lowe sang a *cavatina*, "Sweet Sleep," with much taste, and was greatly applauded in a duet with Mr. Elliot Galer. Both of these compositions are flowing and graceful. Miss Featherstone produced a good effect in a melodious ballad, "How oft in Childhood;" but her *aria buffa*, the words of which are in imitation of "*Largo al Factotum*," was altogether out of her element. Not one word could be distinguished, and, consequently, not one of Mr. Drayton's "points," if there are any, told upon the audience. Nor does Mr. Duggan appear to shine as a *buffo* composer. The "hits" of the evening were made by the gentlemen. Mr. Elliot Galer was encored twice in a romance, "Yes, 'tis a Spell," and Mr. Henri Drayton loudly applauded in a pleasing and sentimental ballad, "Oh, let me gaze," which deserves to become a favourite.

Seldom has an audience appeared more entirely satisfied with a performance. G. V. B. himself, in Richard III. or Macbeth, could hardly have excited more enthusiasm. At the end of the first and third acts, all the singers were called for and pelted with bouquets; and at the end of all, Mr. Duggan appeared to a loud summons, and was received with vociferous cheers. *Léonie* has been repeated twice since Tuesday—once at a morning performance.

HAYMARKET.—When Frankenstein created his man-monster, he selected his materials from different animals, with an eye to fitness and proportion, and, combining them together into a perfect whole, Prometheus-like, stole fire from heaven and breathed life and animation into the inert and senseless mass. The Frankenstein of the new melo-drama, produced at the Haymarket on Monday night, was neither so judicious nor so successful. He chose his materials from sources as remote, but paid no attention to accuracy of parts or consistency of form. He combined them without method, and stole fire neither from above nor below. The production was, therefore, a mere chaos, shapeless and confused. What we know, we know; what we see, we see; but we know not what we saw on Monday night, so impossible was it to hold and compare in our minds the strange pictures that passed before our gaze, like the shadows of a sick man's dream. The plum-pudding of the Frenchman, who, having procured the proper ingredients, mixed them according to the cookery-book, and boiled the whole without a cloth, might aptly represent the new play in its concoction, but that the ingredients, in place of being right, were wrong. Plot without story, character without purpose, scenes with no whereabouts, incidents that lead to nothing, action without progress, passion void of object, beginning without end, are among the defects of the new tragedy. The worst sins of the most ranting melo-dramas of George Lillo may be found in it; but Lillo's plays have, at least, the advantage of coherence and plain language.

To describe the plot is not in our power. The play is entitled *Duchess Eleanour*, and the scene lies, we believe, in Ferrara. An actress, whose father is a murderer, a robber, cheat, burglar, incendiary, and perjurer, marries the Duke, who is a hypocrite, impostor, deceiver, and *roué*. The Duke has a friend—Count somebody—who is a brawler, a scoffer, a hater of everything good, and a champion in the cause of iniquity. The Duchess has a friend, who is beloved by the Duke, and marries her cousin. To make up the ingredients of this dramatic cauldron, there is a friend of the father of the Duchess, a juggler, who imposes on everybody, and, in the end, murders his only friend for the sake of a reward. The Duchess's father kills the Duke, the father's only friend kills the father, the Duke's cousin marries the Duke's mistress, and the Duchess, after making a public exhibition of her husband's remains, and beholding her father die by the hand of the assassin, instead of the executioner, retires into a convent.

We never saw Miss Cushman to less advantage than in the part of the Duchess. She was struggling throughout the piece with a load on her shoulders; and, though she bore up nobly against the weight, her strength was evidently giving way, and nothing short of transcendent genius could have endowed her with the power to outlive five acts of such intolerable pressure. More than once she saved the piece from condemnation, and but for her abrupt entrance, and the commanding look she darted at the audience, the coffin scene would have settled the matter. As it was, her presence and striking appearance, her intense feeling and pathos in the last scene, converted the dissentients into supporters, and the curtain fell with much applause, intermingled, however, with hisses. Miss Cushman was summoned, and cheered enthusiastically, and Mr. Howe announced the new play to be performed three times a-week; but it was withdrawn from the bills after the second performance.

To write a burlesque upon a burlesque was a new thought, but we think it was a mistake. The element of success in a burlesque is strong contrast; and where you take a tragedy for your subject, you have already made a step in the favour of the audience. *Tom Thumb*, *Bombastes Furioso*, *Chrononhotonthologos*, and pieces of that class, were not burlesques upon particular pieces, but were intended to ridicule particular modes of composition. This nearly amounts to the same thing. Besides, all the parts in the above pieces require to be played seriously; and therein consists the point. We believe until Mr. Sterling Coyne coined his burlesque, called *Willikind and Hys Dinah*—produced for the first time on Thursday evening—no author had written a burlesque upon a comic subject, however well known. Of pantomimes there have been many; but that is a very different matter. The immense popularity obtained for the comic song, "Villikins and his Dinah," by Mr. Robson at the Olympic, induced Mr. Sterling Coyne to select it for a subject.

The burlesque is well written, and is admirably acted. The

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actors are Miss L. Howard, Willikind; Mrs. Fitzwilliam, Dinah; Mr. H. Corri, the hard-hearted "parient;" Mrs. Caulfield, the soft-hearted "parient;" and Mr. Buckstone, Lord Pellemelle. The music of Mr. Fitzwilliam was characteristic, and well selected. The incidents are not entirely borrowed from the ballad, and those which Mr. Stirling Coyne has introduced, though not particularly new, are decidedly of the order of *risum movere*. A dance at the end makes a very pretty and lively climax. The piece was received with great applause, at the fall of the curtain, and will no doubt have a good run.

*Query*—Why did not Mr. Stirling Coyne write the whole of the piece in doggrel rhyme, in the place of blank verse?

PRINCESS'S.—A new farce, called *Away with Melancholy*, was produced on Monday night. It is almost a literal translation of the French piece, *Un Homme entre Deux Airs*. The plot is very slight. The principal incident is that of a gentleman, Mr. Windsor Brown, who meets an old sweetheart at a boarding-house at Bath, and agrees to run off to London with her by the eight-o'clock train, the signal to be given being the air "Away with Melancholy." Directly afterwards, he meets a fair pastry-cook, with whom he had previously carried on a flirtation, and, to get rid of her, agrees to carry her off by the nine o'clock train, the signal to be given being "Buffalo Girls." Mr. Brown, who has no ear for music, confounds the airs. He is thwarted in his intentions in various ways, the details of which are sufficiently amusing. At the end, the pastrycook meets an old lover, and leaves her new one free. Mr. Fisher played the man of two airs with remarkable ease and lightness. The piece had a decided success; but it is not one of Mr. Morton's most "pointed" adaptations.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Philharmonic Society, Hanover-square Rooms—Second Concert. Eight o'clock.

Concert at Colosseum. Eight o'clock.

TUESDAY.—W. S. Bennett's Third Performance of Classical Music, Hanover-square Rooms. Half-past Eight.

C. Salaman's Third and Last Pianoforte Soirée, 36, Baker-street. Half-past Eight.

WEDNESDAY.—New Philharmonic Society's First Concert, St. Martin's Hall. Half-past Eight.

E. Paner's Second Soirée Musicale, Willis's Rooms, King-street, St. James's. Eight o'clock.

Réunion des Arts, 76, Harley-street—Soirée Musicale.

THURSDAY.—Miss F. Stirling's Concert, Music Hall, Store-street. Eight o'clock.

FRIDAY.—Sacred Harmonic Society, at Exeter Hall.

## ADVERTISEMENTS.

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RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

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ROYAL ITALIAN OPERA, COVENT GARDEN.—The nobility, gentry, subscribers, and the public, are respectfully informed that the Season will commence on Tuesday, March 28.—Full Particulars of the Season will be duly announced.

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EXETER HALL.—Wednesday, April 5.—THE LATE FATAL ACCIDENT at the CRYSTAL PALACE, SYDENHAM. A GRAND MUSICAL FESTIVAL, under the direction of HERR SOMMER, will take place at Exeter Hall, for the Benefit of the Widows and Orphans of the Workmen killed at the above Building. The following eminent artistes have kindly given their valuable services:—Madame Clara Novello (her first appearance in England this season), Madame Newton Frodsham and Madame Weiss, Madame Zimmerman, Miss Ransford, Miss Messent, Miss Cicely Nott, Miss E. Brougham, Miss J. Brougham, Miss Fanny Ternan, Miss Alleyne, and Miss Stabbach; Madame Amedei, Miss Poole, and Madlle. Rita Favanti; Mr. Sims Reeves, Mr. George Perren, and Mr. Augustus Braham; Mr. Weiss, Mr. Lawler, Mr. Ransford, Mr. Leffler, and Mr. Frank Bodda. Pianoforte, Miss Arabella Goddard; Violin, ——; Violoncello, ——; Harp, Herr Oberthür, Harpist to her Royal Highness the Duchess of Nassau; Flute, Herr Frisch, his first appearance here; Sommerphone, Herr Sommer. Tickets, 1s., 2s., 3s., and 5s., may be had at the Concert-office, 3, Exeter-hall, and of all Book and Music-sellers.

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MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season) will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by distinguished Artists whose names will be duly announced. Single Ticket, 7s.; Reserved Seat, 10s. 6d.; Subscription Ticket, 10s. 6d.; subscription for a Reserved Seat, 15s.; to be had at Eber's Library, Old Bond Street, at the principal Music-sellers, and of Mrs. John Macfarren, 40, Stanhope Street, Park-place, Regent's-park.

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In the year 1823, the great German musician, Louis Spohr, addressed the following letter to the composers of his own country:—

"The long expected moment seems at length arrived when the German public, cloyed with the insipid sweetness of the new Italian music, longs for that which is of real and intrinsic value. All the operas that Rossini has lately brought out have more or less displeased, and managers already find the necessity of looking out for something else. Even in Italy, where the public must have been satiated with his music to excess—even there, the credit of this, till lately, universally idolized composer has sunk deeply. Vienna alone, the city in which true German art originated, still forms an exception. There the public, cheated of their better judgment by the Italian *virtuosi*, are still charmed by the syren spell. Yet, if the downfall of this music is deferred in this quarter, it is only to precipitate it the lower when it does take place, particularly if the director of the Italian Opera there has no new singers in store to keep alive the zest for this novelty; for the old ones will, from their hackneyed and eternal repetition of the same insipidities, soon weary the patience of the fickle amateurs of Vienna. This was the case of their former idolized David, who, on his return among them, was not received with half his former enthusiasm.

"The important epoch seems now arrived at which German art will resume its former dignified attitude on the stage; and the object of these remarks is to call on the German composers to use every becoming exertion to regain the former footing which they held in the opera and to remove from thence everything that is foreign, provided that it be not found to possess intrinsic value. The former and dangerous predominance of the French school has now ceased, since the more eminent among them are either no more, or have ceased altogether to write for the stage; and those that still remain, being of second rate abilities only, give no cause for alarm. This call is principally addressed to those composers of distinction and general estimation, who, from having been discouraged by a few unsuccessful trials, seem to have entirely given up all theatrical composition, and devoted themselves exclusively to church and chamber music, in which they feel no apprehensions as to their success. This aversion on their part I can easily account for from my own feelings and experience; therefore, for the sake of the rising artist, I shall not suffer the cause that gave rise to such a feeling to pass unnoticed.

"It is very discouraging, for example, that the success of an opera should, in a great measure, depend upon accidental causes, over which the composer has no control; as, for instance, the distribution of the different characters, the external decorations, the proper rehearsal of the music, the preparation of the public for the reception of a new opera, and more than all, the art of inspiring the singers with a proper interest in the characters they have to personate. It is still farther discouraging to a composer to see the merit or demerit of his works decided, not by those that are scientific judges, but, by the casual frequenters of the theatre, and consequently by those who are not in the slightest degree qualified to pass a sound and critical opinion.*

Lastly, it can afford but little encouragement to the composer who has to live by the benefit of his labours, when, as is the case at present, less is to be gained by the composition of an opera, than by the making up (for we will not dignify it by the name of composing) of bagatelles for the flute, guitar, etc., or of the arrangement of foreign productions; which labours are well rewarded by publishers, while the benefit to be derived from an opera, even if it should generally please, remains very uncertain. One of the causes is, that scarcely has an opera appeared, when the traffickers in petty larceny fall foul of the score, which no precautions on the part of the author, or any protests in the public journals, can prevent. Thus they steal all the choicer parts of the composition, and defraud the author of what he has so dearly earned by the laborious efforts of his genius.†

"In order to remedy these evils, and to give general encouragement to German composers to write for the stage, the directors of theatres must do their part, and direct their particular attention to these two important points: 1st, to purchase works of no one but the composer himself, as the natural and legal possessor of the rights to his own productions; 2ndly, to remunerate his talent justly and properly. This latter stipulation will doubtless appear quite extraordinary to the managers of theatres, as heretofore the whole requisites of an Italian or French opera were to be obtained at merely the price of the copyist's labour; and even when, on one occasion, a stipulated sum was paid for a German opera, it was so inconsiderable, as probably to form one of the meanest expenses attached to bringing it forward.

"The consideration for a great opera should be proportionate to the labour, time, and powers of mind requisite for its composition, and should, at least, be in a two, if not in a three-fold proportion to what is paid for original MSS. of tragedies, comedies, etc., particularly when we take into calculation the additional advantage that the author of a play has over the composer of an opera, in his privilege to publish his own work. How far this has been hitherto attended to, the German composers know, alas! but too well.

"But now let us, on the other hand, consider what motives there are to encourage German artists themselves to apply to the task of dramatic composition.

"Neither the church nor the chamber can afford the composer such a mass of effective means as this. In proof of the truth of this remark, it may be mentioned that many theatrical composers, whose talents were not sufficient to produce anything of sufficient value for the church or the concert room, have been able, by an effectual application of these means, even without the aid of any strength of invention, to produce very considerable effects. The charm of scenic representation, the combined effect of almost all the arts, everything is in his favour, and serves as a motive for encouragement. Now, if he be possessed of real talent, an opportunity here presents itself for portraying all the passions of the human heart, which could not be found elsewhere; and

* I cannot let this occasion pass without noticing the general complaint, that the more cultivated part of the audience seem, daily more and more to disdain giving any audible signs of their approbation or disapprobation; whereby encouragement is given to the crowd to occupy the field of criticism, and reject all that does not accord with their ideas of excellence.

† The unblushing impudence of these gentlemen goes so far, that one of them lately sent a list of the scores he had on sale, among which, besides a multitude of others which are known to be surreptitiously obtained,—for example, the *Cantemire* of Tesca, and the *Libussa* of Kreutzer—there were two of my own operas, *Faust* and *Zemire und Azor*, which had been plundered in the same manner.

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what glory, what applause, if he has been successful with one opera! Let him furnish the church and the chamber with productions of the most excellent kind, still he will be known only to a small portion of the public; but, if he obtain success in the theatre, his name will be on every tongue. Therefore, let the German composers exert their energies, let them be active, for the moment seems arrived when such efforts will be crowned with success! Before concluding, let me be permitted to offer a few observations for the benefit of the young and rising composer.

"In Germany, as in France, the fate of the opera depends in a great measure upon the poetry, with this difference only that the pit of a French theatre shows an infinitely more refined taste in its judgments on the merits of a composition, and would not tolerate the absurdities with which our opera-books abound; while, on the contrary, in forming a just estimate of the value of the music, the French are infinitely behind the Germans, since even in the taste of the most refined among the French, a Grétry and a Dallayrac are allowed to rank so much higher than a Cherubini and a Méhul. Our first object, therefore, must be to select a subject that shall have sufficient interest to attract the multitude, otherwise our opera will have no chance of standing its ground long. If it attract only the small number of the elect—the cultivated sons of taste—the manager's pocket will soon be left empty, and it will very shortly be quietly laid on the shelf. But if we have been compelled to sacrifice the subject to the taste of the multitude, still we ought to be independent in the choice of our style, and clothe it in such music as is solid and expressive; this will at once be tolerated by the crowd and indemnify the chosen few for the loss they sustained in the choice of the subject. If we have the power to invent national melodies, we may by a due admixture of these please the multitude, and have the satisfaction of hearing them chaunted at fairs and ground on barrel-organs; but the dignity of music must necessarily suffer by it, for valuable as a national song is, as such, still it is not fit for the more ennobled music of our theatres, from which the music of an ale-house ought as scrupulously to be excluded as its jests and vulgarity.* The opera-book must either be enlivened with broad humour, or strongly seasoned with witcheries and incantations; it must at the same time afford scope for splendid decorations, marches, and processions, to gratify the eye. Now as, together with external pageantry, a reasonable action may be blended, hence the problem of writing a lyric drama, which shall at once please the mind endowed with taste and that which is uncultivated, is easily solved, as some few existing instances prove. If we have been happy enough to obtain such a subject, we should no longer be merely solicitous to please, we should no longer speculate on mere theatrical effects, as several of the modern composers do, but we ought to follow the bent of our feelings, and compose music of a true dramatic character adapted in every respect to the subject, both in tone, style, and character; nor ought we, at the same time, on such occasions as are suitable, to neglect the employment of those means with which the modern orchestra is provided, and to which the public is now but too much familiarized. That music which is not enforced by the drum and the trombone must possess great original power in itself to allow this strong exterior incentive to be dispensed with and yet to give general satisfaction.

"We have abundant proofs that not only a poem full of situations and effects, and adapted to the taste of the multitude, is capable of being clothed with good music, but that a subject which is altogether insipid, cannot possibly maintain its place on the theatre. Now, the modern Italian opera proves quite the contrary, and teaches us that such music as is adapted to the conceptions of the multitude, can make even a perfectly insipid subject (such as most of the modern Italian are) supportable. But in this mode there are no laurels to be gathered by us; for, in the first place, we want the gift to invent those sweeter melodies, and to practise those artful refinements of the voice which constitute the charm of that music; and, in the next place, because the whole species has already outlived itself, and is near the point of dissolution. Let us, therefore, add here to our old manner. Another question is, whether we could not succeed in giving the German opera greater variety, by changing the dialogues into recitatives. If the critic reject the opera as a product of art, and call it monstrous, it is the sudden transition from speech to song that justifies him in so terming it. In truth, it is only the force of habit that renders it supportable. Yet I am far from wishing that dialogues upon the common occurrences of life, of which our operas contain such abundant examples, should be set to music; for the same might with equal consistency be done with the paragraph of a common newspaper. No; an opera in which all is to be sung, must, in the first place, have a poetical action from the beginning to the end; secondly, it should be so simple, that a spectator, without knowing the subject, should be able to guess at the tenor of the story; thirdly, it should be limited to a small number of characters, not exceeding five or six at the utmost. The second of the conditions is necessary, because the greater part of our singers pronounce the text in an unintelligible manner; and the latter, because fewer still are qualified to sing the recitative, and do justice to the peculiar expression which it requires.*

"If a lyric drama have not these necessary requisites, the form of the dialogue ought in preference to be adhered to. In operas without dialogue, care must be taken that the recitatives, as well as the concerted pieces, should not be too long, and that the acts, for the greater relief of the singers, as well as of the hearers, should not be too much protracted. For this purpose, it appears to me advisable that the operas usually compressed into two, should be divided into three acts.

"The young artist who wishes to try his powers in an opera composed with recitatives, must, next to those acquirements that it necessarily presupposes, exercise himself with all possible diligence, in this particular branch of his art. Though, at first sight, nothing appears more easy than the composition of the recitative, yet to do justice to it will be found no common task. In this also, we are surpassed by the earlier masters, who have exhausted all the materials for the recitative, and left us nothing but the field of imitation.

"If these suggestions shall have the happy effect of stimulating one man of talent to the composition of an opera, which he would not have attempted without them; and if these hints should prove useful but to one individual amongst those youthful students who are exercising themselves in the study of music, then the author will not think that he has communicated his thoughts in vain."

Thirty years and more have passed away since Spohr, now Dr. Spohr, published the above manifesto to the composers of Germany. The lightning course of the greatest genius of modern art† began and finished in scarcely more than half of that period. Rossini himself composed *Moïse, Guillaume Tell,* and other great works. Weber ran through his short career, which finished with *Oberon.* Auber wrote *La Muette de Portici,* and a dozen other masterpieces. But, all this apart—considering the positions of Spohr and Rossini as operatic composers, and the comparative popularity of their works at the present period, we repeat the question which stands at the head of our first page. Was Spohr a true Prophet (in 1823—thirty-one years ago)? We think *not.*

† On the appearance of Weber's *Freyschütz,* it was remarked in some of the public journals that there could not be a more unequivocal proof of the excellence of this opera, than that its melodies were in every mouth, and were heard in every public place, and that a composer could not enjoy a more perfect triumph than this. According to this theory, there never was a greater or more happy composer than Kauer and W. Müller, and never a worse and more unhappy one than Gluck! In the regeneration of the German opera, and for its credit, it is fortunate that the *Freyschütz* has merited the great applause of the public, not merely by those melodies that have become so popular among the lower classes, but also by beauties of a higher kind.

* The opera of *Jessonda* possesses, at least as I flatter myself, all these requisites. In its representation, I shall shortly be able to obtain a convincing proof whether the theory I have laid down above will hold good in practice, and if, through an imposing display of pageantry, the multitude will find attraction, at the same time that the more cultivated will be pleased by the music and by the action itself.

† Felix Mendelssohn.

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## MENDELSSOHN.

(*Continued from page* 161.)

I BELIEVE most people will agree with me in saying that the chief interest of the music in *St. Paul* lies in the choral and concerted pieces,* though some of the solos are among the happiest efforts of Mendelssohn in writing for the voice, and I need scarcely add that the recitatives, as specimens of musical declamation and dramatic power, are very grand and effective. The two songs of St. Paul "Consume them all, Lord Sabaoth," "God be gracious to Me after thy great Goodness;" the soprano air, "Jerusalem, thou that killest the Prophets," and "But the Lord is mindful of His Own," are replete with depth and earnestness of feeling. Art has done her utmost, if, in uniting words of truth and life to her own conceptions, the reality and power of the language are not marred by the incompetency of the composer. In this case, truth and beauty are inseparably joined, and there is no fear of *St. Paul* being recognised as any other than a great standard work in the history of sacred music, as long as the divine art has power enough to command a listening.

In the spring of 1837, Mendelssohn was married, at Frankfort, to Cecilie Jeanrenaud, and in August of the same year he visited Düsseldorf, accompanied by his youthful bride, who had not so monopolised the attentions of her husband as to arrest his exertions as an artist. They were greeted on their arrival by a performance of *St. Paul*, in honour of the composer, under the direction of his friend and pupil, Julius Rietz. As a proof that love and a honeymoon ("Schäferzeit") had not damped his ardour for composition, Felix produced at this time the music for Psalm 42 (Op. 42) a second pianoforte concerto with orchestra in D minor (Op. 40), and the stringed quartet in E minor (Op. 44). Besides these, he forwarded to Simrock, in Bonn, three motets for *soprano* voices, which were composed partly at Rome, and now appeared fit for publication.

*St. Paul* was produced in England at the Birmingham Musical Festival in September of this year, Mendelssohn himself being present, and the same year it was heard, for the first time, at Berlin. On the 2nd of October, Mendelssohn returned to Leipsig to resume the direction of the Gewandhaus Concerts. The Society inaugurated their campaign with Weber's *Jubilee* overture, a chorus of Haydn's "Des Staubes eitle Sorgen," Beethoven's C minor symphony, and a concerto composed and played by the author, Ferdinand David. The chief vocal attraction was the "Wie nähte mir der Schlummer," from Weber's *Freischütz* sung by Louise Schlegel, a pupil of Pohlenz. But it would be wearisome both to me and the reader also to catalogue the various performances of this season, and I shall only speak of those which have more immediate reference to Mendelssohn himself. At an early stage of the season, Clara Novello was first introduced to the Gewandhaus. Mendelssohn had written a church service, in 1832, for the father of this lady, whose engagement at Leipsig proved very successful, hundreds flocking to listen to a voice almost unequalled for purity and power and which was displayed to great advantage in such songs as the "Ecco il punto, O Vitellia," from Mozart's *Titus*, "Casta Diva," of Bellini, and last not least the great scena of Beethoven, "Abscheulicher, wo eilst du hin." At the third subscription concert, Felix played his pianoforte concerto in D minor (*Allegro appasionato Adagio* and *Scherzo giojoso*) and on a subsequent occasion the quartet in E minor, op. 44, was first heard at Leipsig. On the 16th of November, Handel's *Messiah* was given very effectively with Mozart's accompaniments, and a brilliant staff of singers—Novello, Möllinger, Gebhardt, and Pögner.

The new year, 1838, will long be remembered as introducing the music of the 42nd Psalm, which Mendelssohn had shewn in manuscript to his Düsseldorf friends on a previous visit. It opens with an expressive chorus "As the Hart pants after the Water-brooks, so longeth my Soul after thee, O God," and a *soprano* solo, "For my Soul thirsteth," follows, of a plaintive and earnest character, embodying the same ideas conveyed in the concerted piece. Next we have a *soprano* chorus "For I had gone forth most gladly with the People," and another for men's voices "Why art thou so heavy, O my soul," "O trust in God," and which is answered by a keen voice of lamentation and mourning in the words "My God, my Soul is vexed within me, all thy Waves and Storms are gone over me." A quintet succeeds, accompanied by stringed instruments, "The Lord hath promised his Goodness, and at Night I sing unto the God of my Life." Throughout all these different pieces, doubt, despair, and bitter sense of solitude are opposed to each other till faith seems to have at last gained the mastery, and all the voices unite in a choral hymn to the glory and praise of the God of Israel. The whole forms a small but compact religious drama, and its excellence was recognised on the very first hearing. Clara Novello sang the *soprano* part, and did her duty admirably.

In the course of this series of concerts, several new and interesting symphonies were produced, by Burgmüller and others; while Felix brought out his music adapted to the 115th Psalm, composed at an earlier period than that we are treating of. A series of historical concerts was now agreed upon by the directors, at the suggestion of Mendelssohn, and the first of these commenced on the 15th February, with specimens of Sebastian Bach, Handel, Glück, and Viotti. The second comprised selections from Haydn, Cimarosa, Raumman, and Righini. The third was made up of Mozart, Salieri, Méhul, and Andreas Romberg. The great novelties on this last occasion were the performance of an unknown quartet, from the *Zaïde* of Mozart, and a selection from Méhul's *Uthal*, an opera written by Napoleon's command, on a subject from Ossian, and entirely without violin accompaniments.* The names of Beethoven, Weber, and the Abbé Vogler, appeared in the fourth and last of these meetings, which answered the most sanguine expectations of the public, and had been so ably carried out by Mendelssohn and his friend David. In the summer of this year, Felix conducted the festival at Cologne, and Handel's *Joshua* was given, with new organ accompaniments. On the third day Felix played his "*Allegro giojoso*" (Op. 43), and directly after the festival returned with Ferdinand David to Leipzig, where he had promised a second hearing of his oratorio. The day was fixed for the 15th September, but a sudden indisposition of Mendelssohn obliged the *Gewandhaus* to give the direction to David, who followed his friend's example as closely as possible. It is remarkable that, on this occasion, a new *alto* air, "Thou who turnest Men to Dust, and sayest, Come again, ye Children of Men," was inserted after the *Chorale* (No. 9), "To thee, O Lord, I yield my Spirit;" and I should mention, also, that the chief *soprano* solos were sung by a lady who had retired

* A matter of opinion.—ED.

* This was the famous opera in which, for an experiment, or for a joke, Méhul made the violas officiate instead of the violins.—ED.

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into private life, but who appeared once more before the public, purely out of respect for, and appreciation of, the composer of an oratorio which became a general favourite, having been heard already in Germany, the Tyrol, Switzerland, Denmark, Holland, Poland, Russia, England, and America.

Felix soon recovered from his illness, and the public welcomed back their favourite with heartfelt joy on the second night of the subscription concerts, inaugurated with his gloomy overture to *Fingal's Cave*. Mrs. Alfred Shaw, who remained with us till the 28th of January, created a great impression by the simplicity of her style; and in sacred music she was reckoned invaluable. Novelties in the instrumental department were supplied this season by Kalliwoda, Lachner, Möhring, Dobrycinski, and Franz Schubert. Felix was fond of producing long portions of operas almost neglected on the stage, and very seldom heard by the public. Thus, in one programme, we had the lovely septett from the *Cosi fan Tutte;* a *terzetto*, with chorus, from Cherubini's *Medea;* a chorus, from the same composer's *Lodoiska;* the *finale*, from *Euryanthe;* a quartet, from *Oberon;* and the second *finale*, from *Leonora*.

In 1839, Mendelssohn conducted the Düsseldorf Festival, assisted by Julius Rietz; and Handel's *Messiah*, with Beethoven's Mass in C, were given under his direction. Frank, Fassman, Clara Novello, and Sophie Schloss, were the principal singers. The last-mentioned lady was a great favourite with Mendelssohn, who secured her services in the *Gewandhaus* for the ensuing winter. The new season at Leipzig was remarkable for the introduction of some fresh compositions, and on the 31st October we heard the music set to the hymn of Luther, "Verleih uns Frieden gnädiglich, a strain of an earnest devotional character, and a motett, "Mitten wir im Leben sind." The year 1840 added greatly to the rising fame of Mendelssohn. In the early part of the winter, his music to the 114th Psalm appeared, the piece, "When Israel out of Egypt came," being adapted for a chorus and orchestra. Differing widely as this work does in style and treatment from the 42nd Psalm, the selection of this noble piece of ancient poetry was eminently a happy one, and in every way adapted to Mendelssohn's powers. We have a grand double chorus, majestically rising with the subject, "What ailedst thou, O Sea, that thou fleddest, and thou Jordan, that thou wast driven back?" The answer is "The Earth shook before the Lord," introducing a fugue, "Hallelujah, sing to the Lord," with which the Psalm concludes. The third new work which came from the inexhaustible Felix, this year, was the lovely trio in D minor, for pianoforte, violin, violoncello (Op, 49). It was played in public on the 1st of February, by Mendelssohn, David, and Wittman, and gave the greatest satisfaction to the friends of the composer. The fire and passion in the first movement, the *andante con moto tranquillo* with its tenderness, and joy tinged with melancholy, the light and graceful *scherzo*, and the animating *finale allegro assai appassionato*, all these rank among the choicest of the varied treasures bequeathed us by the great musician, and tell of a man and artist who, in his freedom from restraint and dependence on ancient models, must always be viewed as a great man, because an original one. I could instance many interesting performances which took place at Leipzig this winter, but will only mention one as being an occasion when the whole four overtures of Beethoven's *Fidelio* were given under the *bâton* of Mendelssohn, who, ill satisfied with disjoining the work of the mighty master, resolved to follow out step by step the working of his genius, and give in one unbroken chain the entire series of preludes to that famous opera.

[*To be continued.*]

## DRAMATIC.

Adelphi.—A new and original drama in four acts, by Messrs. Tom Taylor and Charles Reade, called *Two Loves and a Life*, was brought out on Monday night. Being written expressly for the Adelphi Company, it is one of those striking pieces which include all sorts of surprises, contrasts, variety of character and incident, and which belong purely to the genus "melodramatic!" The story is well developed, and the interest awakened and sustained with considerable art throughout. The language is invariably good, and occasionally rises into poetry. We could take exceptions to some of the scenes as too lengthily drawn out, and to one or two of the situations as constrained and unreal: but, in general, *Two Loves and a Life* is so well constructed, that we must award it our heartiest praise.

The plot being too long to give in detail, we must condense it as much as possible. The scene takes place at the period of the Rebellion of 1745, and is laid at Ulverstone in the north of England. Sir Gervase Rokewode (Mr. Leigh Murray), disguised as a fisherman named William Hyde, and Father Radcliffe (Mr. Webster), under the name of Reuben Fisher, a quaker, are both awaiting the advance of the Pretender's troops towards London. In this disguise, Rokewode is beloved by two girls—one Anne Musgrave (Miss Woolgar), daughter of the postmaster, and Ruth Ravenscar (Mdme. Celeste), an orphan, of whose history nobody knows anything. Ruth is employed by the postmaster in the conveyance of letters over the famous Ulverstone sands, and her experience teaches her how to save the Duke of Cumberland and a body of troops, who, on the look out for rebels, are on their way to Ulverstone. Rokewode loves Anne, and only entertains a brother's affection for Ruth. Anne's father is in the habit of opening the letters which pass through the office, and thus becomes acquainted with the secret of William Hyde, whom, for the offered reward of a £1000, he betrays to the Duke. Rokewode is sent to the Tower, and ordered for execution; but is saved through the instrumentality of Ruth, who becomes a heroine of romance as much by her love, her perseverance and disinterestedness, as by her turning out to be the daughter of Father Radcliffe.

The great interest of the drama centres in the two girls, who, each in her particular way, exhibit the purest devotion. Throughout the captivity of Rokewode, one or the other is always near him, or endeavouring to save him. The comic character is a schoolmaster (Mr. Keeley), who fills up the tragic pauses with great mirth and whimsicality, and counterbalances any *ennui* that might otherwise arise from the grave character of the story. Mr. Keeley acted with irresistible humour, and Mr. John Daw may be set down as one of his best recent achievements in comedy. The whole piece, indeed, was admirably played, and we could not decide to whom the palm of superiority was due—to Mr. Leigh Murray, Mr. Webster, Mr. Keeley, Miss Woolgar, or Mdme. Celeste.

The new drama was entirely successful; and, at the fall of the curtain, all the actors re-appeared, and then a loud call was raised for the authors, who had not obeyed the invitation when we left the theatre. We have since heard that they—were not present.

Princess's.—*A Storm in a Tea Cup* is the name of a new one-act piece produced on Monday night, taken from the French drama of *Une Tempête dans un Verre d'Eau*. Mr. Bayle Bernard, whose pen has been for some time idle, is the adapter. Though exceedingly slight, and restricted to one scene and two characters, the comedietta was very successful, and is likely to hold its place for some time in the bills. Mr. and Mrs. Felix Summerley (Mr. and Mrs. Walter Lacy) are about to start on a trip to the Continent, when a letter is brought, the address of which is rendered illegible by the servant having spilt some ink over it. The lady thinks the epistle comes from an old friend, and, having no time to read it, puts it in her pocket.

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The husband grows suspicious, and asks the wife to deliver it up. She at last complies, when, on looking again at the direction, she fancies the letter was intended for her husband. She, in her turn, grows jealous; high words ensue, and the quarrel is at its height, when the father of the lady arrives and discovers that the letter belongs to him. The couple are pacified, and their suspicions removed. The fun is kept up by a continual bustle of preparation for the trip. The packings, removing of articles from wrong places, the hurry at the tea table, combined with the smartness and liveliness of the dialogue, prevent the piece from flagging for an instant. Mr. and Mrs. Walter Lacy acted admirably, and created continuous laughter by their genuine comic humour. The talents of these deservedly popular artists would have gone far to make successful a piece of less merit than the *Storm in a Tea Cup*.

Lyceum.—On Thursday evening week, a new piece, called *A Charming Widow*, was produced with decided success. It is taken from the first *Proverbe* of M. Alfred de Musset, called *The Caprice*, which was played at the Théâtre Francais in Paris, with great *éclat* some years ago. A more sparkling or witty one-act drama, it would be difficult to find; and the translator has apprehended and fixed the very essence and spirit of the original. The actors are Mr. Charles Mathews, Miss M. Oliver, and Miss Talbot. The last-named lady is a *débutante*, and, if looks alone could make the great actress, no one would dispute her supremacy. But in her art, although a "*bonne diseuse*," (as the French say), she has much to learn, and to the aids of "youth, beauty and clean linen," as Cherry says, in *Love's Catechism*, she must be content to look for present admiration. Mr. Charles Mathews was as perpetual, as ubiquitous, as irresistible, as cool and self-possessed as ever. His reading of the *Proverb*, entirely differs from the French. Pretty little Miss M. Oliver, must not be forgotten; her part, though not a long one, is important to the *ensemble*, and she played it most winningly.

Mr. Charles Matthews is either the most discriminating and luckiest of managers, or his audience are especially good-natured and trustful. There is seldom a novelty brought out under his direction which does not meet with success. While other theatres have to chronicle failures, the Lyceum has to record triumphs. Not the least successful of the new pieces produced at this theatre, lately, is the two-character farce performed for the first time on Saturday, under the title of *Number One Round the Corner*. It is taken from the French comedietta, *En Manches de Chemises*, played at the Palais Royal in 1851, and has been adapted to the English stage, and acclimatised, if we may use the term, by Mr. William Brough. The plot is after the fashion of *Box and Cox*. Flipper (Mr. Charles Mathews) has answered an advertisement. He hopes to obtain a weekly salary of £5, for which he has merely to pay £20 down. He expects the money by remittance from his uncle. Instead of the money, however, a note arrives. Flipper's uncle is about to pay him a visit, and gives him warning that his top-coat will arrive before him. Flipper is in despair. He will be disappointed in his situation. Moreover, he is in want of a pair of boots. Had he the boots, he might manage to postpone matters with the advertiser. At this moment a top-coat is flung into the room. Flipper, believing it to be his real uncle's, after a little consideration, takes the coat to his uncle's, in metaphor —number one round the corner, where he pledges it, and brings home an undeniable pair of boots on the strength of the money. But the coat, unfortunately, belongs to a lodger in the house, Nobbler (Mr. Roxby). Flipper retiring to dress, Nobbler enters in search of his coat, and finds in its place the duplicate and the boots. He seizes the boots, rushes round the corner and pledges them, returns, and encounters Flipper. They tax each other with a mutual misappropriation of each other's property. The item of twopence for the ticket increases the discussion. Matters, however, are soon made up, and the lodgers become reconciled. Nothing could be better than the acting of Mr. Charles Mathews and Mr. Roxby. The farce was received with roars of laughter, and actors and author were summoned at the fall of the curtain.

On Thursday, a one act comedietta, taken from Alexandre Dumas' *Romulus* (recently produced at the Théâtre Français, with M. Regnier in the principal character), entitled *Wanted a She Wolf*, was brought out with equivocal success. A duller affair we have seldom witnessed. The plot is absurd, and unredeemed by a single comic incident. The acting, however, of Messrs. Charles Mathews, Frank Matthews, and Miss M. Oliver, and some cleverness in the dialogue, saved the piece from condemnation. On the French stage we can imagine the success of *Romulus*. On the English stage we cannot imagine the success of *Wanted a She Wolf*.

Olympic.—The *Wrong Box* is a good title, and yet not a good title. It is a good title, inasmuch as it is suggestive of a proverb—"to be in a wrong box." It is not a good title, since, in the present instance, it tends to lead expectation astray. From what source Mr. Tom Taylor borrowed the new piece produced on Monday night, may be easily guessed. There is a Parisian flavour about the *Wrong Box*, not to be mistaken. The names, however, appear to have proceeded entirely from the fertile brain of the author. A *Wrong Box* does not imply a thing you might put your foot in.—Mr. Tom Taylor has not put his foot in it. It means a "box," alias "slap," administered to the wrong ear; so that the piece might as well be designated the *Wrong Slap*, only the reader, or hearer, would not be, as it were, riddled. There is a foolish youthful duke who apes the airs and habits of Louis the Fourteenth. He patronizes a foppish Count, who has a ward who loves an officer. The officer is about to proceed to the wars, and the ward, to stay him, has recourse to a contrivance. She entices him to a nightly assignation, and boxes his ears, he not knowing whence the box comes. It is a rule in the code of honour, according to a *Wrong Box*, that he who receives a box, not knowing whence it comes, must not leave the place in which he stays until he finds out. The officer does find out, and is satisfied. The Count loves his ward and is jealous of the officer, and seeking in the dark to box his ears, boxes the Duke's instead. The Duke is enraged, and swears he will have the boxer torn by live horses. The Count, fearing a discovery, is terrified, and his fright, capitally assumed by Mr. A. Wigan, constitutes the principal fun of the piece. In the end, the Duke is mystified by being informed that the box was given him by the fair hand of the Count's ward; and, as an imitator of the gallantry of his great model, the grand Louis, he pardons the box.

The *Wrong Box* was all right. It achieved a good success. Miss P. Horton played the foolish Duke admirably, and Mr. A. Wigan was excellent in the foppish Count. The music might have been better, though no music, perhaps, would have been as well. The *Wrong Box* was announced for performance every night.

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M. Lafont, the celebrated French comedian, is in London. *On dit* that the subject of his visit is to make arrangements for giving French Plays at the St. James's Theatre, soon after Easter. In the absence of Mr. Mitchell—or, rather, in the secession (temporary, we hope) of that gentleman—no one is better qualified than M. Lafont to preside over such an undertaking.

Middlesex Hospital.—A grand performance of *Elijah*, under the most distinguished patronage, is announced by the Harmonic Union for Monday next, on behalf of this charity.

Malibran.—Malibran sleeps at Lacken, close to Brussels, in the prettiest, most English churchyard in all Belgium: just the green, sunny, tranquil place that a churchyard should be. Her grave is covered by an anomalous sort of building, that would look like a summer-house if it had open windows. Expecting nothing from the ungracefulness of the exterior, you are startled when you look through a small aperture in the iron door and find the inner gloom lighted up by a white marble statue, the figure, as of an ascending angel, so spiritually fair, you might take it for a vision. The bare foot is just parting from the earth—the robes seem already to have begun to float, and the head and face, always in the full light under the glazed roof, were, when I saw them first, steeped in a golden glow from the last level rays of the setting sun. Seen thus, the symbol takes an intenser meaning; the body, mouldering in the dust, the spiritual part already in the light, and almost in the presence of God. No long transition—no floating upward and onward past the sun and star: the last touch of earth, the first glimpse of *home*, for the soul-beaming face looks serene and satisfied—a mirror of the peace that passeth understanding.—*Colburn*.

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## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The great event of the week has been the revival of Spontini's *La Vestale* at the Grand Opera, after having been allowed to lie on the shelf for about thirty years. Little more than six months ago, Spontini's "*chef-d'œuvre*" (so called), was almost unremembered by the general public; another generation had sprung up since it was first brought out, and most of the *habitués* of the Rue Lepelletier knew little about it and cared less. For the last few months, however, *La Vestale* has divided public attention with the Emperor Nicholas, the Danubian Principalities, and Meyerbeer's *L'Etoile du Nord*. The first question on meeting with an acquaintance was: "Well, have you heard how *La Vestale* is going on?"—and he was indeed fortunate who, having the *entrée* of the *coulisses*, or being acquainted with any of the persons engaged, could retail the latest news of the rehearsals.

To what was this sudden change in the good Parisians to be attributed? What mighty cause had transformed their apathy into an almost frantic state of curiosity? Nor more nor less than the fact that Mdlle. Sophie Cruvelli was to play the principal part. Great expectations had been formed of her on this occasion, and not one remained unfulfilled. Never did this great enchantress exert a greater fascination over her spell-bound auditory. The applause that rewarded her exertions was immense, but not one iota more than she deserved. Roger acted and sang admirably. The other artistes were Messrs. Obin, Bonnehée, and Mdlle. Poinsot. The music written by Spontini himself for the ballet was not given, but, in its place, some new music by M. Labarre, which, though pleasing, did not seem to give so much satisfaction as that of the original *maestro*, to the old opera-goers who could remember it.

M. Clapisson's new opera, *La Promise*, at the Théâtre Lyrique has been successful. Although not a work of the first class, it will probably have a run, owing to the manner in which the principal part is sustained by Mdlle. Marie Cabel, who is seconded by Messrs. Laurent, Junca, Colson, Mesdames Vadé and Girard.—Mdlle. Marie Damoreau, daughter of the celebrated *prima donna*, has made her *début* at a concert given in the Salle Herz for the benefit of the poor of Paris. She was not announced in the programme by name, but figured simply as M. D., as she will not come out "for good" until next season, only volunteering her services on account of the object proposed by the givers of the concert. The secret, however, oozed out, as, no doubt, it was intended, and the fair *débutante* met with a flattering reception. The *Ménéstrel* is in raptures with her, as you will perceive by the following extract:—

"The most brilliant jewels in her mother's diadem shine so brilliantly in the talent of Mdlle. Marie Cinti-Damoreau, that we may consider as an inheritance what, luckily for us all, is merely a premature legacy. Not only has Mad. Cinti-Damoreau transmitted the suavity, good taste, and charm of her own style to her daughter, but created for her a perfect *pépinière* of vocal flowers, quite new, realising by their tender tints and delicate perfume another spring. Mad. Cinti-Damoreau enjoys a second youth in her daughter."

This is high praise and high flown, and your respected contemporary may, perhaps, have formed a somewhat extravagant notion of the young lady's capabilities. *Nous verrons.*—M. Duprez opened his Théâtre-Ecole on the 17th inst., in his hôtel, Rue de Turgot. He intends it, as you are no doubt aware, to be a school of declamation and singing for young *artistes*. The opening was inaugurated by a brilliant assemblage of the greatest artistic celebrities in Paris, among whom I may mention Messrs. Meyerbeer, Auber, Levasseur, Ponchard, Roger, and Mad. Cinti-Damoreau.

The *Ministre d'Etat* has appointed a committee to revise the constitution of the Conservatoire Impérial de Musique. M. Alfred Blanche is president.

The Corps Législatif, in its sitting of the 8th instant, adopted the bill proroguing the rights guaranteed to the widows and children of authors, composers, and artists, as it was presented at the close of last session, and without the additions since proposed.

VIENNA.—(*From our own Correspondent.*)—One of Flotow's earliest operas, *Die Matrosen*, was lately produced for the first time at the Imperial Opera House. It was originally brought out at the Hamburger-Stadt-Theater, on the 23rd December, 1845. Mdlle. La Grua, Herren Ander, Radwanner, Beck, and Hölzl, who sustained the principal parts, were well received, but it is unlikely that *Die Matrosen* will remain long in the bills. Misfortunes, they say, never come alone, or, in the words of the proverb, "It never rains but it pours." The truth of this was never more disagreeably proved than by a circumstance connected with this same opera, *Die Matrosen*, which was to have been repeated the night after its first production. The sudden indisposition of Herr Ander, however, rendered this impossible, and *Robert le Diable* was announced instead, with Herr Erl as Robert. The latter, however, was in the same condition as Herr Ander, and, on learning that his services were required, immediately wrote off to the theatre to announce the unseasonable fact. On this the management put up the *Huguenots*, with Herr Steger; but Herr Steger was in the enjoyment of no better health than his colleagues, and, therefore, in order that the theatre might not be closed, Herr Kreutzer undertook to appear, at a moment's notice in *Der Freischütz*. Meyerbeer's *Prophète* was played on the 13th inst., for the 100th time. Spontini's *Vestalin* was revived on the 17th, with Mesdames Marlow, Ezzillag, Herren Steger, Beck, and Draxler, in the principal parts. Fräulein Wildhauer has appeared as Arline, after a temporary absence from the theatre, in consequence of indisposition. There have been only three concerts of any consequence—that given on the 11th, by the *Männergesangverein*, in the grand Redoutensaal; that on the 12th inst., by Fräulein Fritz, in the rooms of the *Gesellschaft der Musikfreunde*; and Herr Stockhausen's third concert, on the 16th inst., in the rooms of the *Musikverein*. The third quartet concert, of the second series, given by Herren Helmesberger, Durst, Heissler, and Schlesinger, took place on the same day as the *Männergesangverein's* concert. The pieces in the programme were Haydn's quartet in F major, Spohr's quintet in C minor, for the pianoforte, admirably played by Herr Pirkhert,* and Beethoven's "posthumous" quartet in C sharp minor. Mdlle. La Grua intends profiting by her *congé*, which will shortly commence, to pay a visit to Paris and Dresden. Mad. Jenny Lind Goldschmidt is expected here on the 18th inst. (to-day). She intends to give, at any rate, six concerts, and, perhaps, more, the first to take place on the 26th inst., in the great *Redoutensaal*. I need scarcely inform you, I suppose, that every place is already taken.—The Italian Opera will open this season with either *Otello* or *Cenerentola*. Verdi's *Il Trovatore* and *Stiffelio* will probably be among the new operas produced. One of our *prime donne*, Signora Valesi, is already arrived, and Madame Medori, who was to leave St. Petersburg on the 10th inst., is hourly expected.—We are promised a great treat for to-morrow (the 19th inst.), when Mendelssohn's Oratorio of *St. Paul* will be given at the *Gesellschaft's Concert*, in the great *Redoutensaal*. I will send you an account in my next.

BERLIN.—(*From our own Correspondent.*)—The young and talented pianist, Maddle. Wilhelmina Clauss, has created quite a sensation among the lovers of music here. She has played several times in public, and given two concerts of her own. The first, which took place in the *Singakademie*, on the 24th of February, and in which she was assisted by Dr. Bruns, Herren Osten, Grünwald, and Mad. Herrenburger, fully justified the expectations previously formed of her. She is decidedly one of the first *artistes* of the day, and her style is solid, pure, and graceful. The *Neue Berliner Musik-Zeitung* speaks of her in the following terms:—"Wilhelmina Clauss is a Milanollo on the piano, but, in her comprehension of elevated thoughts, incomparably superior to the celebrated violinist. Her execution of Beethoven's *Sonata appassionata* proved this beyond a doubt. She entirely conveyed the deep earnestness which pervades every bar of that production, and which is especially perceptible in the first movement. All her mechanism, too, was so free from effort, that we could not admire it

* Herr Pirkhert was in England ten or twelve years ago. He played Beethoven's C minor concerto at the Philharmonic.

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sufficiently. Mdlle. Clauss obtained, however, the greatest success in some pieces, at the conclusion of the concert, which, almost exclusively calculated for effect, were full of *bravura* passages, only to be accomplished by *virtuosi* of the first class. Mdlle. Clauss gave them in such a manner that it was hardly possible to believe they presented any difficulty. In a word, the young artist completely charmed her auditors, and there is no doubt that her concerts will be most successful." The prediction, in the last sentence, has already been fulfilled, for her second concert was even more fully attended than the first, and the applause, if possible, more enthusiastic. The pieces performed by Mdlle. Clauss, on this occasion, were Mendelssohn's violoncello sonata in B flat (Dr. Bruns at the violoncello), Beethoven's sonata in C sharp minor, an impromptu by Chopin, the *Erlkönig*, and *Lucia di Lammermoor* of Liszt.—M. Vieuxtemps has given a concert in the *Singakademie*. Among other pieces played by this celebrated *virtuoso*, we may especially mention his manuscript Concerto in D minor, dedicated to the King of Prussia.—Mad. Jenny Lind Goldschmidt's two Concerts have excited a vast amount of enthusiasm. The "Nightingale" was raptuously applauded in her various songs; among, which, we may mention the Romance of Raimbault from *Robert le Diable*, the *rondo finale*, from the *Sonnambula*, Mendelssohn's "O Winter," and Taubert's "Wer klappert am Dache." Herr Otto Goldschmidt played some of Bach's compositions, and *Morceaux de Salon* of his own, on the pianoforte. At the second concert, Herr Henry Wieniawski executed part of a concerto by Viotti, and some variations, and Ernst's *Carnaval de Vênise*. Auber's *Marco Spada*, has been produced at the Kroll'sches Theater, and Handel's oratorio of *Israel in Egypt* by Herr Stern's *Gesangverein*.

Düsseldorf.—M. Robert Schumann, the composer, who has been for some time in a state of mental alienation, lately succeeded in escaping from his keeper and precipitating himself into the Rhine. He was, fortunately, saved from death, but no hopes are entertained of his recovery.

Cologne.—M. Ferdinand Hiller has returned from Paris, having passed through Frankfort on his way. Meyerbeer's *Prophète* continues to attract at the theatre. Among the revivals we may mention *Il Barbiere* and *Hans Heiling*. The finale of Mendelssohn's unfinished opera of *Lorelei* is in rehearsal.

Milan.—The daughter of the composer, M. Chiaramonti, is about to appear as *prima donna* at the Scala.

Bologna.—The once well-known singer, Teresa Bertinotti, died here lately, aged 78.

## PROVINCIAL.

Manchester.—(*From a Correspondent.*)—Mr. J. Thorne Harris's Second Musical Evening took place at his residence on Thursday, March 16th. These performances deserve special notice. Mr. Harris is a player of unusual talent. He is very young, and is a pupil of his father, Mr. Joseph Harris, the well-known professor. Being forced to work hard as a master, and without enjoying the opportunities of studying and practising to which most artists devote many years, he has nevertheless acquired a mastery over his instrument which very few acquire even under the most favourable auspices. His execution is of the most brilliant character, equal to the tasks which the greatest modern composers demand from the performers of their works. But, besides his mechanical powers, Mr. Harris possesses a feeling and taste for the poetry of Beethoven's, Mendelssohn's, and Chopin's pianoforte works to an eminent degree. His rendering of Beethoven's sonata in F, and Chopin's nocturne, on Thursday evening, was equally vigorous and refined. "La Truite," by Stephen Heller, is one of the most dazzling *morceaux* of brilliant music, and requires an almost perfect execution. Mr. Harris played it with the greatest fire, and at the termination of the splendid *tapage*, was applauded with the greatest enthusiasm. I take this opportunity (and I hope you will not consider it misplaced) of noticing Mr. Harris's remarkable talents. The critical part of the musical public in our city have watched their progress with the greatest interest, and it is their hope that a day will come when our townsman will remove his genius to a larger sphere, where it may be rewarded with an extended reputation.

The concert was listened to throughout with much pleasure. The performers were Messrs. Baetens and Harris, and a party of amateur vocalists. The selection of music was in good taste, and consisted principally of works by Spohr, Mendelssohn, Beethoven, Heller, and Chopin. An original song by Mr. Harris, "Withered Leaves," was accompanied on the viola and pianoforte. The former instrument contributed much towards the beautiful effect suggested by the murmur of winter leaves. Two more performances are announced by Mr. Harris to take place in the course of the ensuing fortnight.

Brighton.—(*From a Correspondent*).—Mad. Sala gave a concert on Tuesday evening. Mad. Sala sung with Mrs. Wheeler a duet by Mendelssohn, called "The Sabbath Morn;" Handel's song, "Lord, to Thee each Night and Day" (accompanied on the harmonium by Mr. Courteney) and a ballad by Linley. Mr. J. Marshall (pupil of Mr. Bond) who was greatly applauded, sang Haydn's air, "Now Heaven in fullest Glory" and a song from Wallace's *Maritana*. Herr Kuhe was the pianist. He played a sonata of Beethoven for pianoforte and violin, with Mr. Cooper, and one of Theodore Kullak's most difficult solos. Miss Emilie Niebour, who played on the concertina, is an excellent player, and does credit to Regondi, her instructor. Mr. Land presided at the pianoforte, and sung two Irish ballads. The concert gave great satisfaction.

## MUSICAL WINTER EVENINGS.

The third concert was given on Thursday, when Mr. Ella's subscribers mustered in good round numbers. The company was very brilliant. The programme was unexceptionable, as may be seen at a glance:—

Quartet, in G, No. 76 (Pleyel ed.), Haydn; Trio, B flat (Op. 27), pianoforte, &c., Molique; Quintet, in D, No. 4, Mozart; Variations Concertantes (Op. 17), piano and violoncello, Mendelssohn.

The executants were Herr Molique (first violin), Herr Goffrie (second violin), Mr. H. Hill (tenor), Herr Ries (second tenor), Signor Piatti (violoncello), and Mr. Charles Hallé (piano). Herr Molique's trio was a novelty at these concerts. It is a work of great originality and beauty, and in every respect worthy the reputation of the master. Though elaborate and profound, it is full of genuine melody, and was listened to with the greatest attention throughout. The trio was first introduced at Manchester by Hallé and Piatti, and was performed twice by these artists in conjunction with the composer. The pianoforte part is very difficult. Mr. Hallé mastered it like a consummate artist.

In his analytical programme, Mr. Ella, alluding to Mozart's quintet, quotes a passage from Oulibicheff's *Life of Mozart*, a translation of which is now being published in the *Musical World*, as corroborating his own admiration of that work. The quintet is one of Mozart's latest compositions, and is an acknowledged *chef-d'œuvre*. It was executed in the most faultless manner by Herren Molique, Goffrie, Ries, Mr. Hill, and Signor Piatti. The extremely difficult *finale* called forth the entire strength of all the executants, who seemed inspired by the music.

Hallé and Piatti, in a duet, are always welcome, since we are assured of a perfect performance. The German and Italian—though of such different temperaments — amalgamate well. Mendelssohn's *Air varié* has a simple and melodious theme; the variations are full of grace and beauty, and though they do not demand the highest executive power, none but true artists could do full justice to them. It is unnecessary to add that they were executed to perfection. Haydn's quartet, one of his first, is familiar to every musician. We have seldom heard it with more pleasure, nor do we believe it has often been better executed. Molique was admirable, and the *adagio*, the conversational *morceau* for the violin and violoncello, between him and Piatti, was a contest for supremacy, in which both came forth as victors. Mr. Charles Hallé concluded the concert with a brilliant performance of a romance and *étude* by Henselt, and one of the *Polonaises* by Chopin.

Herr Ernst (who was present) is engaged for the next Concert.

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## TO CORRESPONDENTS.

MR. CARLO MINASI's *letter is perfectly satisfactory. We trust that the matter may now drop, and be forgotten.*

VIOLA.—*We are not acquainted with any elementary treatise for the viola.*


# THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 25TH, 1854.


THE management of the Royal Italian Opera has issued its prospectus for 1854. This interesting document has been long and anxiously expected; but we have got it at last, and "better late than never" is an axiom that applies in all cases where delay has been inevitable. There is no doubt that the prospectus would have been out a month ago, but for the Wagner case, which naturally engrossed the whole attention of Mr. Gye and his associates in the direction. That ghost, however, is laid for the present; and the programme has appeared without the name of Mdlle. Johanna, who could not very gracefully show herself on the London boards until her difficulties with Mr. Lumley were arranged.

The theatre is to open on Tuesday, the 28th instant*—a subscription night. It is not stated what opera will be performed on the occasion; but we have reason to believe we are not very far wrong in suggesting *Guillaume Tell*—Signors Tamberlik, Ronconi, and Tagliafico, Madame Bosio and Mdlle. Bellini being daily expected in London. The inaugural address of the directors may be passed over—since, although the self-gratulations it contains are not altogether unwarranted, either by what has passed or by what is promised, they have nothing to do with the main object of the prospectus for which the Operatic public has been so long on the look out. The list of operas which have been produced since the establishment of the Royal Italian Opera, in 1847, is more to the purpose. The *répertoire* at present comprises no less than forty-two operas, of which the "scenery, costumes, and decorations"—to say nothing, as the prospectus says nothing, of the music and the singers—are all ready to hand, at one rehearsal's notice. The names of these operas are as follows:—

*Semiramide, La Donna del Lago, L' Italiana in Algeri, Il Barbiere di Seviglia, La Gazza Ladra, Il Tancredi, La Cenerentola, Guglielmo Tell, Mosé in Egitto* (*Zora*), *Otello*, Rossini; *Ernani, I Due Foscari, Nabuco* (*Anato*), *Rigoletto*, Verdi; *Norma, La Sonnambula, I Puritani, I Capuletti e Montecchi*, Bellini; *Les Huguenots, Robert le Diable, Le Prophète*, Meyerbeer; *Lucia di Lammermoor, L' Elisir d' Amore, Lucrezia Borgia, Anna Bolena, Maria di Rohan, La Favorita, Linda di Chamouni, I Martiri*, Donizetti; *Don Giovanni, Le Nozze di Figaro, Il Flauto Magico*, Mozart; *Masaniello*, Auber; *Il Matrimonio Segreto*, Cimarosa; *La Juive*, Halévy; *Der Freischütz*, Weber; *Sappho*, Gounod; *Fidelio*, Beethoven; *Pietro il Grande*, Jullien; *Benvenuto Cellini*, Berlioz; *Faust, Jessonda*, Sophr.

Rossini, 10; Donizetti, 8; Bellini, 4; Verdi, 4; Mozart, 3; Meyerbeer, 3; Spohr, 2; Beethoven, 1; Weber, 1; Auber, 1; Cimarosa, 1; Halévy, 1; Gounod, 1; Berlioz, 1; and Jullien, 1;—total, 42. How many of them are ever likely to be called for is a question upon which the prospectus does not speculate. We could place our finger upon some dozen that will not be required this season, and upon nearly half as many that, in all probability, will not be reproduced during the life-time of the youngest inhabitant of the stalls and boxes.

During the season, three of the following operas will positively be produced:—*La Vestale* (Spontini), *Le Domino Noir* (Auber), *Don Sebastien* (Donizetti), *Matilda di Shabran* (Rossini), *Don Pasquale* (Donizetti), and *Oberon* (Weber). The three "*positives*" are not hard to guess. We shall have *La Vestale* for Mdlle. Cruvelli, *Don Pasquale* for Signor Lablache, and *Ob*—— no, not *Oberon* (the annual announcement of which may be set aside as a stereotyped parenthesis)—not *Don Sebastien*, which would cost too much for the *spectacle*, and "draw" no more than the *Martiri*—not *Le Domino Noir*, which, under the name of *Il Domino Nero*, has for years figured in our Italian Opera programmes as a *rara avis* (more like a "whale" than a "black swan")—nor *Oberon* nor *Don Sebastien*, nor *Le Domino Noir*—but *Matilda di Shabran*. Why *Matilda di Shabran*, we are at a loss to explain, since that is one of the least renowned of the operas of Rossini. Perhaps, however, there is a good part in it for Lablache; and if so, *qui s'en plaindra ?*

About Meyerbeer's new opera, *L'Etoile du Nord*, after going through the whole prospectus twice—page by page, line by line, word by word—we find nothing. Perhaps the directors think it wiser to defer bringing it out until the termination of the Russian war—or at least till Admiral Napier is in Cronstadt, Admiral Dundas in Sebastopol, and Omar Pasha in Bucharest. There is no Louis Napoleon here to say that "Art and Politics are two."

"The "engagements" for the season are, on the whole, very satisfactory. First in the list of *soprani*, we find the time-honoured name of Giulia Grisi, who, after twenty-one years of absolute supremacy, resigns the crown and sceptre of dramatic song. Grisi is to appear in each of her most famous parts successively; and, "towards the end of July," will take her leave of the English public. The "farewell" of so unprecedented a popular favourite is an event of absorbing interest, which must throw a tinge of melancholy over the season of 1854, however brilliant it may turn out in other respects. To whom shall Giulia Grisi delegate her mantle? To———

Mdlle. Sophie Cruvelli is the next important name in the catalogue of *soprani*. Her engagement is necessarily a short one, and begins with her *congé* at the Académie Impériale de Musique, where her success in the *Huguenots*, and more recently in *La Vestale*, has been filling the treasury of M. Roqueplan, and restoring the tottering fortunes of the theatre. Mdlle. Cruvelli, we need hardly say, has never yet sung at the Royal Italian Opera. Her first London season was in 1848, at Her Majesty's Theatre; her second was in 1851; and her third in the following year, at the same establishment. Her capabilities as a singer and actress are too well known to require enumeration here. It is enough to say that she is a prodigious favourite with the English public. Her brief engagement (only a month in duration, we believe) will be one of the pleasantest incidents of the season. Mdlle. Cruvelli will sing in Spontini's *Vestale*, and in Beethoven's *Fidelio*, in the latter of which the management will do wisely to bring her out. She comes in May—which, for her coming, will, to her admirers, be really what the poet calls it—

———"the jolly month of May."

Madame Angelina Bosio, who in Verdi's *Rigoletto*, last season, raised herself high in the public esteem, and who has so rapidly become an accomplished and admirable singer, makes up the triad of *soprani* of the first class. Another great name remains to be added—that of Madame Pauline Viardot Garcia, who has been re-engaged after an absence of two seasons. This distinguished artist is as much a *contralto* as a *soprano*, and as much a *mezzo soprano* as either. We

* According to the prospectus. Thursday, the 30th, according to the advertisements in the morning papers.

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have, therefore, not classed her among the *soprani* proper, although she stands next to Grisi in the list. The "novelty" is Madlle. Marai, who, at St. Petersburg at least, enjoys a more than considerable repute, which we doubt not her ability to consolidate and establish in this country. Madlle. Albini, who appeared last year in *Maria di Rohan* and *Ernani*, is re-engaged—as a "double," we suppose, since we find the names of Madlles. Bellini and Cotti as *seconde donne*, the former (of course) for the Adalgisas, etc., the latter for the subordinate parts.

But where is Amalia Corbari— the *beau idéal* of *seconde donne*?—*Echo*. "Where?"

Some time ago, there was a great talk about Alboni, whose name, it was hoped, would once more enrich the prospectus of the Royal Italian Opera. Either there was no foundation for the report, however, or the manager of Covent Garden could not come to terms with the famous "*contralto-soprano*." At all events, we find no Alboni in the list of singers—unless, indeed, "Albini" is a misprint for Alboni, which we should by no means regret to hear, with the utmost deference to the real Mdlle. Albini. The *contralto* list is meagre. The only name is that of Mdlle. Nantier Didiée, a charming artist in her way, and irresistible as the assassin's daughter in *Rigoletto*, but, for all that, not strictly a *contralto*, being truly and absolutely a *mezzo-soprano*—at least, so say the *maestri di cappella*, and those within the temple.

At the head of the list of tenors stands the name of Mario; at the bottom that of Tamberlik. It is enough to cite them without comment. Signor Luchesi, who was here for the first time last season, Herr Stigelli, the Italianised German, and Signor Soldi, who is so eager for distinction on all occasions, that, when he has nothing to do but deliver a letter, he does it with a loud voice and with a look of defiance, are the second tenors. Ronconi and Sig. Fortini are the barytones; Lablache, Tagliafico, Sig. Polonini, Sig. Susini, and M. Zelger, the basses. Lablache, like Cruvelli, makes his first appearance at the Royal Italian Opera. He was the only one of the *Vieille Garde* that stood faithful to the old colours. Lablache had his reasons for remaining constant to the theatre in which he had gained his London reputation. These, for the time, are in abeyance, and the *habitués* of the Covent Garden establishment will not be sorry to have such a large addition to their enjoyment. With Ronconi—who is "inimitable" in everything—we may look forward to a *revival* of the *Barbiere di Seviglia*. We say a *revival* advisedly, since we consider Doctor Bartolo as important as Figaro, Almaviva, or Rosina, and because Doctor Bartolo can only be played by Lablache. Tagliafico, in his own line one of the best artists on the stage, is altogether out of it in Doctor Bartolo. The humour of that personage is not his humour; or, rather, Tagliafico's humour is the French and not the Italian humour of the character; and Lablache, by his exquisite *buffoneria*, has succeeded in fixing the latter in the mind of the French no less than the English public, as the only true "humour of it." Signor Susini is a transplantation from Her Majesty's Theatre, where, at one time, he played Rocco, in *Fidelio*. He is a young man.

Talking of Rocco reminds us of Formes. That gentleman is *not engaged*. We regret it exceedingly, for many reasons; but, more than all, because in certain characters Herr Formes has no rival. In Marcel, Rocco, Leporello, and last, not least, Don Basilio, he cannot, we think, be replaced. Moreover, Herr Formes is an immense favourite with the public, and will, we are sure, be greatly missed by the subscribers and the *habitués* in general. What a *Fidelio* we should have had, with Cruvelli, Bosio, Tamberlik, Lablache, and Formes!—what a *Barbiere*, with Bosio, Mario, Ronconi, Formes, and Lablache! But would Mdme. Bosio *condescend* to sing the part of Marcellina, in *Fidelio* (as Corbari did in Paris)? We trust *yes*, but we fear *no*. These "prime ladies" are so loth to play second to each other!

The rest briefly. The orchestra and chorus will be "as heretofore." The orchestra—good; but the chorus, let us hope, may be on a *new* "scale of efficiency." Mr. Costa remains at his post, as "director of the music, *composer*, and conductor." Are we to look for one of the operas of Mr. Costa—*Don Carlos*, for example, or *Malek Adel*, for example? If not, why *composer*? "Director" and "conductor" we can understand, since Mr. Costa directs the musical department and conducts the orchestra. But "*composer*" we cannot understand—that is, in reference to the Royal Italian Opera—unless Mr. Costa composes music for the establishment. The management should revive the delicious *ballets* of *Alma* and *Kenilworth*, now they have got Mdlle. Plunket for the season. These would do famously after short operas. The ladies of the *ballet* are announced as—Mdlles. Battalini, Astori, and Eliza Nehr, Santi, Esper, and Plunkett. M. Desplaces continues to be the *maître-de-ballet*, and Mr. Alfred Mellon, leader. We hear wonders of the attractions of the *coryphées*, who, we are told, are like so many houris. If so, the stalls will be at a premium. The engagement of the graceful and vivacious Mdlle. Plunkett will afford unqualified satisfaction. Mr. Godfrey and his military band are again secured for operas on a grand scale; Mr. A. Harris retains his post as "director of the *mise-en-scène*," or stage manager; and Mr. W. Beverley that of "scenic artist," or scene painter. The office of *maestro al piano* is again entrusted to Signor Panizza, the drilling of the chorus to Mr. Smithson, the refreshment of the singers' memories to Signor Monterasi, and the turning of exotic languages into choice Italian rhyme, to Signor Maggioni, poet. When we add that Madame Marzio is *costumière*, Mr. Prescott "decorator," and Mr. Allen "machinist," our readers will not be much the wiser—but it is all in the Prospectus.

The subscription is to consist of forty-six nights, and the season is expected to terminate in August. And so, no more about the Royal Italian Opera, until the opening night.

P.S. We forgot to state that the usual list of members of the orchestra does not appear in the Prospectus. *Que signifie cela?* (We are afraid to ask the question in English.)

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Mdlle. Wilhelmina Clauss.—The admirers of this charming pianist will be pleased to hear that she will arrive in London for the season during the first week of April. Mdlle. Clauss is at present at Hamburgh, where, as well as at Bremen, she has been giving concerts. She will stop at Paris, for a short time, on her way to London.

Signor F. Schira, the well-known composer and professor of the vocal art, has arrived in London for the season.

Signor Bazzini, the violinist, is expected to arrive in London for the season the first week in April, after a very successful tour in the Netherlands. He has written several new pieces for the violin, which are to be published forthwith.

Jenny Lind.—When Shakspere, in writing of the male sex, penned his celebrated line—

"To one thing constant never,"

Mad. Jenny Lind Goldschmidt was not living, otherwise he would have applied it equally to the softer part of the creation. Mad. Jenny Lind Goldschmidt has again changed her mind, and *will* ("positively"—as the programme says) come to London this season, for the purpose of giving concerts.

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## ERNST.

This great violinist has arrived in London, after an absence of two years. During that interval, Herr Ernst has visited most of the towns and cities of Switzerland, France, and Rhenish Germany, where he has given concerts with invariable success. He is announced to make his first appearance in London for the present season, on the 30th inst., at Mr. Ella's Musical Winter Evenings, in Willis's Rooms. As no artist is more esteemed by the English public than Herr Ernst, it may be prognosticated that the occasion of his re-appearance, for the first time since 1851, in one of his favorite Beethoven or Mendelssohn quartets, will be what the French style *une vraie solennité*.

## MR. STERNDALE BENNETT'S SOIRÉES.

The third and last of these interesting performances came off on Tuesday, when the Hanover Square Rooms were filled in every part. Mr. Bennett was assisted, in the instrumental department, by Herr Molique, Signor Piatti and Mr. Harold Thomas (pupil of Mr. Bennett) and, in the vocal, by Madame Ferrari and Miss Poole. The programme was as follows :—

Part First.—Chamber Trio, Op. 26, in A major, pianoforte, violin, and violoncello (W. S. Bennett).; Cantata, "Non temer, pianoforte)" obligato (Mozart); Sonata, Op. 24, in F. major, pianoforte and violin (Beethoven).

Part Second.—Grand Fuga, A minor, pianoforte (J. S. Bach); Duo (from mass in B minor) (J. S. Bach); Duet, piano and violin, in E major (J. S. Bach).

Part Third.—Duo, piano and violoncello (Op. 45), B flat major (Mendelssohn); Songs, "Forget me not," and "Gentle Zephyr" (W. S. Bennett); Lieder ohne Worte (Mendelssohn). Pianoforte, Mr. W. S. Bennett.

Mr. Bennett's trio, one of his most charming and finished works, was played to perfection by himself, Herr Molique, and Signor Piatti. In Beethoven's sonata, the admirable playing of the *scherzo* by Mr. Bennett and Signor Piatti obtained a loud encore. The whole performance was a genuine treat for the lovers of the clavier. Bach's fugue—the longest and most difficult he has written for the pianoforte (or *clavier*, or harpsichord, or spinet)—was executed in a masterly manner by Mr. Sterndale Bennett, who, throughout the evening, was in his finest play. The same author's *duo*, though exceedingly well sung, was somewhat dull. It would prove more effective in a church than in a concert-room. The duet for pianoforte and violin, however, though somewhat antiquated, in the form of its passages and sequences, and therefore "*rococo*" to modern ears, was extremely interesting. Nothing could surpass the playing of Mr. Bennett and Herr Molique in this sonata, which, nevertheless, did not produce a great impression on the audience. The selection from Bach was made in honour of the anniversary of the birth of that illustrious musician. In the third part, Mendelssohn's duet, with Piatti at the violoncello, exquisitely played, was the great treat of the evening. Madame Ferrari pleased us very much in Mozart's exquisite *cantata*, the difficult *obbligato* for the pianoforte of which, was rendered with infinite ease and grace by Mr. Bennett. Miss Poole sang the two songs of Mr. Bennett with her own peculiar simplicity and earnestness, Mr. R. Harold Thomas accompanying her on the piano, and the selection from the *Lieder ohne Worte* closed the performance most effectively. The numbers were three :—Book 1, No. 2 ; Book 6, No. 1, and Book 5, No. 1.

## SACRED HARMONIC SOCIETY.

The great success achieved by the Society last season on three or four occasions, when Mendelssohn's *Lobgesang* and Mozart's *Requiem* were given on the same evening, fully warranted the reproduction of these *chefs-d'œuvre* together this year. The execution of the *Requiem* last night, when Her Majesty, Prince Albert, and the Princess Alice were present, was highly satisfactory, and the Society will no doubt be induced to repeat it. The Royal party arrived at 25 minutes past 9, half-an-hour after the *Lobgesang* was over, and remained to the end. The Queen was cheered both on arriving and departing.

Mendelssohn's *Lobgesang—Anglice*, "Hymn of Praise"—was first produced at Leipsic in 1840, at the festival given in honour of Gutenberg, the inventor of printing. In 1841, it was performed for the first time in England at the Birmingham Festival, under the direction of the composer; and was introduced subsequently to a London audience by the Philharmonic and Sacred Harmonic Societies. The *Lobgesang* is constructed after the manner of Beethoven's Ninth Symphony, the choral part, or hymn, being preceded by three instrumental movements. Some of the choruses were given with force last night—witness, "The Night is departing," "Let all Men praise the Lord," and the *finale*, with the fugue on the words, "Sing ye the Lord;" but the whole performance was unworthy of the sacred Harmonic Society.

Mozart's *Requiem* is the most celebrated and best known of all the composer's works for the church. Interdicted from public performance in this country on account of its being a Roman Catholic office for the dead, it was almost a sealed book in the concert room, until last year, when the Sacred Harmonic Society had the courage to bring it out at Exeter Hall without changing its original title, as in the case of Beethoven's *Mount of Olives*. The public has at last been taught to know the power and sublimity of one of Mozart's greatest masterpieces, and an occasional performance of the *Requiem*, by the Sacred Harmonic Society, is now indispensable. As the *Requiem* by itself was too short for one evening's performance, the *Lobgesang* of Mendelssohn—a work also of moderate length—was wisely selected to prolong the entertainment. Any composition inferior to the *Hymn of Praise* must have suffered by being placed in juxtaposition with Mozart's work; but the *Lobgesang* in its way, is equal to the *Requiem*, while the contrast of style, treatment, development, etc., of the two masters, gives a peculiar interest to the joint performance.

The *Requiem* consists of thirteen pieces :—A chorus in two parts, "Requiem Æternam," and "Kyrie Eleison;" chorus, "Dies Iræ;" quartet, "Tuba mirum;" chorus, "Rex tremendæ Majestatis;" quartet, "Recordare;" chorus, "Confutatis;" chorus, "Lachrymosa;" chorus, "Domine Jesu Christe;" chorus, "Hostias et Preces;" chorus, "Sanctus;" quartet, "Benedictus;" and chorus, "Agnus Dei," leading to the final chorus in two movements, "Lux Æterna," and "Cum Sanctis Tuis."

Mr. Costa had evidently taken pains in rehearsing the *Requiem*, and its success was again complete. At this late hour we cannot enter into particulars. The hall was densely crowded, but the audience discreetly forbore from giving vent to expressions of satisfaction. The vocalists were Misses Birch and Dolby, Mr. Sims Reeves and Herr Formes, all of whom exerted themselves to the utmost. Mr. Sims Reeves sang magnificently in the *Lobgesang*. The splendid passage "Watchman, will the night soon pass?" was never so poetically and so forcibly read before. Had the rest of the performance been of the same calibre, Mendelssohn's great work would have enjoyed the same advantage as the *Requiem* of Mozart.

## PHILHARMONIC SOCIETY.

The second concert, on Monday night, was a very good one although not more remarkable for novelty than the first. Either the scarcity of solo instrumental talent at present in the country, or a conviction that the selections under the old *régime* were too long, has induced the directors to alter the system hitherto adopted. We have still two symphonies; but the second part of the programme is curtailed of a solo and a vocal piece. Whatever inconvenience may arise from this, when there is a superabundance of "*virtuosi*" in London, all having a claim to be heard, and however a departure from the established routine may affect the general attraction of the concerts, there can be little doubt that such a selection as that of Monday night was long enough for any reasonable appetite, and that the audience experienced a real musical enjoyment without being satiated and fatigued. The symphonies were Beethoven's No. 1, in C, and Mendelssohn's in A minor (the "Scottish"). The early work of Beethoven—his first essay as a competitor with Haydn and Mozart in the wide field of the orchestra—was heard with the more

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pleasure on account of its being so rarely given. On the whole, it was extremely well performed. The worshippers of times gone-by might possibly object that the *andante* was taken too quickly; but such bigoted persons will persist in disregarding the signification of those qualifying words, "*con moto*," which are intended to have as much influence upon a *cantabile* as upon any other kind of melody. The *scherzo*—the first example of that especially characteristic movement which the genius of Beethoven invented, and which took the place of the *minuetto* of the old symphonists—was executed with great spirit, and the *trio* with wonderful lightness and delicacy. We wish we could speak as favourably of Mendelssohn's symphony; but the truth is, that the performance of this great work by the band of the Philharmonic Society gets annually less and less satisfactory. The contrasts of *tempo* in the first *allegro* have become so strongly marked, that the balance of the movement is utterly destroyed. Mendelssohn did not intend that the changes should be so abrupt, and, as he conducted the symphony himself at the concerts of the Society on more than one occasion, it is surprising that the lapse of so few years should have sufficed to eradicate the remembrance of his own reading of the work. But this was not all. The general execution of the first movement, and of the *scherzo* which follows, was in many places coarse and unfinished; in short, altogether unworthy of so deservedly renowned an orchestra as that of the Philharmonic. As a misconception in the reading, moreover, we must call attention to a point at the *reprise* of the first subject. The fine tone of the body of violoncellos in the new melody which precedes this was worthy of all admiration; but, when the continuation of the episode becomes a sort of counter theme to the first subject, we beg leave to suggest that the power of tone should be modified, so as to allow, of the principal melody (to which the new one is only subordinate) being as distinctly heard, as when it is first introduced. The *adagio*, one of Mendelssohn's finest inspirations, and the *finale*, with its majestic and exciting *coda*, were so well played as to make amends for the deficiencies of the first two movements. The force and purity of the violins in the opening subject of the *adagio* merited the warmest eulogium.

The overtures—Weber's *Euryanthe* and Mozart's *Zauberflöte*—offered little occasion for criticism. The former is always one of the most irresistible performances of the Philharmonic band. The latter, in spite of the mistaken exaggeration of the *sforzandi*, on the fourth beat of the first two bars of the subject, in the *allegro*, was taken in such unusually correct time, and the whole given with such vigour and *entrain*, that those who remained unmoved must have been either apathetic or hypercritical. The *concerto* of the evening was the second which Spohr composed for two violins, *concertante*—a very ingenious and elaborate work, although in some parts lengthy and in others somewhat dry. It was very admirably performed by M. Sainton and Mr. Blagrove, the two principal violins in the orchestra, and received with loud applause. The vocal music was good, but did not excite by any extraordinary degree of novelty. The singers were Misses Stabbach and Poole and Mr. Sims Reeves. Miss Stabbach's first appearance at the Philharmonic Concerts was for herself an event of importance, and for her friends a source of gratification, since she made a decidedly favourable impression. The duet "Ti veggo," from Winter's opera of *Proserpina*—so like Mozart, who influenced all the serious composers of his time, as Mendelssohn does those of the present day, was charmingly sung by the two ladies; and the fine *trio* from the last act of *Jessonda* (too essentially dramatic, however, for the concert-room), in which Mr. Sims Reeves assisted, was equally well done. The *scena* from *Oberon*, "Oh, 'tis a glorious Sight"—composed by Weber expressly for Mr. Braham, in place of a far better one originally alloted to the tenor—is simply to be admired as a song of display, since its musical merits are hardly on a par with those of any other important piece in the opera. The singing of Mr. Reeves was of the highest order, and was another proof of the progress this public favourite is making towards the attainment of perfection in his art.

AMERICAN PIANOFORTES.—It is stated in the Report of the Musical Jury at the New York Exhibition, that the value of the pianos manufactured in the United States amounted annually to fifty millions of dollars.

## NEW PHILHARMONIC SOCIETY.

THE third season of this new and important society commenced on Wednesday evening, in the large room of St. Martin's Hall. The removal from Exeter Hall was judicious. The new hall possesses sundry important recommendations. In point of appearance it is decidedly the most elegant music room in London. It is also spacious—affording accommodation for nearly 2000 persons. Moreover, it is admirably adapted for hearing, the greatest attention having been paid in the construction to the principles of acoustics. The conformation and dimensions of the platform, also, are worthy of notice, the former being fitly arranged for distributing sound over the entire hall, and the latter exactly suited to the resources of the new Society. Nevertheless, the disposition of the orchestra is going to be entirely remodelled, and a new organ will replace the present temporary one.

The programme of the first concert, with one exception, was irreproachable. The first part was too long, and the violin concerto might have been omitted with advantage. This would have given Mr. H. C. Cooper, one of our most admirable violinists, an opportunity of appearing at another concert in a composition of greater merit and distinction. The Bach selection was also *de trop*. But who can foresee everything? We are too well satisfied with what has been done by the New Philharmonic Society, and Dr. Wylde, its managing director and originator, to carp at small matters. The following was the order of the selection on Wednesday night:—

PART I.

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|---|---|
| Overture (Medea) | *Cherubini.* |
| Passions-Musik (Selection) | *J. S. Bach.* |
| Concerto in D minor, Pianoforte, Miss Arabella Goddard | *Mozart* |
| Aria, "Softly sighs" (Der Freischütz) Mdme. Caradori | *Weber.* |
| Concerto in D, Violin, Mr. H. C. Cooper | *De Beriot.* |
| Overture (Ruy Blas) | *Mendelssohn.* |

PART II.

| | |
|---|---|
| Symphony (Eroica) | *Beethoven.* |
| Aria (Oberon), Herr Reichart | *Weber.* |
| Overture (Abon Hassan) | *Weber.* |

Conductor, Herr Lindpaintner.

The band is on the whole as good as ever, although some of the principal stringed instruments were unavoidably absent on Wednesday evening. Their presence was very desirable in Mendelssohn's overture and Beethoven's symphony. The completeness and efficiency of this fine body of instrumentalists, notwithstanding, was manifested from beginning to end. Nothing could surpass the fire and impetuosity with which the overture to *Ruy Blas* was given, while the power displayed in the symphony was immense. In another way, the band was equally praiseworthy. The concerto was accompanied to perfection, the most delicate *nuances* and *pianissimos* being rigidly observed.

Here is the place to congratulate Dr. Henry Wylde and the New Philharmonic Society on the re-engagement of Herr Lindpaintner, who, last season, did such good service, and proved himself one of the very best of living conductors. The public were not forgetful of Herr Lindpaintner, who was cheered heartily on his appearance in the orchestra, and rewarded with a genuine "ovation" at the conclusion.

The concerto of Mozart was the great feature of the performance. It is a masterpiece of a great master, and requires a kindred spirit to interpret it. Miss Arabella Goddard—who attempted a work of Mozart's for the first time in public—had already eminently distinguished herself in the most elaborate compositions of Beethoven, Mendelssohn, and others. That she found Mozart equally congenial to her, may be inferred from her performance on Wednesday evening. Force, brilliancy of finger, and thorough command of the instrument, every body looked for from Miss Goddard; but the feeling, delicacy, sentiment, and freedom from affectation she displayed, were the secrets of her success. The effect she produced was unmistakeable. The *Daily News* thus gracefully alludes to her performance:—

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"Mozart's concerto in D minor, played by Miss Arabella Goddard, was the most delicious treat of the evening. It is a perfect *chef-d'œuvre* of beauty and simplicity, full of animation, yet breathing the very soul of tenderness. To the hearer it seems plain and easy; but to the player it is full of difficulties, for its very simplicity and clearness of style demand the utmost finish and refinement. The young pianist never played more charmingly. Her liquid, pearly touch, her light and brilliant articulation, her vocal tone in the cantabile passages, and the grace and expression which she threw into every phrase, made her performance altogether exquisite."

If anything could add to the force of such a tribute, it would be the following from the *Morning Post* :—

"To Miss Arabella Goddard's rendering of Mozart's fine concerto, unqualified praise may be awarded;—that it was perfect, from first to last, is the least, though the most, that can be said of it. We cannot, therefore, select the delivery of any movement or passage for special eulogy. The audience felt as we did, and their enthusiastic applause unmistakeably stamped this as the most successful instrumental performance of the evening."

Miss Goddard introduced the fine *cadenzas* of Hummel, her execution of which was truly remarkable. At the end of the performance she was unanimously recalled and applauded.

As the Bach Society is about to present the whole of the music of the *Passions* (of St. Matthew) to the public, we shall refrain from saying anything at present of the selection given on Wednesday night; such elaborate music is not to be judged at a single hearing. The execution was highly creditable. Herr Reichart, in a most trying and difficult tenor solo, proved himself a thorough artist, and M. Barret, in an almost impossible oboe *obbligato*, won the admiration of the room by his finished and artistic playing.

The vocal music was good. Mdme. Caradori's singing in the famous *scena* from Der Freischütz was first rate, and her success complete. This lady will be remembered as the *prima donna* in Mr. Jarrett's company at Drury Lane, last autumn. Herr Reichart was equally successful in the original tenor air from *Oberon*, which, at Mr. Braham's request, Weber replaced by the well-known "Oh, 'tis a glorious sight." Mr. H. C. Cooper played De Beriot's hacknied concerto admirably—better, indeed, than such a composition deserved. The overtures of Cherubini and Weber—the one to a tragic, the other to a comic opera—were capitally performed by the band under Herr Lindpaintner's energetic direction, and were the more interesting from their being so rarely heard.

Altogether, the opening concert of the New Philharmonic Society was calculated to sustain its well earned reputation. Among the audience, which entirely filled St. Martin's Hall, were a great number of eminent amateurs and professors, all of whom seemed to be well pleased with the concert.

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LIVERPOOL (*Thursday*)—*From our own Correspondent.*—A performance of *Elijah*, at cheap prices, took place at the Philharmonic Hall, on Tuesday evening, and attracted a large audience to the galleries. The vocalists were Miss Stott, Mrs. Scarisbrick, Mr. Millar, and Mr. Armstrong. The chorus monopolised the plaudits of the audience. The directors have announced a performance of the *Messiah*, on the 4th of April, when the public will be admitted to the stalls and galleries for a shilling. The singers will be the same; Mr. George Hirst at the organ; Mr. Sudlow, conductor; and a chorus of two hundred. The next Subscription Concert of the Philharmonic Society is on the 18th of April. Mdme. Clara Novello and Mr. Sims Reeves will sing. The programme will include the finale to Mendelssohn's *Lorely*, and Beethoven's *Pastoral Symphony*.—The annual performance of the Literary and Dramatic Society will take place next month, the proceeds to be devoted to the London fund in aid of the widows and families of soldiers on foreign service.—During the week Miss Anderton has appeared in the tragedies of *Evadne* and *Fazio*, at the Royal Amphitheatre, where the Pantomime has been revived, and played nightly to crowded audiences.—The operatic performances at the Theatre Royal present no features which call for particular remark, the operas being well known to our playgoers, while the singing is of that description which requires neither praise nor censure, This remark does not apply to Miss L. Pyne, whose voice and musical skill are as ever—delighting both the amateur and critic. To-morrow (Friday) she plays Amina for her benefit.—The St. John's Choral Society gave a general concert, on Friday evening, in the school-rooms, Birkenhead, the proceeds of which will be devoted to the St. John's National Schools. The performances, which included both sacred and secular music, were under the direction of Mr. Edward Gunton.—Mr. E. L Hime gave his new entertainment, *Songs and Sayings of Samuel Lover*, at the Concert-hall, on Saturday evening, to a large audience.

DUBLIN.—(*From a Correspondent.*)—The University of Dublin Choral Society (composed of students belonging to the University here) gave their second concert for the season on Wednesday evening, 15th of March. The orchestra and chorus about 150. The programme was as follows:—

PART I.—Beethoven's "Mount of Olives;" "O Lord have mercy" (Pergolesi); Quartet, "O, remember not the sins" (Battishill); Duet, "Am I a dog?"—*David*—(Charles E. Horsley); Sanctus et Benedictus—1st Mass—(Mozart).

PART II.—"Lob und Ehre," motet for double choir (J. Seb. Bach), first time in this country; "It is enough"—*Elijah*—(Mendelssohn); "Save us," Quartet—*Widow of Nain*—(Lindpaintner); "Ye people," "If with all"—*Elijah*—(Mendelssohn); Motet (bass solo, choir and orchestra), "Methinks I hear" (Dr. Crotch); Quartet, "The deep repose of night" (Mendelssohn). CHORUSES:—"Moses and the Children of Israel;" "The Lord is a man of war;" "The depths have covered them; "Thy right hand, O Lord;" "The Lord shall reign," &c., &c.—*Israel*—(Handel).

PETERBOROUGH.—A few weeks since, Mr. Hullah delivered a Lecture on Music in the new Assembly Rooms, to a crowded audience. The vocal illustrations were given by the cathedral choir. Mr. J. Thompson, of the Royal Academy of Music, was introduced to us by Mr. Hullah. Mr. Thompson has since formed a number of classes for singing on the Hullah system. In the course of a few weeks, we may report progress.

PORTSMOUTH.—In this town Three Concerts took place during last week, and were well attended, particularly one given by a committee for the benefit of Mr. Dugan, an artist, who had been ill for many months. The concert was under the direction of Herr Goffrie, from London, and, although the band was small, the ensemble was very effective. The programme included a symphony by Haydn, a string quartet and a trio by Beethoven, and several songs and solos by Miss Galloway, Messrs. Cole, Hiles, Edwards, and Goffrie.

BATH (March 2).—M. Jaques' Annual Classical Chamber Concert took place at the Assembly Rooms on Thursday morning, and was attended by a numerous audience. The quartet players were M. Sainton and Mr. H. C. Cooper (violins), Mr. Hill (tenor), and Signor Piatti (violoncello). M. Jaques presided at the piano. The quartets were Mozart's in D, No. 7, and Mendelssohn's in E flat, No. 1, Op. 12. M. Jaques played one of Mendelssohn's "Songs without Words," and Stephen Heller's "La Truite," and Signor Piatti performed a solo on the violoncello.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Harmonic Union, Exeter Hall—Elijah—for the Benefit of the Middlesex Hospital.

TUESDAY.—Miss Birch's Grand Concert, St. Martin's Hall, Long Acre.

City Musical Union, Crosby Hall, Bishopsgate-street—Acis and Galatea, &c. Eight o'clock.

WEDNESDAY.—Mr. G. Case's Grand Concert, Exeter Hall.

Miss E. Busby's Soirée Musicale, Willis's Rooms, King-street, St. James's. Half-past Eight.

* THURSDAY.—Madlle. Herrmann's Soirée Musicale, Réunion des Arts, 76, Harley-street

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MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season) will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by M. Sainton, Signor Piatti, and other distinguished Artists, whose names will be duly announced. Single Ticket, 7s.; Reserved Seat, 10s. 6d.; Subscription Ticket, 10s. 6d.; subscription for a Reserved Seat, 15s.; to be had at Ebers' Library, Old Bond Street, at the principal Music-sellers, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

MDLLE. HERRMANN begs to announce that her SOIRÉE MUSICALE will take place at the RÉUNION DES ARTS, 76, Harley-street, Thursday, March 30th, on which occasion she will be assisted by the following eminent artists. Vocalists—Madame Amedei, Mdlle. Herrmann, Herr Reichard, Signor Ciabatta, Herr Kümpel. Instrumentalists—Madame Verdavainne, Herr Praeger, Herr Jansa, Herr Van Gelder. Conductors—Mr. Frank Mori and Mr. W. H. Grattan. Tickets, 10s. 6d. each; Family Tickets, to admit three, £1 1s., may be had of the principal Music-publishers, and at Mdlle. Herrmann's residence, 14, Dorset-place, Dorset-square.

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CITY MUSICAL UNION, CROSBY HALL.—The Second Concert of this Society will take place on TUESDAY, 28th March. HANDEL'S ACIS and GALATEA, and SECULAR SELECTION. Principal Vocalists—Mrs. John Roe, Miss A. Hincks, Mrs. R. Limpus, Miss L. Rhemmeiogh, Mr. G. Perren, Mr. McDavitt, and Mr. H. Barnby. Conductor—Mr. Gadsby. Organist—Mr. R. Limpus. Doors open at Half-past Seven, to commence at Eight o'clock. Tickets, 1s.; Reserved Seats, 2s.; Annual Subscription, 10s. 6d. G. D. Taylor, Hon. Sec.

ST. MARTIN'S HALL.—Miss BIRCH has the honour to announce that her GRAND BENEFIT CONCERT, with orchestra complete in every department, will be given on the evening of Tuesday, March 28th, under the direction of Mr. John Hullah. Artists—Madame Weiss, Miss Dolby, Miss E. Birch, Miss Birch, Mr. Augustus Braham, Mr. Montem Smith, Mr. Wallworth, Mr. Frank Bodda, Mr. Weiss, Herr Pauer, Mr. G. A. Osborne, Mr. Blagrove, and Mr. Nicholson. Stalls, 7s.; Galleries, 2s. 6d.; Area, 1s. Tickets may be had of Miss Birch, 20, Hereford-street, Park-lane; of the music-sellers; and at St. Martin's Hall.

MISS EMMA BUSBY'S CONCERT of CHAMBER MUSIC, Willis's Rooms, King-street, St. James's, Wednesday Evening, March 29th, to commence at Half-past Eight o'clock. Vocalists—Madame Zimmermann, Miss Bertha Street. Pianoforte—Miss Emma Busby. Violin—Herr Molique. Violoncello—M. Maurice Van Gelder. Conductor—Mr. Charles Salaman. Tickets, Half-a-Guinea each, may be had at the principal music-sellers, and of Miss Busby, 18, Upper Gloucester-place, Dorset-square.

BACH SOCIETY.—The First Performance in this country of the GROSSE PASSIONS-MUSIK, composed by JOHN SEBASTIAN BACH, will be given by the above Society, at the Hanover-square Rooms, on Thursday Evening, April 6th, commencing at Eight o'clock. Conductor, Mr. W. Sterndale Bennett. Tickets, Five Shillings each, may be obtained of all the principal music-sellers.



Published by JOHN BOOSEY, of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28, Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.


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VOL. 32.—No. 13. SATURDAY, APRIL 1, 1854. {PRICE 4d. STAMPED 5d.

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

*(Continued from page 179.)*

### CHAPTER IX.

### (1778.)

My readers will not have forgotten that, immediately after his arrival in Paris, Mozart was commissioned to remodel the choruses of a *Miserere* by Holzbauer, and to write a symphony concertante for flute, oboe, bassoon, and horn; nor will they fail to remember that the first met with Gossec's approval. The second was praised to the skies by the artists for whom it was intended. But, when the day arrived, on which the *Miserere* was to be performed, Mozart's name did not appear in the bills, and two of the four new choruses were omitted; so that the composer, who had been thus hurried, and, if we may use the expression, chained to his work, had given himself a vast amount of trouble to no purpose. The symphony concertante met with a still harder fate, not being performed at all. Mozart had confided the score to Le Gros, in order that the latter might give it to the copyist. A few days afterwards, Mozart saw it still lying upon the director's table, and subsequently, the evening before the concert, not finding it there any more, searched about and discovered it under a heap of music. Astonished at such a piece of negligence, but without at all manifesting his vexation, Mozart proceeded to the director, and asked him whether he had given out the symphony to be copied. Without offering any excuse, the director replied, "No; I forgot it."

There were still, however, two days, during which this strange instance of forgetfulness on the part of the director might have been remedied. Mozart, not knowing what to think of such a laconic answer, entered the concert-room, at an early hour, when Punto and Ramm rushed up to him in an excited manner, and inquired why the symphony had been erased from the programme.

"I do not know," replied Mozart. "This is the first I have heard of it."

In his letter to his father, he adds:—

"I think that Cambini, an Italian composer here, is at the bottom of this, for I gave him a hard rap the first time we ever met at the house of Le Gros. He has written quartets, one of which I heard in Mannheim, that are very pleasing. I praised them, on the occasion in question, and played the beginning of the one I had heard. Ritter, Ramm, and Punto, who were present, would insist on my continuing and supplying what I did not recollect. I did as they desired. Cambini was quite beside himself, and could not refrain from saying, '*Questa è una gran testa!*' (that is a great head!) Now, in all probability, he did not relish my conduct."

The manner in which Le Gros behaved towards a young musician, whose talent and goodwill he could not, for an instant, doubt, certainly appears very remarkable; but is it at all likely that a well-tried artist, and Director of the *Concerts Spirituels*, should have set on one side the interests of that institution, which were also his own, merely to oblige Signor Cambini, whom he met for the first time in his life? Any one who reflected a single instant—which Mozart never did—would quickly have perceived how untenable was such a supposition. At any rate, Leopold Mozart did not put the slightest faith in it. The old diplomatist saw, in the director's behaviour, an underhand game, played by far more influential personages than the *maestrino* Cambini. The persons Mozart had to fear were musicians holding lucrative appointments and standing high in the favour of the public—individuals of great reputation, such as Piccini, Grétry and others—who necessarily used their best endeavours to place every obstacle in our hero's way. This was of itself a far more probable supposition than the former, and was rendered still more so by a remarkable circumstance. During the six months Mozart passed in Paris, we do not find that he ever, by any chance, came in contact with Grétry or Piccini. Both, however, must have known him, for they certainly must have heard of the musical prodigy, who, fifteen years previously, had attracted all Paris. Indeed, Mozart and his father, on their first journey to Italy, had even called upon Piccini. Why then, instead of making, or renewing, the acquaintance of so celebrated a brother musician, did these two composers avoid him so carefully that they never met? In addition to this, we know that Grétry did not like Mozart, a fact which is proved by the absurd distinction he afterwards made between our hero and Cimarosa. Cimarosa, he said, placed the statue upon the stage and the pedestal in the orchestra, while Mozart placed the statue in the orchestra and the pedestal upon the stage. When certain apothegms proceed from the mouth of a person of repute, they sometimes succeed in becoming generally known, meeting with public approbation, and even being looked upon as a kind of authority, until some one takes it into his head to test their real worth. We are then astonished to find that the core of these sententious phrases is nothing more than a piece of gross absurdity, an "Irish Bull" in the fullest acceptation of the expression. To this class of sayings does Grétry's antithetical metaphor belong. We could not entirely reject it, or, at best, we should be able to understand it, if applied to certain operas of the present day, in which the voices are evidently sacrificed to the orchestra; but what is the meaning of the antithesis between a statue and a pedestal in the case of Mozart, whose music is more easily sung than that of any other composer, and whose vocal melodies make the

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greatest impression on the ear, and are recollected longest, because, as a general rule, they are the most natural, clear, and expressive ever written.

It certainly appears probable that Mozart had a great many enemies, secret and declared, among his brother artists in Paris, and we may, also, with a great degree of certainty, presume that a jealous and invisible hand excluded him from the theatre. After mentioning, however, the suppositions to which the matter gave rise both in Paris and Salzburg, I feel bound to add one or two reflections of my own. It strikes me that, without accusing anyone personally, we are in a position to explain, on general grounds, and in a much more satisfactory manner, why Wolfgang failed, and could not do otherwise than fail, in attaining the object of his last journey to France. The newspapers and other public documents of the period prove, in the first place, very clearly, by their silence, that Mozart excited no sensation this time, while, on his first visit, everyone spoke of him most enthusiastically. Were the French of 1763 better musicians than the French of 1778? Decidedly not; on the contrary, they had, since 1763, made some little progress, at least in concert music. They were already moving onward, although so slowly that the fact was scarcely perceptible, and consequently the difference between the two epochs, in this particular, was next to nothing. But there was a great difference with respect to Mozart personally. What had people beheld —I will not say, heard—in the year 1763? A little child, who executed the most extraordinary and surprising tricks upon the piano, playing with a handkerchief over the keys, and putting the most skilful performers to the blush. Then, too, he sang airs with a tiny voice, scarcely audible, and was, in a word, the most charming and best-trained little creature it was possible to behold. *All this could not fail of being attractive in Paris.* Both the Court and the town were anxious to see the little child who knew so much for his age. He was overwhelmed with presents and marks of attention; his praises were sung both in verse and prose; his portrait was published, as that of the giraffe was, a few years ago, the fame of the animal being quite equal to that enjoyed by our hero; and, in order to infuse still more character into the said portrait, his keeper was added, with his violin in his hand. Under what different circumstances did this curious and amusing little creature appear fifteen years later? He presented himself in the shape of an ill-favoured, small, and weakly young man, who spoke bad French, scarcely knew how to make a bow, never said a civil thing to any one, and possessed only a kind of talent the French public were no longer capable of judging, from a consciousness of which fact, he would, as a musician, have held it beneath him to have had recourse to intrigues, even had he known what intrigues meant. *All this could not prove attractive in Paris.* Mozart himself felt that he was in a place altogether unsuited to him. It is impossible that any good consequence can ever result from offering the united treasures of the various schools of music to a nation sunk in a kind of musical barbarism. Had the French been only ignorant, matters might have gone on pretty smoothly; they might have been taught better, for ignorance is, in everything, our natural starting point; but their taste was completely spoilt by a system of lyrical declamation, which they defended with sophisms, and to which they were attached by national vanity—in their case, the strongest of all possible bonds. Their ear was irretrievably ruined by the horrible screeching of their singers; and all the elements of the intellectual and social existence of the period, as well as those of true music, contained within themselves the seeds of death. Impious quackery among the great writers, and systematic immorality among the men of rank; a lamentable ignorance of foreign languages and literature; a contempt for all the noble articles of belief, and all durable inclinations, even of love itself, when it did not happen to be of the kind described by Buffon—in a word, disbelief, frivolity, and a state of half-ignorance, guided public opinions and morals. It is naturally not my purpose to add another tirade to the innumerable diatribes already existing against the France of the eighteenth century; I merely mention these too well known truths, on account of the accidental, but most important, influence exercised by them on the subject of my book. The spirit of philosophy swept like a pestilential blast over the Fine Arts, especially music. When men assert that they do not believe in God; when, on viewing the great scenes of Nature, their minds only perceive so many chemical combinations, and are not instantly penetrated with the elevated and religious poetry pervading such scenes—in a word, when conviction rejects all truths that cannot be mathematically proved—when this, I say, is the case, what influence can be exerted over such men by music, which proves nothing?

There is one objection which I feel assured will be raised. I shall be told that Gluck, who was a very great dramatic composer, and Piccini, who also possessed great talent, owed their fame more especially to the approbation of the Parisians and the particular epoch of which we are speaking. This is perfectly true, but what is the conclusion to be drawn from it? Are we to suppose that similar success and similar triumphs would have fallen to the lot of Mozart, had he remained in Paris? Such would never have been the case; and, to convince ourselves of the fact, we need only refer to the history, of the celebrated contest between the "King's Corner" and the "Queen's Corner,"* to obtain an idea of the immense difference between Mozart and the two composers whose successor he would have been. As a general rule, the French like music just as young people like dancing —as a means and an opportunity—but not as an end. They are much fonder of speaking, writing and quarrelling about it, than composing and hearing it. There were then two opposite parties, one ranged under the national banner of Rameau and Lully, and the other under the foreign standard of Pergolese. Each party accused the other of ignorance, and, as this accusation was but too true in the cases of both, certain literary men went a step further, and proved that it was not necessary to understand music in order to criticise it. What is there which cannot be proved! This theory, which, since then, has always found supporters, was adopted, with a cry of joy, by a number of volunteers, neither judges nor lovers of the art, who swelled the ranks of both armies—so ready is the warlike spirit of the French to burst forth on every occasion. The fashionable, as well as the learned world, took part in the strife. Meanwhile, Gluck arrived in Paris, and was immediately followed by Piccini. The former was patronised by the Court, and more especially by Marie Antoinette, whose master he had been. The celebrated authors of the day, and all who enjoyed the reputation of being nice judges of music, ranged themselves on the side of Piccini. In this manner, Gluck and Piccini became, without perhaps wishing it, the representatives, or, rather, the instruments, of the two contending parties. Gluck's music was looked upon as the most perfect model of

* The partisans of Gluck used to place themselves in one corner of the theatre, and those of Piccini in the other.

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the French style—which it really was. Elevated to the position of party-leaders, these two musicians were justified in believing that they would meet with every success—or, to speak more correctly, their success was already assured, from the fact of their being thus selected, whatever the intrinsic or comparative value of their productions. But this was, in truth, the last thing about which people troubled themselves. The two parties had an opportunity of quarrelling, hurling epigrams, and launching sarcasms and insults at each other; they could talk—talk a great deal—talk continually—without being obliged to come to an understanding. This was their great object. In France, where so many persons possess wit, or where, at least, every one wishes to do so, the position of such as are deficient in this quality (and, unfortunately, they everywhere form the majority) is, indeed, a sad one. Plagued with an amount of vanity, long proverbial throughout Europe, the French feel extremely ill at ease when they have no subject on which to satisfy their ruling passion. For this reason, factions and parties have always increased quickly in France, men of mediocre abilities, or of none at all, joining them in great numbers, and with their whole heart and soul. When a person espouses a party he is considered, at least, as somebody; the emptiest head counts as one among his brethren and friends, as he would in a flock of sheep. Such being the state of matters, we may easily imagine with what headlong eagerness whole multitudes of idlers, crushed beneath their own nonentity, turned their attention to a controversy which offered them a chance of obtaining a certain amount of importance either as *Gluckists* or *Piccinists*. Their folly was, in this instance, at least, attended by one good result—it obtained honour and money for two artists, who, perhaps, with no assistance but that of their talent, would never have enjoyed either the one or the other.

It is very evident that such a series of events could not again occur for the benefit of Mozart. He possessed no patrons among the influential classes of that period; I mean the courtiers and men of letters. There were neither particular classes nor individuals whose self-love rendered it necessary for them to speak well of him or adopt his cause. Mozart, as my readers are by this time well aware, was certainly the man most incapable of serving a party. What could be done with a *bumpkin* who invariably spoke the truth, and despised quackery no less than he hated cabals? He would most unbecomingly have ridiculed those clever people who every day, from their musical professor's chair, uttered apothegms such, for instance, as: *The musical period is the daughter of ignorance and bad taste.** Besides this, every party, with its leader, always represents an opinion—a doctrine already established and known. Thus, for instance, the names of Gluck and Piccini represented respectively the French and Italian operas, the only systems of theatrical composition then existing in the world, for the German opera was not yet born. The works of these two masters, placed in opposition to each other, plainly showed the difference between their two schools. Beauties and faults thus attracted greater attention, and afforded, every day, new proofs for the orators of both Corners. As a natural consequence, the strife increased in warmth and interest, and the more this was the case, the better for Gluck and Piccini. I must here remark that, in spite of the ignorance with which the majority of the French public might justly have been accused, there were persons perfectly competent to decide upon the merits of the rival musicians. Gluck's style, although far more elevated than that of the native composers, was, I repeat, altogether French, never offending the partiality shown by the whole nation for declamatory and boisterous effects.

With regard to the Italian style, an exclusive taste for this proves nothing but an inferior degree of cultivation of the ear. After national songs, marches, and dances, Italian opera can be more easily understood than any other, and is, for this very reason, the kind of composition that meets most speedily with applause. There were many Frenchmen at that period capable of understanding thus much.

What opinion, what peculiar kind of taste, what system could Mozart have represented? What had he to offer beyond himself—that is, the only true music, of which no one knew anything? What, for instance, would the French of 1778 have said, on hearing an opera like *Idomeneo*? Music of this description would have sounded like so much Hebrew in the ears of Frenchmen of the eighteenth century.

Many years were destined to elapse ere Mozart should succeed in gaining the approbation of the countries beyond the Rhine and the Alps. He had long slept his last sleep, ere his name and works were allowed to take their place with those of Haydn. It was necessary that the finest musical institution of the world, the Conservatory, should first bear fruit—that the national taste should gradually be purified by the works of Dalayrac, Méhul, Berton, Boieldieu, Nicolo and Spontini—that, above all, true criticism, in other words, criticism founded upon positive knowledge of composition and execution, should force its way into the public papers, before the good cause could completely triumph among this dilatory nation. It was only, to the best of my recollection, as recently as the year 1805 or 1806, that managers began to give Mozart's operas in Paris. But what acts of barbarism accompanied the first applause bestowed by France on our hero's genius! What mutilations, and what lamentable alterations were made in the *Zauberflöte* to adapt it to the stage of the Grand Opera! Words were added, without the least connection with the original text, and consequently with the music; one of the principal personages, the Queen of Night, together with the most brilliant part of the vocal music, was entirely omitted; duets were changed into trios, and many pieces either omitted altogether, or their places filled up from the works of other composers. In this form was the *Mystères d'Isis*, or, as certain wits entitled the opera, *Les Misères d'Isis*, produced.* But even this is nothing compared to an act of Vandalism calculated to make the hair of every lover of music stand on end. We all know Sarastro's air: *In diesen heiligen Hallen*, the characteristic beauty of which is completed by an imitative bass. Instead of this marvellous arrangement, the basses take the B several times. *O tempora, O mores!* At present, this is somewhat altered. In no place in the world would a mere botcher now dare to meddle with a score of Mozart.

Under such circumstances, France necessarily disappointed

* La Harpe, *Cours de Littérature.*

* The *Zauberflöte* used to be given in Paris, as late as the year 1827, and, for aught I know, until a still more recent period, under the title of *Les Mystères d'Isis*. The *mise-en-scène* was also the same as Herr Oulibicheff informs us it was in 1805 or 1806. The French had, therefore, not advanced a single step in twenty years. Whoever was unfortunate enough to see the opera in its mutilated form, will readily own that the change of *Mystères* into *Misères*, by the substitution of an *i* for a *y* and the omission of the *t*, was perfectly justifiable. Weber's *Der Freischütz*, under the title of *Robin des Bois*, was nearly, although not quite, as badly treated, by being likewise miserably patched up.—*A Schraishuon.*

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all Mozart's hopes, as the countries of Germany had done, when their princes disdained his services. The promised land he was fated never to discover. His promised land was the men of the nineteenth century. His earthly pilgrimage would have led him thither after the lapse of four-and-forty years; when a generation composed entirely of scholars, educated by himself, would have awaited the great master upon the threshold of our own age. To use the words of Haydn, "*Kings and nations would have contended with each other for the possession of such a treasure.*" For a long, long time, would he have beheld the never-ending ranks of his admirers flocking to the spot selected by himself as a place of residence. Every musician and every lover of music would have wished to visit the musical Mecca. Even at the present day,* it would have been possible for us to bow before his old age, crowned with the respect of the Universe. Many men born before him, and who have lived for no purpose, still exist! But I am allowing myself, like so many other writers, to be carried away by thoughtless regret and foolhardy murmurings, entirely forgetting that *He* alone who gave us Mozart knows on what conditions it was possible.

* Mozart would now have been 91. Herr Oulibicheff, however, wrote this passage several years ago.—*A. Schraishuon.*

(*To be continued.*)

## MADEMOISELLE SIONA LÉVY.

Among the foreign artists who intend to pass the current season in London, it is probable that the lady above named will excite a more than ordinary degree of public attention. Although Mdlle. Siona Lévy has never previously visited England, she enjoys a high reputation on the continent. It is not merely the greatness but the entire originality of her talent which commands the admiration of her hearers. She recites scenes in the French language, from the tragedies of the great masters, Racine and Corneille, and from the immortal comedies of Molière, with a high sense of their poetical meaning, and an energy and variety of expression which confer a peculiar charm on her declamation, and never fail to captivate her hearers. At Paris, Mdlle. Siona Lévy created almost a new sensation; and in the *soirées de musique et de déclamation* organised by Herr Ernst, the eminent violinist, in the principal towns and cities of the south of France, Switzerland, and more lately in Rhenish Germany, her recitations were everywhere received with enthusiasm. In aristocratic circles she has been welcomed with the liveliest sympathy. The Grand Duchess Stephanie, of Baden, and the courts of Darmstadt and Stuttgart conferred on her the most distinguished marks of favour.

At the age of fourteen, Mdlle. Siona Lévy gained the first prize for declamation at the *Conservatoire* in Paris. Two years later, she made her *début* with success at the *Théâtre Français*, where Mdlle. Rachel held undisputed sway; and for two years more she sustained the post of *première tragédienne* at the *Odéon*, the second Théâtre Français, with a talent which won for her the unanimous suffrages of the public. In spite of her successes, however, Mdlle. Siona Lévy has abandoned the stage, in order to devote herself entirely to her new profession. When it is stated, in conclusion, that she is in her twenty-second year, and is endowed with a more than ordinary share of personal attractions, a brilliant career may be safely predicted for her.

Mr. Farquharson Smith, the barytone, has left England for a tour of some months in Italy.

## MISS BIRCH'S CONCERT.

St. Martin's Hall promises to become fashionable. It has many advantages. The rent is low, the accommodation large, and the acoustical conditions admirable. Moreover, while the public is compelled to pay half-a-guinea, in Hanover Square, for a seat in any part of the room, the visitor to St. Martin's Hall may select a place according to his means, and pay one shilling or seven shillings, whichever he pleases. The extravagant charges at benefit concerts of the first class prevents any but the friends and patrons of the concert-giver—who are annually taxed to pay very high for an entertainment of little value—from attending. This system, St. Martin's Hall bids fair to upset. If an artist gives a concert there, his friends can still support him by taking the best places, while the general public have also the option of assisting, at a moderate entrance fee. The prices to Miss Birch's concert, on Tuesday evening were—stalls, seven shillings; galleries, half-a-crown; area, one shilling. Miss Birch had thus three distinct audiences, and the Hall was crowded in every part. Exclusiveness and monopoly are on their last legs.

Miss Birch provided a remarkable programme. The tastes of all her patrons were consulted. We set our face against a concert made up entirely of popular pieces; but on the present occasion almost every *morceau* was either a novelty or little known. The programme was bold and varied, though certainly too long by one-third. It was as follows:—

Part I.—Overture—*Coriolanus*, Beethoven; Scene—From *Semele*, Miss Birch, Miss Dolby, and Mr. Weiss; (Recitative, Air, Recitative, Air, Recitative, Duet), Handel; Sonata—F sharp Minor, Op. 81, Herr Pauer, Hummel; Aria—"Deh! Parlate!" *Il Sacrifizio d'Abramo*, Miss Birch, Cimarosa; Selection—From *Joseph*—(Overture, Romance, Mr. Augustus Braham; Duet—Madame and Mr. Weiss; Romance—Miss E. Birch; Trio—Miss Birch, Mr. Herberte, and Mr. Weiss; Finale—Principals and Semichorus) Méhul.

Part II.—Overture—*The Isles of Fingal*, Mendelssohn; Song—"Oh! would I were yon Silver Beam," Miss Dolby, Silas; Song—"The Child and the Old Man," Mr. Augustus Braham, Hullah; Duet—MS., Miss Birch and Miss Eliza Birch, S. Waley; Sestet, E minor—Pianoforte, Oboe, Horn, Flute, Violoncello, and Double Bass, Messrs. Osborne, Nicholson, Mann, Rochester, Lucas, and Howell, Osborne; Song—"Day and Night," Miss Dolby, Hatton; *Méditation sur le 1er Prélude de J. S. Bach*, Gounod. Violin, Mr. Blagrove; Organ, Mr. Hopkins; Pianoforte, Herr Pauer; Spring Song—Miss Birch, Mendelssohn; Finale—*Don Giovanni* (including the three movements usually omitted in dramatic representation), Mozart; Miss Birch, Miss E. Birch Mrs. Weiss, Mr. Herberte, Mr. Bodda, Mr. Walworth, and Mr. Weiss.

The two overtures might have been more happily contrasted; but both are true to nature. The temper of Coriolanus was akin to the wild storms of the Hebrides. The band was both numerous and efficient, and comprised some of our best executants. The musical scene from *Semele* was highly interesting. Sweeter music for the chamber could not be heard, but we doubt its fitness for the stage. Méhul's *Joseph*, which was produced at the *Opéra Comique*, in Paris, may be entitled sacred music disguised. It is more dramatic than Handel's, but still not thoroughly fitted for operatic representation. The airs are flowing and melodious.

Hummel's Sonata—or, more properly, Sonata-Fantasia—is very difficult, and requires great manual dexterity. Herr Pauer played it very finely. The fine recitative and air from Cimarosa's neglected and almost forgotten sacred work was admirably declaimed and sung by Miss Birch, who was loudly applauded at the conclusion. Mr. Hullah's clever song—from his opera, *The Village Coquettes*—was well sung by Mr. Augustus Braham, and was heard with great interest. Mr. Silas's romanza is extremely graceful, and was very charmingly sung by Miss Eliza Birch, who is one of our most agreeable concert sopranos. The duet of Mr. Waley, which has considerable merit as a composition, was given to perfection by the two sisters. In Mr. Hatton's song, Miss Dolby displayed her accustomed taste and feeling. Of M. Gounod's attempt to "gild refined gold, and add a perfume to the violet," we have spoken already, and a second hearing confirms us in our first opinion. It is a thoroughly French

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tune forced into company with a thoroughly German prelude. Mr. Blagrove played it very chastely, and was encored. Mr. Osborne's *sestet* is the work of a well-practised musician. The execution, by himself and his coadjutors, was beyond reproach. Of the four movements we prefer the *scherzo* in B minor, which is striking and ingenious; but every movement possesses interest, and the instruments are all provided with most effective and congenial passages. Mendelssohn's lovely song was given with genuine spirit by Miss Birch, who has seldom sung more artistically than on this occasion. The finale to *Don Juan*, with the three omitted movements, retained the majority of the audience to the end. It was on the whole well executed; but we should be better enabled to judge of its effects on the stage than in a concert room. *Don Giovanni*, like *Guillaume Tell*, is doomed to suffer from the hands of uncompromising curtailers. When will a manager have the courage to present them to the public in their integrity?

The audience were well pleased with the concert, and liberal in their applause of Miss Birch and her fellow-artists. Mr. Hullah conducted throughout.

## HARMONIC UNION.

A PERFORMANCE of *Elijah* was given at Exeter Hall, on Monday evening, in aid of the funds of the Middlesex Hospital, by the members of the Harmonic Union, under the direction of Mr. Benedict. Her Majesty, Prince Albert, the Duchess of Kent, and several of the Royal Family, together with a long list of nobles and fashionables, patronised the concert. Since the year 1808, when a miscellaneous concert took place on behalf of the charity at the King's Theatre, which realized £2,498 2s., we believe no musical entertainment had been given in aid of the funds. Before that time, the performances at Westminster Abbey were of essential service to the Hospital, and to these may be attributed the origin of the "Handel Ward." The Middlesex Hospital is one of the most beneficial institutions in London; it has the strongest claims upon the public, and well merits the consideration of the charitably disposed. At present, its funds are inadequate, and it requires £5,000 yearly, from voluntary contributions, to maintain it effectively.

The performance of *Elijah* on Monday evening, we are happy to record, was entirely successful. The attendance was very large, and upwards of £1,200 will be paid into the charity, after all expenses are defrayed. We have seldom heard *Elijah* go better. The principal vocalists were Misses Louisa Pyne, Dolby, Stabbach, Messent, Laura Baxter, Messrs. Sims Reeves, J. A. Novello, Smythson, and Signor Belletti. All the artists exerted themselves with two-fold zeal in the cause of charity. We have heard no finer singing, than that of Mr. Sims Reeves, on Monday evening, in the tenor part of *Elijah*: it was really superb. Miss Pyne was also admirable; Sig. Belletti, pains-taking, efficient and improving; and Miss Dolby nothing short of perfect. "O rest in the Lord," from the lips of that charming singer, is truly "comfort administered by an angel."

No small share of the excellence of the general performance was due to Mr. Benedict, who is indefatigable in his exertions to sustain the growing reputation of the Harmonic Union. The choruses were sung with grand effect, and the band was irreproachable. The performance, altogether, was the best ever given by the Harmonic Union.

MR. E. L. HIMS has been giving Mr. Lover's new entertainment at Leamington and Liverpool, with great success. He is engaged for a series of performances during the forthcoming season.

JULLIEN'S SLEIGH-RIDE.—"A young gentleman of a rather affectionate turn of mind was there, it seems, with his sweetheart. The hall being excessively crowded, he was obliged to put his arm on the back part of the seat; consequently almost around the lady. During the excitement of the *Sleigh-ride Polka*, he unconsciously squeezed his fair partner a little. The lady was of course much shocked, and demanded the reason of such unwarranted rudeness. The gentleman made a thousand apologies, saying he must certainly be insane, or else he had been carried away by the truthfulness of Jullien's music, and merely put his arm in that position to prevent her falling out of the 'sleigh.'"—*Cincinnati Paper.*

## MUSICAL WINTER EVENINGS.

HERR ERNST appeared on Thursday night, for the first time since the season of 1851. The name of this great violinist has always been a sure attraction at the concerts of Mr. Ella, and the audience was the most crowded and fashionable since the commencement of the Musical Winter Evenings. The programme included two of those quartets which are the best calculated to display with effect the prominent qualities of Herr Ernst's playing—Mendelssohn's in E minor, Op. 44, and Beethoven's in E flat, No. 10. Although entirely opposed to each other in style and in plan, they both belong to that class in which music may be said to speak in the loftiest accents and with the largest variety of expression. Both were written when the genius of their composers was in its vigour, and their talent in its maturity. Both, in short, are masterpieces, in which the art of music is carried to its furthest limits.

The admirers of Herr Ernst—and how many are they?—will be pleased to hear that he was never in finer play than on Thursday night. The first movement of Mendelssohn's quartet was given with such fire and impetuosity that the audience were enraptured. The *scherzo*—a thing "whose path is the lightning's," which seems to be over almost as soon as it begins—was encored unanimously. Mr. Ella's audience, though *distingué*, and composed for the most part of connoisseurs, are cold and not addicted to encoring. They could not resist, however, the inspired playing of Ernst, who seemed to invest his associates with the flame that burned within himself. It was not four players, but one—Ernst, Goffrie, Hill, and Piatti, like fire, water, earth, and air, the elements, combined in one harmonious whole—"the music of the spheres." This will sound rhapsodical—but only to those who did not hear this marvellous *scherzo*, and its marvellous performance. The divine melody of the *andante* was sung as Herr Ernst can always sing, and the delicate and elaborate part for the second violin was extremely well played by Herr Goffrie. About the *finale*—one of the fiercest and most ungovernable *prestos*, even of Mendelssohn, the king of quick movements—we can only say, that it was as perfectly executed as the rest of the quartet. The work of Beethoven—the first immediately succeeding the "Rasumoffsky" set, the bridge from the last of those to the wild and mysterious and entirely Beethovenish quartet in F minor (No. 11)—was nobly performed throughout. In short, the "most poetical of fiddlers" was in his best mood, and could have played on till the next morning without tiring either himself or his auditors. Herr Ernst introduced, as a solo, his own pathetic *Elégie*, which, as usual, he played with exquisite feeling and pathos. The evening was one long triumph for him. He never played better, and was never more thoroughly understood.

A new pianist, Herr Klindworth, a pupil of M. Liszt, made his *début* on this occasion. He played twice—Beethoven's sonata in C (No. 2 of the Haydn set), and a *fantasia* by M. Liszt, on the two themes of Mendelssohn's Wedding March in *A Midsummer Night's Dream*. Herr Klindworth is evidently young, and at present his talent does not look very promising. He exhibits the faults of his master with none of his beauties. He thumps the instrument with right good will, and is by no means exact in his execution. His mechanism, indeed, is very defective; and this was even more clearly shown (less clearly, if you please), in the *fantasia* of Liszt, which is one of the most difficult, and at the same time one of the most incoherent and unmeaning *bravura* pieces to which we ever listened. Liszt must have had some spite against Mendelssohn when he wrote it. There should

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be some heavy tax upon these *fantasia*-makers, to prevent them from mangling and caricaturing the works of great masters. We did not like Herr Klindworth's reading of Beethoven's sonata. It was exaggerated in expression, and incorrect. The best points were the scales in sixths and thirds, which are the prominent features in the theme of the *finale;* these were well and crisply executed; but all the rest was "leather and prunella." Mr. Ella has not been fortunate in his new *protégé*. He could have found a great many more legitimate and even skilful players at the Royal Academy of Music, in Tenterden-street. We are sorry for Mr. Ella, and still more so for Herr Klindworth; but we must speak the truth.

## AMATEUR MUSICAL SOCIETY.

The second concert of the eighth season took place on Monday evening, when the Hanover Square Rooms were crowded by a brilliant audience.

The concert began with a very spirited, and on the whole extremely clear performance of Mozart's Symphony in D, the one without a *minuet*, and the grandest of the three which the great composer wrote in that key. In such works as these the amateurs are quite at home, and have little to learn from the musicians. The symphony was followed by Beethoven's "Adelaida," played by Mr. A. A. Pollock on the oboe, in a style that would have done credit to the most accomplished performer of that difficult instrument. His expression was chaste, without being deficient in the warmth of sentiment that naturally suggests itself in that beautiful love-song. Mr. Pollock was encored in his performance, and most deservedly. The first part finished with the dashing overture to Auber's *Cheval de Bronze*, another piece in which the "gentlemen" are almost a match for the "players."

The second part began with a remarkably clever composition by Mr. St. Vincent Jervis, a pupil of Herr Molique, and one of the best informed musicians in the ranks of the Amateur Musical Society. This was an *adagio* and *rondo* for pianoforte and orchestra. In the *adagio* there are some graceful thoughts; but, on the whole, we prefer the *rondo*, which is extremely spirited, and, moreover, effectively written for the pianoforte. The instrumentation of both movements does credit to Mr. St. Vincent Jervis, and shows that he has studied the orchestra with attention and with profit. Though it is to be presumed from the style of his writing that the composer must himself be a good pianist, Mr. Jervis did not come forward as the executant, but found an admirable substitute in Mr. Lindsay Sloper, who played the *Adagio* and *Rondo* to perfection. As one good turn deserves another, Mr. Lindsay Sloper should compose a piece for Mr. St. Vincent Jervis to play. It is hardly fair that one who writes with such apparent ease for the pianoforte should not be induced to appear as his own interpreter.

The "Selection" on this occasion was that from *Guillaume Tell*, one of the ablest and most clearly put together we have heard. The arrangement and instrumentation of this *pot-pourri* are, we understand, the work of Lord Gerald Fitzgerald. They do infinite credit to that distinguished amateur's knowledge of the orchestra and calculation of effect. The selection was well played, the solos being in the competent hands of Mr. Jekyll (flute), Mr. Tatham (cornet-à-pistons), and Mr. Phasey (sax-tuba.) The famous duet, "Dove vai," was well suited to the two last-named instruments. The difficult overture of Mendelssohn—*Die Hebriden*, or *Fingal's Cave*, or *Fingal's Höhle*, or the *Isles of Fingal*, as it is variously designated—was an adventurous task for the amateur orchestra. At the beginning, there was a good deal of unsteadiness, and the passages for stringed instruments seemed to puzzle the *dilettanti* not a little. But, strange to say, the *coda*, the most difficult part of the overture, and in which the tempo is accelerated, was played, all things considered, with remarkable decision and even with brilliancy, and fairly made up for the rest.

The concert terminated with the march from *Robert Bruce*—a part of the *finale* to *La Donna del Lago*, in which the soldiers and the bards unite their voices in combination, each singing a different theme. Altogether the entertainment was a good one, and the audience seemed highly pleased. Mr. G. A. Osborne conducted the whole performance with his usual ability.

Mr. Charles Salaman's Pianoforte Soirées.—The last of these evenings came off on Tuesday last, when Mr. Salaman presented his visitors with an excellent and well varied programme. The special pieces were Spohr's quintet in C minor, Op. 53, for pianoforte, two violins, tenor and violoncello; Beethoven's "Kreutzer" sonata for pianoforte and violin; and F. Ries's quartet in E flat (Op. 17), for pianoforte, violin, viola, and violoncello. The executants with Mr. Salaman were Messrs. Cooper, Watson, R. Blagrove and Hancock. Ries's quartet was repeated by particular desire, so great was the effect produced at the last concert. Mr. Salaman sustained the pianoforte part, and played with great ability. The entire performance was exceedingly good, and was received with marked favour. Not less worthy of praise was the sonata of Beethoven, which was performed by Messrs. Salaman and H. C. Cooper. The Brothers Holmes played one of Spohr's duets for violins, with great spirit and precision. Mr. Salaman's pianoforte solos were confined to two graceful bagatelles of his own composition—"La Poveretta" and "Saltarella." The vocalists were Miss Ellen Williams, Mdlle. Hermann, and Herr de Becker. The first named lady sang Mr. Salaman's new sonnet, "Oh! I have lov'd Thee," with excellent effect, besides a ballad, "There's not an Accent," also by Mr. Salaman. Herr de Becker gave a German *lied*, by the same prolific composer. The rooms were filled by an elegant audience.

London Institution.—A course of six lectures on Chamber Music was commenced at the room of the above Institution, on Monday, the 13th instant, by Mr. William Henry Monk, director of the choir in King's College. The lecture, which comprises a variety of interesting topics connected with this particular branch of the art, was illustrated by the performance of a number of examples on the pianoforte. M. Alexandre Billet—engaged for three lectures—played, at the first, a movement from Scarlatti, one of the earliest writers for the clavier, (in A major); the first movement of Bach's *Suite Anglaise* (D minor); Handel's "Harmonious Blacksmith," (*air varié* from the *Suite de Pièces* in E) and a *Passe Caille* in G minor; a sonata in F by Paradies; *andante*, and *finale* from Bach's sonata in A, for pianoforte and violin. At the third lecture, on Monday last, at which Beethoven and Mendelssohn constituted the main subjects, M. Billet performed Beethoven's sonatas in F minor, (Op. 57) and A flat (Op. 26), and Mendelssohn's No. 4 of the first Book of the *Temperaments* (seven characteristic pieces—Op. 7); fugue and prelude in A flat (from the *Six Preludes and Fugues*, Op. 33) and two *Lieder ohne Worte*. The lectures of Mr. Monk display a great variety of information, conveyed in a manner both instructive and entertaining. They have been highly successful. Mr. Monk could not have chosen a more competent "interpreter" than M. Alexandre Billet.

Mdlle. Herrmann's first Soirée Musicale took place on Thursday at the Réunion des Arts. In Mozart's air, "Zeffiretti," two songs by Schubert and Praeger, Benedict's Duo from the *Gipsy's Warning*, Beethoven's trio "Tremate," and "Vaga Vaga," by Campana, she proved herself a clever vocalist, and deserving the applause she received. Mdlle. Amedei sang "In si Barbara," and assisted in the concerted music with Herr Kinnpel, a German tenor. Herr Reichardt was encored in Marschner's song, "A Kiss," and also sung in Benedict's duet. The instrumental performances were F. Praeger's Trio in C minor, of which we lately gave a very favourable opinion, and which was effectively performed by the composer, assisted by Herren Jansa and V. Gelder. The latter gentleman played a solo on the violoncello, to the great satisfaction of the audience. Madlle. Verdavaine performed Beethoven's *Sonate Pathétique* on the pianoforte, and Messrs. Mori and Grattan accompanied.

Exeter Hall.—Harmonic Union.—A selection of secular music, including Mendelssohn's *Walpurgis Night*, Weber's *Preciosa*, and Beethoven's *Ruins of Athens* is announced for performance on Thursday next, April 6th, for the benefit of the wives and families of the soldiers ordered on foreign service.

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## ROYAL ACADEMY OF MUSIC.

The first concert for the present season took place on Saturday morning. The Hanover Square Rooms were completely filled with the friends and patrons of the students. The concert was of average interest and the performance of average merit. There were, however, some good points, and these we proceed to enumerate.

Mendelssohn's Rondo in E flat, for pianoforte and orchestra, was played by Miss Cazaly (pupil of Mrs. Kate Loder Thompson) with a spirit and precision indicating promise. Still more decided talent was displayed by Mr. Sharp, who appeared for the first time in public, and performed Mozart's Concerto in A, without book. Mr. Sharp must be praised for playing the concerto without curtailment, for playing it from memory, and for playing it well. He was nervous; but that was excusable. His master, Mr. Cipriani Potter, was the author of the brilliant *Cadenza* which Mr. Sharp introduced in the first movement, and which he played with less clearness and decision than the rest. Two young ladies—Miss Kate Ranoe, a *contralto*, and Miss Ellen Williams a *soprano* (both pupils of Signor Crivelli), made a favourable impression—the first, in the recitative and *arioso*, "The Lord is mindful of his own" (*St. Paul*); the last in the recitative and air, "If guiltless Blood (*Susannah*). Both have good voices, and give cause for hope in their *avenir*. Miss Freeman (pupil of Sig. Crivelli) continues to improve, but does not get on so fast as was expected from such means as she is endowed with. Her singing of the air from Handel's *Theodora*, though good on the whole, left something to be desired. A young Italian, Mr. Castellani (Signor Crivelli), though nervous, could not hide the fact of his possessing a very pleasing quality of voice, in "Lord, remember David." On the other hand, Mr. St. Albin, an old pupil of the Academy, was not nervous, and sang the recitative and air, "If with all your Hearts" (*Elijah*) very sensibly and well. Miss Emily Trickett (Signor Crivelli), in "Oh! rest in the Lord" (*Elijah*) gave signs of improvement. Miss Murie (Signor Crivelli) attempted Haydn's "On mighty Pens;" but the task was a little beyond her present means. Messrs. Gilbert and Bignell (pupils of Signor Negri) sang Marcello's duet, "Quel anelante," respectably; and as much, and no more, can be said of Miss Hughes (Signor Cruvelli) in "Farewell ye limpid Streams," or of Mr. Bolton (pupil of Mr. Cox) in the bass song "It is enough" (*Elijah*). Mr. Bolton's vice is not a bass, but a barytone.

A motet (MS.) by Miss Charlotte Rowe, "Behold the Day of the Lord," consisting of a choral recitative, duet, chorale, recitative and solo, and final chorus, was so wretchedly executed by nearly all concerned, that it would be unfair to criticise it. It certainly did not strike us in a favourable light; but that may, in a great measure, be attributable to the chorus and the band, than which nothing could be more slovenly. The soloists, Misses Attfield and Freeman, were better, but still not what might have been desired by Miss Rowe, who should insist upon another chance for her work. Beethoven's first Mass (in C) was given in a singular and unwarrantable manner. The "Kyrie" and "Gloria" were placed at the beginning, the "Credo," at the end, of Part I.; and the "Sanctus," "Benedictus," "Agnus Dei," and "Dona Nobis," at the commencement of Part II. By this arrangement, whatever interest there might be in the music was twice interrupted. This was a very bad example to set the students, to say the least of it. Moreover, the execution of Beethoven's exquisite music was not even indifferent. The solo singers (Misses Vinning, Kate Ranoe, Spiller, and Freeman, Messrs. St. Albin and Bolton—who have both very original-toned voices) were again far better than the chorus and the orchestra, though again not what might have been desired by Beethoven. A searching reform is indispensable, if these concerts are to support the credit and name of the Royal Academy of Music.

Mr. Lucas was conductor, and M. Sainton principal violin. The band was not quite so good as last year—the chorus twice as inefficient. *Hélas!*

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New Philharmonic Society.—At the Second Concert, on Wednesday next, Herr Ernst will play Mendelssohn's concerto for the violin.

Exeter Hall.—A concert for the benefit of the widows and orphans of the workmen killed last year at the Crystal Palace is announced for Wednesday night. The performances will be on a grand scale, and some eminent artists have volunteered their services; among others, Mr. Sims Reeves and Miss Arabella Goddard. It is to be hoped that the public will come forward and support so excellent and charitable an object.

Exeter Hall.—Mr. George Case's Concert, on Wednesday night, was an overflow. Every thing went off with spirit, that is to say, as much as could be compressed into the limits allotted by the directors of the Exeter Hall; to whom we are grateful for taking into consideration the somniferous tendencies of our nature as reporters. We are inclined to suggest that the originator of the "limits," a grand idea, must have been a superannuated dramatic critic, alive, if not awake to the comfort of writing a long notice after midnight; at any rate, we are grateful, and like Sancho Panza, exclaim "Blessings on him who invented sleep—it wraps one round like a cloak." We should have had some fifty pieces to examine, but for the intervention of our unknown friends the directors of Exeter Hall, who reduced them to 38, or thereabouts; the whole of which we shall by no means notice. It required no small dexterity in Mr. Case to get through even the reduced quantity. He was here, there, and every where, conducting the orchestra, "doing the civil" to the lady artistes, accompanying at the piano, receiving his friends at the door, urging on the performers with that urbanity for which he is distinguished, smiling on all sides, and on everybody,—in short, ubiquitous. Every thing was taken in its proper order—no easy feat when the convenience of some five and thirty artistes had to be considered. We care not greatly for such musical hodge-podges, in which song follows song, and duet duets, concerted pieces treading on the heels of overtures, while ballads, *arias, fantasias, barcarolles* and *cavatinas* flit by us with such rapidity, that, at last, our ears grow so confused, and our eyes so dizzy with the silks and satins of every variety of colour, that our brain reels, and we have no positive recollection of what really goes on. We, however, have a distinct recollection that Miss Arabella Goddard did play Leopold de Meyer's fantasia on *Lucrezia Borgia* with that delicacy, brilliancy and expression for which she is eminent. She was greeted as an especial favourite, and warmly and loudly applauded on rising from the instrument; and nothing but the immense amount of business on hand could have persuaded the public to refrain from insisting on a repetition. Miss Poole, also a great favourite, sang a ballad by Mr. Knight, "Ellen and Patrick," and was encored. This ballad is very "taking," and the singing was unexceptionable. Mdlle. Rita Favanti sang "Una voce poco fa" and "Non più mesta" with an abundance of clever ornament and *floritures*. This lady is much improved, and, by restraining her voice within proper bounds, has acquired more command over it. Madame Amedei sang the great *contralto* air from *Semiramide*, "In si barbara sciagura," with the right feeling. We thought the first movement too slow; but this may have been the fault of the orchestra, which was at "sixes and sevens" throughout the evening, and had better have been dispensed with. In the *allegro* Mad. Amedei was warmly applauded. Mad. F. Lablache was highly successful in a pleasing song by Osborne, "The Lord of the Castle," and a grand *Sestett* was played on three pianos with much precision by Misses Case, Ellen Day, Rosina Bentley, Rogers, Thompson, and Hermann. We must not forget Miss Rebecca Isaac's lively rendering of Panseron's "Tyrol, my Fatherland." The other ladies were Mesdames Weiss, Lascelles, Cicely Nott, Lizzy Stuart, Stabbach, Brougham, Messent, and Ransford. Of the gentlemen, Sims Reeves was, as usual, the favourite. His phrasing in Verdi's scena, "Come rugiada al cespite," from *Ernani*, was admirable, and the expression he threw into a ballad by Hatton, "Good bye, Sweetheart," excited the enthusiasm of the audience, and elicited an encore which was not to be resisted. Loud cries of "Nelson" were heard, but unheeded by the great tenor, and wisely. Mr. George Case played a *fantasia* of his own composition on the concertina, which was well adapted to display all the resources of the instrument in such skilful hands. Mr. Augustus Braham gave the Celtic melody, "Oft in the stilly Night," with good expression, and Mr. Frederick Lablache displayed much humour in the *buffa aria*, "Miei rampolli," from *Cenerentola*. Signor Noronha played a solo on the violin; but we could scarcely form an opinion of it, so badly was he accompanied by the orchestra. Mr. Henry Distin gave a solo on the Sax Tuba; other *morceaux* were sung and played by Messrs. Alfred Pierre, Frank Bodda, Cotton, Lazarus, Richardson, Weiss, Frederick Chatterton, Blagrove, Burford, Bertioli, and Ward; but enough is as good as a feast. Suffice it to say that the public were pleased, and were loth to be turned out; although we heard there was a great "row" at the end, for which we did *not* stay.

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## NOTICE.

SUPPLEMENT TO THE MUSICAL WORLD.—In order to meet the unusual press of interesting matter, which, now the Italian Opera is about to open, and the Musical Season is advancing to its meridian, may be anticipated, SUPPLEMENTS will from time to time be published with the current numbers of the MUSICAL WORLD. Next week, a supplement of eight pages will be given.

### TO CORRESPONDENTS.

H. W. H. (Peterborough).—*We regret our inability to comply with the request of our correspondent. It is against the rule.*

Z.—PARADIES, *the composer of harpsichord pieces, &c., was a woman. Our correspondent has perhaps confounded her with* COUPERIN.

H. K. M.—*We have no means of informing our correspondent on the subject of his letter. We think he had better apply to* CHAPPELL'S, 50, *New Bond Street.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 1st, 1854.

The Royal Academy of Music was founded in 1823. It was modelled on the plan of the British Institute for the encouragement of painting. The head patrons were King George IV and the Duke of York. The object professed by the originators was "to promote the cultivation of music among the natives of the country, and to afford the first facilities for attaining perfection *in this most neglected branch of the arts* to a certain number of pupils"—not to exceed forty males and as many females.

The rules and regulations attached to the Institution at its origin will be found in another column. Our immediate purpose is to allude to that part of them which relates to the concerts. One clause is as follows:—

"There is to be one yearly concert, at which *the most proficient* students are to perform; the profits of it to go to the funds, except when the students are old enough to leave the school, *at which time they will be provided with small portions from the proceeds, to start them in the world.* Rehearsals are to precede these concerts, when all the pupils are to be present; and public examinations will be held occasionally, when the most proficient will be rewarded with medals, according to their skill."

The italics are our own. Whether the provision for students leaving the Academy remains in force to the present time, or has been rescinded, we are unable to say; and we have italicised the passage in which it is urged for the sake of calling attention to it. That the four concerts annually given "for the exhibition of the students," are not according to the rule laid down above, which states that "the most proficient are to perform," will at once be admitted. Although many of the "proficient" appear during the season, many more are admitted to "exhibit," who are by no means entitled to be thus denominated. Perhaps, however, the rule is done away with; perhaps, indeed, both rules are quashed; if so, *tant pis*—since both were calculated to effect real good. If every pupil is allowed to sing or play, whether or not capable of doing either moderately well, the concerts are not likely to give the public and the friends of the institution a very bright idea of the system of education pursued within its walls.

But there is another clause about concerts, which is equally curious and interesting; it is this:—

"In order that the pupils may hear their masters to the best advantage, there will be two grand concerts in the year, in which the professors are to take the lead, and such of the pupils as are capable are to perform—but all the students are to attend. At these concerts, the best productions of the professors are to be performed; and, to assist in the formation of a Musical Library for the use of the students, they will be expected to present to it a copy of each of their publications."

We have not italicised any of the above, because, so far as we can learn, the principle it involves has been lost sight of altogether. This is a pity. Any one who listens to the concerts of the Royal Academy of Music now, and can remember those of from fifteen to twenty years ago, must, in making a comparison between them, be incited to exclaim with Hamlet, "Look upon this picture, and on this!" To account for so great a falling off would be difficult. It is a task, however, we shall feel bound to undertake on some future occasion. The extreme severity with which the *Morning Post* has criticised the first concert for the present (the thirty-second) season, although it must have given pain and displeasure to the friends and patrons of the Royal Academy of Music, cannot be arraigned as unjust; and herein lies the misfortune. Why should an institution directed to such excellent purposes, and which, no one can deny, has given so many accomplished composers and performers to the world, be exposed to castigation at the hands of the public press? Whose is the fault? And by what means can it be remedied?—for remedied it must be, or the Academy will die a natural death before it has attained its fortieth year; while the considerable influence it has really exercised on the progress of music in this country will count for nothing when weighed in the balance with what it has left undone, and which, under proper management, it might have done so well.

Of the Rules and Regulations which were printed and circulated in 1822, the year previous to the foundation of the new institution, the following is an abstract (the two paragraphs relating to concerts being omitted):—

"This school is to be supported by contributions and annual subscriptions, the subscribers and contributors being divided into four classes—the subscribers of the first class to be governors, having the privilege of being present on all occasions, such as at the concerts, rehearsals, and public examinations of the pupils, and also of introducing two friends on the same occasions: the members of the first, second, and third classes recommend and elect all the students; the subscribers of the first class having three votes each; the second, two, with liberty to introduce one friend on all public occasions; the third, one, with a free admission only for themselves; and the fourth, no vote at any time, but a free entrance at all times. The government of the school is to be by a committee and a sub-committee of directors, the directors, twenty-five in number, being governors; or a president, four vice-presidents, and twenty directors,—the president being annually elected by the directors. He is to preside at their general courts, and, in his absence, a vice is to be elected according to seniority; and no court is competent, unless one of these presiding officers and six directors be present. This court has the power to alter, amend, and add to the bye-laws of the Institution, and is also empowered to nominate a sub-committee out of the three first classes. The funds are to be vested in five trustees.

"The pupils are of three classes. Regular students pay, upon their successful election by ballot, fifteen guineas the first year, and afterwards ten per annum: these must not be younger than ten years of age, nor older than fifteen, and must be capable of reading and writing before they are admitted, and show some aptitude for music, according to the opinions of the professors, and also come decently clothed, as no expense on this head can come out of the funds of the school. The children of professors, when elected, are admitted on paying ten guineas the first year, and afterwards eight yearly. The extra students are of two

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classes, and require only the recommendation of a subscriber: the first class are to board in the house, and pay twenty guineas per annum, if not the children of professors, when they pay but fifteen guineas yearly; and the second class, who are not boarders, thirty-three guineas. No student to remain in the school after the age of eighteen, unless upon extraordinary occasions, or upon new and separate agreements.

"The students are to be directed in the study of any particular branch of music, by the principal professor, according to the disposition he may observe in them; and, in addition to this particular branch, they will be instructed in harmony, composition, and the pianoforte: they will also receive instruction in the English and Italian languages, and in writing and arithmetic. Instruments, if of difficult purchase, will be provided for them. There will be a monthly meeting of all the students for musical practice, under the principal and professors, when the music selected for performance is to be so easy as to embrace the talents of all the pupils. In contending for prizes, no student who has previously received one, is to contend for a second on the same instrument. Students having won the first prize, when so judged by the principal, are to be elevated into sub-professors; and their payments for instruction will then cease.

"The professors are to instruct each one according to his own system; and the students placed under him are to remain so, while they belong to the school. These masters are to attend twice a-week; or they may appoint under-professors, who are to be selected from among the most forward pupils. Each professor will receive a certain number of pupils, whom he is to instruct to the utmost of his skill, so that they may do credit to the establishment. A quarterly council of the professors will take place, when each one is to give to the principal an account of the progress of his pupils, and make any remarks on their genius and qualifications which he may deem fit to be made known. In addition to the occasional examinations, there will be an annual one, at which the professors are to produce the most proficient of their pupils, when the principal will examine them, and class them accordingly.

"Should an under-professor, instead of a pecuniary recompense for his attendance, desire to take instruction in any other branch than that which he himself teaches, he will be allowed to do so, but not to contend for prizes as a student.

"There will be a board of professors, consisting of five; and, in becoming a member of that board, the professors are expected to contribute all their power to the progress of the establishment; and are to attend on all occasions, or give due notice of their intended absence."

These Rules and Regulations were severely criticised at the time by some of the papers, as may be seen by the following extract from a musical journal which has now long ceased to exist.

"Such are the principal rules of this new institution, and it will be seen that they admit of great evasion, and of numberless abuses. We trust that they will be strictly revised and amended, for there are great contradictions in the laws, which, as they now stand, can never work together. There are likewise many flaws and crevices through which neglect and corruption will enter, and undermine the whole edifice, unless guarded against by more experience than we surmise has been consulted in the formation of the institution. But its immediate existence is threatened, if a report, bruited abroad, respecting the appointment of a most objectionable person to an office in the Academy, turns out to be true. Let us hope that it will be proved to have no foundation, for we are well-wishers to any establishment for the improvement of so fascinating an art as music."

The "objectionable person" alluded to was Mr. Bochsa, the celebrated harpist and composer, who was nevertheless appointed "Principal," and was the predecessor of Dr. Crotch and Mr. Cipriani Potter.

We have much more to say about the Royal Academy of Music, and shall return to the subject very shortly. For the present, we must desist.

## SONTAG.

THE following appreciation of this distinguished songstress, written by an eminent connoisseur, in the year 1828, when Mdlle. Sontag first appeared at Her Majesty's Theatre, will doubtless be read with curiosity and interest at the present time. The fact that six-and-twenty years have made so little ravages on the intellectual gifts of the artist, and the physical qualities of the woman, will give an additional zest to its perusal.

### MADEMOISELLE SONTAG.

"THERE is perhaps no instance within remembrance (except it be in the case of Mrs. Billington) where so much previous promise had been held out, and so much expectation excited, as had been raised by the report of the talents of Mademoiselle Sontag before her arrival in this country. The beauty of her person, the symmetry and captivation of her features, and even the exquisite proportions of her hands and feet, had been extolled as pre-eminent—she was declared to possess all the attributes of a singer in all styles in the utmost perfection—while as an actress she was to be the very personification of grace. Nor was this the whole extent of the exaggerations of friendship or of folly. Stories of the romantic attachments of foreign princes and English lords were studiously invented and sedulously propagated—the damsel was to be exposed for a season to the severe and perilous temptations which must assail so splendid and so attractive an artiste in the voluptuous and profligate capital of France—under these trials she had been watched, and had come out immaculate—she was to be elevated to the loftiest rank—in short, no creature, except in the pages of fairy lore or of the novelist, was ever exalted into so matchless a heroine. All this exaggeration, it is true, was as improbable as it was weak—but as no one gave himself the trouble to extend to these stories even sufficient examination to discover the absurdity, they generated a certain quantity of reliance, which could end in nothing but injury to the distinguished individual and disappointment to the public. It was, however, under these disadvantages that this highly-gifted young lady first appeared in London. She sang at Prince Esterhazy's and the Duke of Devonshire's, before her *début* at the Opera—but, though those who heard her were better able to appreciate her real merits, the great body of the public remained at their pitch of curiosity and anticipation. The character chosen was Rosina, in *Il Barbiere di Seviglia*, and never was the King's Theatre more crowded than on the night of the 19th of April. Her reception was rapturous—the audience continued to applaud during several minutes. The demeanour of the *débutants*, under circumstances at once so trying and so flattering, could but confirm the impression already received, for nothing could be more graceful, while it was marked by the humility of the most grateful acknowledgment.

"We record these facts—not because they are intrinsically combined with the character of Mademoiselle Sontag for science it is our purpose to draw—but because they are intimately connected with those prepossessions which may or may not endure; and since it is hardly possible that subsequent estimation should keep pace with the extravagance of these the first indications of public favour, it is only due to her great abilities to show, that any declension (should it so happen) from this extreme elevation of opinion ought not to be attributed to deficiency of merit, but that it rather proceeds from the pernicious effects of the previous exaltation of that merit, almost beyond human endowment.

"In order to estimate rightly the perfection of any singer, it is perhaps first necessary to consider a little more attentively than has of late been the custom, the attributes and the excellence of style, which has ceased to preserve that distinctness of character that once appertained to each of the several species—for these were marked out by boundaries far more exact than can now be easily ascertained. The operas of Rossini, whether justly or unjustly, have obtained a celebrity so universal, that the instances are very rare indeed where a singer can be tried in the compositions of any other master. We need not say that Rossini has written for effect—that he has extended the musical language and phraseology of passion, so that it mingles and confounds all the several varieties of style, and that divisions or rather multi-

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plications of passages, which were once confined solely to the display of execution almost without meaning, are now converted into phrases of the strongest expression. By this process, the high affections are no longer characterised by intellectual dignity, by majesty of voice, by sustained power, by sensibility, pathos, and above all, by the simplest grandeur, which used to be considered the chiefest attribute of the great style; these exalted qualities are broken down by the admixture of a facility in execution, which is become even more indispensable than themselves. To demonstrate this truth, we need only cite the serious lyric dramas of Rossini that are most popular—*Tancredi*, *Semiramide*, and *Otello;* but, were further proof necessary, it may be traced in the fact that even Madame Pasta, the finest tragedian that has appeared in our age, finds herself compelled to overlay the simple compositions of Zingarelli and Mayer with modern ornament, and to cultivate execution with nearly as much ardour as the purer elements of the great style. The result is that facility, velocity, and imagination now take a much loftier place in art than was heretofore allotted them, and it also follows that the purer elements of the great style must in the majority of instances be superseded by this lighter manner. The junction of both is all but unattainable, because they imply a contrary and paradoxical direction of the faculties—they are as opposite as judgment and wit. It is, indeed, possible to use execution so cautiously that its possessor may show it is always to be esteemed secondary and applied sparingly, and thus it is that Madame Pasta employs ornament—but though she does all that she chooses to do in a manner that is perfect, yet when we hear such a singer as Sontag we can but perceive that execution may be carried to an extent of which they who have heard only the former can have entertained no sort of idea. And as this faculty is now called into requisition by the composer, it becomes not only more essential but also more universally admitted, and thus there appears, we must not say a greater extenuation, but a greater desire in the public, and a stronger impulsion for the singer to acquire and to employ the power of ornament. Right or wrong—whether art be advanced or reduced by the practice—such we reluctantly allow is the present state of the case—and though we think it is the work chiefly of an individual, namely, of Rossini, it must nevertheless be taken in a good degree to have sprung out of the superior attainments of musicians, both instrumentalists and singers. They have imitated and stimulated each other, and a composer has at length been found to embody and concentrate the improvements of the time, and to push their agency still further, till they seem to have reached a point beyond which it is scarcely possible to proceed. We make this remark, however, with due reservation, when we recollect that such has been the complaining language of critics ever since the days of Palestrina.

We may now come to the particular merits of Mademoiselle Sontag.

The character chosen for her *début*, Rosina, is not a part in which the higher affections are concerned; but to say that it affords no scope for expression is a false assumption. Rosina gives opportunity for the display of those lighter and gayer emotions and feelings to which a young girl, anxious to escape from the confinement imposed upon her by her guardian to the arms of a lover, is subjected, and these are varied by the surprise, the pleasure, the anxiety, the fear to which the several situations of this comedy of intrigue give rise. Upon the English stage, Rosina would be considered to be a lively and interesting character, and there is no good reason why the same play of fancy and feeling, though not exalted to the highest walk of the drama, not to the most powerful workings of passion, should not enjoy the same interpretation upon the boards of the King's Theatre. Madame Ronzi di Begnis certainly infused expression into both her acting and singing, and her *Una Voce* was quite as remarkable for feeling as for science and art, of which it exhibited the perfection.

The first and physical impression which Mademoiselle Sontag's voice makes upon the ear, is that of surprise that an organ which appears so limited in its power, and which possesses so little of richness or even of sweetness and brilliancy in its tone, should by any conversion be capable of producing the effects ascribed to it. Such at least was our instant feeling, by which acknowledgment we confess the prepossession which anticipation too highly raised had created. It is a true soprano, and its compass is perhaps from A or B to D in alt. Though uniform in its quality, it is a little reedy at the bottom, and we believe that it does not exceed, if it equals, in its general volume and quality, that of any esteemed singer who has lately appeared. It is more analogous to that of Madame Caradori Allan perhaps than of any other singer, but it is scarcely so pure. So soon, however, as Madlle. S. begins to use that part of the scale which lies between F and C in alt, its rich cultivation is perceptible.

It is here that the brilliancy of the tone, the precision of her intonation, the fertility of her invention, and the facility of her execution, manifest themselves. She differs from her great predecessors, Billington and Catalani, in the extreme lightness and rarity, so to speak, of her evolutions through the mazes of sound. What they effected, the one by volume and the other by force, Mademoiselle Sontag performs with a simplicity and ease that are perfectly captivating. Not only are all passages alike to her, but she has appropriated some that were hitherto believed to belong to instruments—to the pianoforte and the violin, for instance. Arpeggios and chromatic scales, passages ascending and descending, she executes in the same manner that the ablest performers on these instruments execute them. There is the firmness and the neatness that appertain to the pianoforte, while she will go through a scale, staccato, with the precision of the bow. Her great art, however, lies in rendering whatever she does, pleasing. The ear is never disturbed by a harsh sound—the notes trickle and sparkle like the diamond drops of the brightest fountain. Every thing is rendered clear and liquid by solution, and the auditor listens to the melody as he does to the singing of birds, without attempting to appreciate, or, indeed, without caring for the nature of the intervals. The velocity of her passages is sometimes uncontrollable, for we have observed that in a division, say of four groups of quadruplets, she will execute the first in exact time, the second and third will increase in rapidity so much that in the fourth she is compelled to decrease the speed perceptibly, in order to give the band the means of recovering the time she has gained. But reflection is arrested by surprise, while the ear is satiated with the physical delight, for, we repeat, both the captivation of her singing and the superiority lie in rendering all those passages which fix the attention, agreeable, and in making those pleasing, which, when we have heard them from other singers, have inspired only wonder, mixed, perhaps, with sensations never pleasurable, and, in some instances, anything but pleasing. At the same time, all this is effected with an ease that gives the semblance of nature—she appears to sing like a bird, from impulse, and to feel, while she inspires, delight. There is no distortion; not even "the heaving of the bosom" is visible, so that the auditor, though uncertain where the range of imagination and a facility of execution so extended shall next carry him, is never exposed to the least apprehension of a failure. Thus the firmest sympathy is established, and the confidence is never betrayed.

It will be gathered from these the most striking facts attending Mademoiselle Sontag's performance both on the stage, in the orchestra, and in the chamber, that none of the more powerful faculties of the intellect have been called into action. Nature, who generally prescribes a limit to attainment, seems to have denied the qualities necessary to the display of the grander characteristics of style and manner, when she bestowed those lighter fascinations with which this charming artiste is endowed. Mademoiselle S. may unquestionably excel in tenderness and pathos, but all the more majestic and energetic characters are forbidden to her by her youth, the lightness of her figure, and her voice, not less than by the train of study she has pursued. Nor can the judicious direction of her musical education be objected against. The highest praise, perhaps, that can be bestowed, is, in the admission that the track of nature has been followed, and that the powers have been displayed in the manner most likely to lead to the greatest share of success. This praise is certainly due to Mademoiselle Sontag. She has cultivated the imagination and the fancy to a degree they have never reached before—no

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singer has ever combined so variously, or executed in the light, brilliant, inventive, facile, and, above all, in the pleasing manner she has attained. In these particulars she stands alone.

"For these reasons, perhaps, she is to be esteemed more highly in the orchestra and the chamber than upon the stage—the theatre is the scene for the display of passion. In the chamber and the orchestra the feelings must be restrained, and even subdued. Indeed, nothing more clearly indicates how little susceptible of the finest and deepest expression the orchestra and the chamber can be made, than the comparative failure of Madame Pasta in these situations. The truth is, the sympathy of a mixed audience cannot rise to the strength of the emotion or its expression, unless aided by the illusions of the drama. In the orchestra the eagle is caged, stripped of her plumage, and is fastened to the earth. The facility, the polish, and the beauty of Mademoiselle Sontag's style, on the contrary, is heard to the greatest advantage in this situation. Lord Bacon has asked in his second book upon the advancement of learning—"Is not the delight of the quavering upon a stop in music the same with the playing of light upon the water—

*'Splendet tremulo sub lumine pontus.'*

The passage occurred to us when we first listened to the glistening ornaments of Mademoiselle Sontag, and the pleasure we felt was precisely like that we have experienced in beholding the ocean resplendent with the rays of a brilliant sunshine. If the mind be not deeply moved, the senses are all filled, and those nameless emotions which play so lightly and coruscate, as it were, from thought to thought, without stop or intermission, if they do not equal in strength or intensity the fixity of the passions, give birth to feelings at once novel, diversified, and exultant.

"Though the judgment ought to dwell upon intrinsic qualities, let it is impossible to frame an opinion without personal comparisons, for how is it we arrive at the power of ascertaining what can be done, but by the experience of what has been done? It is, therefore, with no view to nice or invidious distinctions that we introduce the names of her illustrious predecessors or contemporaries into the parallel with Mademoiselle Sontag, but merely to establish a scale by which we may measure, with a nearer approach to exactitude, her real attainments. Mrs. Billington, Madame Ronzi de Begnis, and Mrs. Salmon, are the singers within our recollection with whom she may most fairly be compared. The first far exceeded her in the brilliancy and volume of her voice and in the variety of her style—Madame Ronzi had a finer notion of the application of science, had far more sensibility, and consequently a more perfect expression. The first song in Rosina, "Una Voce," is an immediate test. As a matter of art and feeling combined, Madame Ronzi's far exceeded Mademoiselle Sontag's—though eclipsed in the extent, diversity, singularity, and fancy of the alterations, in the lightness, brilliancy, and in the extreme pleasure afforded by the execution of Mademoiselle S. This, indeed, as we have said, is the peculiar charm of the whole. The flights are so airy, so light, so neat, and withal so perfectly pleasing, that all deeper inquisition is for the moment stayed. The quality of Madame Ronzi's voice was sharp and infantine, especially in the upper notes—but there can be no question that she was, in all other attributes than volant execution, together with a slight reservation for tone, a far greater singer.

"Our English vocalist, Mrs. Salmon, seems to us to have possessed in the nearest degree the qualities which have elevated Mademoiselle Sontag to the height she has attained, and, but for the superior invention displayed by the latter, Mrs. Salmon was, we think, the ablest of the two. The quality and volume of her voice were by far the most beautiful—her facility not less, and the difference is, that Mrs. Salmon never imagined the necessity of such introductions, otherwise we are convinced that she would have done all Sontag performs, in as light and facile a manner, and with much more beautiful tone.* It is, however, from these trifling additions, from these small but surprising enlargements of the art, that superiority gains place and advancement. In *canto spianato*, or plain song (if there be now such a thing), Mrs. Salmon, how little soever she could boast of expression, was the greater of the two. Indeed, judging from the few specimens we have heard, Mademoiselle S. falls below the level even of mediocrity in her sustained singing. Her delivery of the theme of Rode's air was rather coarse than polished.

"Considering then, as we do, that Mademoiselle S. is now superior only in the invention and in the execution of ornamental passages, and that by the lightness and pleasing manner she has attained she has taken precedency of all others in this manner, we yet anticipate that time and reflection and those changes which practice and experience produce, may raise her to a higher rank in art than she has yet aspired to reach. We have said that her faculties limit her to a particular course, but we see no reason why she should not excite deep interest in tender and pathetic airs. These we think are completely within her grasp, and probably within her contemplation and desire of future excellence, even during that period of youth when the buoyancy of the spirits, acted upon by such enormous and seductive exhibitions of public applause, seems to forbid such aspirations. The grace, the quietude, and the modesty of her private manner, are all indications of sound sense and propriety of thinking, out of which must arise deeper investigation of her art than belong to the mere repetition of passages. We, therefore, consider this very young artiste (her age is betwen nineteen and twenty-three) to be in the same state of progression that appertains to human nature at large, and that her early and rich acquirements will be matured into even nobler fruits. The very perfection she has thus attained in one, and that not the highest department,* will in its very satiety generate a wish for other and greater excellence, should no unforeseen accident of fortune snatch her from the exercise of the profession she so much adorns.

"Mademoiselle Sontag's personal beauty has been even more exaggerated than her singing. She is of the middle stature, neither full nor slender, nor remarkable for form or feature. Her face is expressive of delicacy, sensibility, and modesty united. She is graceful, because she is easy, quiet, and reserved, and her acting partakes of these attributes. But, had she not been distinguished by name and reputation, we question whether she would have attracted any extraordinary personal regard—certainly not in so far as beauty is concerned. But there is "something than beauty dearer," and Mademoiselle Sontag is said by all those who know her, to possess it. From the little we have seen, and from much we have heard of her personal character, she is endowed with virtues which even the incense of public applause will but the more exalt, and with talents which we steadfastly believe time will only serve to improve. Thus qualified, she comes forth another proof of the superior dignity of ability publicly exerted, when combined with self-respect and private estimation—a dignity which none of the gifts of fortune or accidents of birth can bestow or equal."

In many respects, as our readers will own, the verdict of posterity has differed essentially from that of the critic of 1828. For instance, let us take the sentence which says, "Her delivery of the theme of Rode's air was rather *coarse* than polished." How wonderfully must Mdme. Sontag have improved! In short, all the praises of the writer have been fully warranted, while few of his strictures would be allowed to pass, as just, in 1854.

* We do not give this opinion as a mere conjecture, but as a matter confirmed in a good degree by experiment. When Madame Colbran Rossini first appeared in *Zelmira*, a professor, whose capability of judging is not exceeded by that of any person in this country, sat with Mrs. Salmon in a box, and he heard her, with a feeling partaking of astonishment, execute every extraordinary passage or ornament done by Madame C. R., *sotto voce*, to the greatest perfection.

* Madame Catalani is reported to have said, "Elle est la première de son genre, mais son genre n'est pas le premier;" and a professor of great reputation and experience introduced a celebrated flute-player to Mademoiselle S. in these words, "*Ecco il tuo rivale.*"

LEICESTER.—The last of Mr. Nicholson's "People's Concerts," for the season, took place on Monday evening, when Handel's *Judas Maccabæus* was performed. Mrs. Parkes, Miss Deacon, Mrs. Mowlett, and Messrs. Oldershaw, Lawler, Boyce, Briggs, and Branston were the vocalists. The New Music Hall was crowded in every part.

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## FOREIGN.

PARIS.—(*From our own Correspondent*).—Rossini's *Donna del Lago* has been brought out at the Italiens with a cast which has surprised many, but, I think, will not surprise you. When the opera was announced, everybody supposed that Alboni would resume her old part, Malcolm. But Alboni did no such thing. She had an eye to the *rondo finale* of the *Donna del Lago*—as good in its way, and as brilliant, as the famous "Non più mesta"—and expected to make as great a hit in one as in the other. Alboni was not far mistaken. She sang the music of Elena charmingly, and the final *cavatina* was a triumph. But unhappily, Alboni's place could not be supplied in Malcolm, and the weak point of the performance was Madame de Luigi, who essayed that character, and produced no sensation at all. Of Mario's Hubert I need say nothing: but of Graziani's Roderigo, and Delle Aste's Douglas I must say, that they were not particularly brilliant.—On Tuesday week, an "extraordinary" representation was given at the Grand Opéra for Madame Bosio's benefit. The third and last acts of *Moïse* were given, and Madame Bosio sang an air and a duet (with Roger) from *Lucia*. In the ballet, Mesdames Fanny Cerito and Priora appeared. A new ballet is preparing for Cerito in which she will shortly appear. Madlle. Priora is going away, and is not re-engaged. Madlle. Rosati, however, who will supply her place, is daily expected. The success of the *Vestale* increases with each succeeding representation. Cruvelli gets better and better, and her new "creation," Julia is by many preferred to her Valentine. She is really magnificent in her part of the unhappy virgin, as you will acknowledge when you see her at Covent Garden.* Meyerbeer's comic opera (that word cannot be said too often), *L'Etoile du Nord*, still continues immensely attractive. It is certainly one of the greatest and most perfect works of the master. The rehearsals of MM. Leuven and F. Bazin's two act opera, it is rumoured, have been interdicted for state reasons. The opera, in three acts, by M. Massé, on the contrary, is being rehearsed, and will shortly be produced. On Wednesday last (this day week), the Emperor and Empress attended the performance of *La Dame Blanche*.—The third concert of the *France Musicale* was a brilliant one, and was well attended. The artists were MM. Alard, Chevillard, Théodore Ritter, Lagrave, and Brisson; Mesdames Dreyfus, and Ugalde.

VIENNA.—(*From our own Correspondent*).—Since my last, we have had two representations of Spontini's *Vestale*. The character of Julie, which, I have heard, was to have been sustained by Mdlle. La Grua, was, for some unexplained reason, allotted to Mdme. Marlow. Mdme. Hermann was the High Priestess; Herr Steger, Licinius; Herr Beck, Cinna, and Herr Draxler the High Priest. They all did their best, but the *ensemble* did not come up to public expectation. Some of your readers may not be aware that *Die Vestalin* was composed in 1807 for Paris, and carried off the grand ten-yearly prize for the best opera. Cherubini, Lesueur, Méhul, Gossec, Grétry, Berton, Catel, Persuis, Kreuzer, Dalayrac, Paesiello, and Winter, with others, too numerous to mention, were also competitors. To the *Vestalin* and *Ferdinand Cortez*, which appeared two years later, Spontini owes his position as a dramatic composer.—Herr Julius Stockhausen gave his third concert in the rooms of the *Musikverein*, on the 16th. Among other pieces, we had an *Andante cantabile* and *Presto agitato*† of the ever fresh and welcome Mendelssohn, played by Herr Stanzieri, and a violin rondo of M. Allard, performed by Herr Ludwig Strauss. Mdlle. La Grua was to have sung, but did not make her appearance.—I think I informed you that we were looking forward with great interest to a performance of Mendelssohn's *St. Paul*, which we were promised at the concert of the *Gesellschaft der Musikfreunde*. As Sam Weller says, however, "there are veels within veels," and, instead of Mendelssohn's oratorio, Mozart's symphony in D major, Mendelssohn's in A major (composed for the London Philharmonic Society), and Haydn's "Storm" chorus (*Seasons*), were given. They were all extremely well performed. The society deserve great praise for the intellectual treat they afforded their audience, but they would have done still better had they kept faith with the public by producing the oratorio of *St. Paul*. I was unable to "assist," as the French say, at the second concert of the sisters, Wilhelmine, Amalie, and Marie Neruda,* which unfortunately took place on the same day as that of the *Gesellschaft der Musikfreunde;* but a friend who was present gave me some account of it. The *bénéficiaires* were very much applauded, especially Fräulein Wilhelmine, in Ernst's *fantasia* on the march in *Otello*, a concerto by De Beriot, and other pieces for the violin. I was sorry to hear that the concert was not well attended. This may be accounted for by the fact that the young *virtuosa* has come to Vienna at an unfavorable time. M. Vieuxtemps was here before her, and the public are still full of their recollection of him. Clever as Mdlle. Wilhelmine Neruda undoubtedly is, she is not yet a Vieuxtemps, nor even a Milanollo,

"Sequiturque *Vieuxtemps* non passibus æquis,"

if I may be allowed to bring in a well-known line of Virgil. To conclude my list of concerts, Herr Stockhausen's fourth took place on the 23rd, and Herr Hölzl gave a concert on the 25th. I do not include in my list a performance given by the pupils of the esteemed pianist Mdlle. Anna Capponi, on the 21st, in Herr Seuffert's Rooms, since these musicians in embryo cannot yet be counted as regular artists, although many of them promise well. Mozart's overtures to *Titus* and *Mädchentreue*, and Beethoven's trio in C minor, were among the pieces performed by the young piano players, with whom their mistress, Mdlle. Capponi, has no reason to be dissatisfied. The room was crowded.—On Sunday, the 19th, a vocal mass, by Robert Führer, was performed in the parish church of St. Augustin. A vocal quartet with chorus, by Preindl, was introduced in the *graduale*, and a quartet for male voices by Herr L. Hauptmann, in the *offertorium*. Herr Hauptman, who is *regens chori* to the church, and professor of singing at the *Akademie der Tonkunst*, directed the performance of the solos and choruses.

BERLIN.—(*From our own Correspondent*).—M. Vieuxtemps gave his second concert on the 13th, in the rooms of the *Singakademie*. Among other pieces, he played Tartini's sonata, *Le Trille du Diable*, Paganini's *Pequetum mobile*, and an *adagio* of his own. He was assisted by Herr Pape, an excellent performer on the clarionet, and Fräulein Schulz, of the Ducal Theatre at Weimar.—On the 20th, M. Vieuxtemps gave his third concert, in the same rooms, and played, with Dr. Kullack, Beethoven's sonata in A minor, dedicated to Kreitzer, and other pieces. The concerts of the *Dom-Chor*, and those of the *Sinfonie-Soirées* are, for the present, suspended. You may have some idea of the *Dom-Chor* concerts, when I tell you that, among other works, they have lately performed Gabrielli's motet, "Herr, du bist vormals gnädig gewesen," Lotti's "Crucifixus," Palestrina's "Christus factus est," Jomelli's "Lux perpetua," Haydn's "Du bist, dem Ruhm und Ehre," and one of the Psalms of Mendelssohn. The programme of the last *Sinfonie-Soirée* comprised Cherubini's overture to the *Abencerges*, Haydn's *Sinfonie Militaire*, the overture to *Der Freischütz* (encored), and Beethoven's symphony in C minor. The lovers of music in Berlin are indebted to Herr K. M. Taubert for the manner in which he has discharged his duties as conductor and director.

The event which has attracted the greatest share of attention lately, was Mdme. Jenny Lind Goldschmidt's last concert. The great artist gave the air from the *Messiah*, "Ich weiss, dass mein Erlöser lebt" ("I know that my Redeemer liveth"), with the deep feeling and indescribable manner that especially characterise her singing. The *aria* from *I Puritani* displayed her talent from another point of view, that of perfect artistic skill. Mdme. Goldschmidt also sang, in the most charming way, two *lieder* by Mendelssohn and Schumann, and the popular "Lied aus Dalecarnien." Herr Otto Goldschmidt played Mendelssohn's concerto in G minor, for pianoforte and orchestra. Where Jenny Lind sings, Otto Goldschmidt plays. If you hear one, you

* A good chance for Mr. Gye.—ED.

† An interesting work, but little known. Mr. Salaman played it recently at one of his *soirées*. It is published in England at Novello's.—ED.

* These young ladies, it will be remembered, appeared some time ago in England.—ED.

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must also hear the other. Thus closed a series of concerts which have been so many new triumphs for the "Nightingale."

The representation of Boieldieu's *Die Weisse Dame* (*La Dame Blanche*) at the Opera House, drew a large audience, the novelty being the first appearance of Herr Theodor Formes (brother of Carl Formes, the bass), as George Brown. Although he laboured under the disadvantage of coming after M. Roger, Herr Formes acquitted himself in a manner that completely satisfied the audience, who testified their satisfaction by frequent applause.—Herr Bock, music-publisher to his Majesty has, in a liberal manner, expressed his intention to devote to the foundation of a special institution for old and decayed military musicians, the profits he has received, and those he may continue to receive from the army, for his edition of the *Prize Marches*. The title of the institution will be, *Hof-Musikhändler Bock'sche Spezial-Stiftung zur unterstützung invalider Militair-Musiker und Spielleute, wie deren Wittwen und Waisen.*—On Friday week, at the special request of his Highness the Prince of Hohenzollern-Hechingen, M. Vieuxtemps performed in the Prince's palace at Löwenberg. The pieces chosen by M. Vieuxtemps for the occasion were his last violin-concerto, dedicated to the King of Prussia, the *Hexen-Variationen* of Paganini, his own variations on "Yankee Doodle," and the *Carnaval de Venise*. The Prince's private orchestra accompanied him, besides playing Mendelssohn's overture to *Ruy Blas*, and Weber's to *Der Freischütz*.

Brussels.—A *soirée*, by no means resembling *soirées* in general, took place at the English ambassador's last week. Amateurs of distinction, under the direction of M. Jules de Glimes, executed several *morceaux* from the *chefs-d'œuvre* of the great masters. The time is passed when amateur concerts are to be considered valueless or insignificant. The amateurs of our days do not yield to artists in respect of talent, still less of taste. Such, at all events, may be affirmed of those who assisted at the *soirée* of Lord Howard. The precision with which they rendered the selection of classic music was greatly admired. M. Jules de Glimes had reason to be proud of the success of his pupils. The accomplished professor strengthened the accompaniment by a quartet of stringed instruments, and himself presided at the piano. At the end of the concert, all the amateurs sang "God save the Queen," the company standing during the performance of the national anthem.

Benedetto Negri.—This once distinguished Professor of singing died on the 24th inst., in his 71st year. He was born in Turin, on the 5th Jan., 1784, and was the favourite pupil of Bonifazio Asioli. At the early age of 22, Negri was appointed Professor of the Milan Conservatoire, on its foundation by Napoléon.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

Monday.—Philharmonic Society, Hanover Square Rooms. Eight o'clock.

Tuesday.—M. A. Billet's Second Performance of Pianoforte Music, St. Martin's Hall. Eight o'clock.

Christ Church Harmonic Society—Mozart's Twelfth Mass, &c., Concert Hall, Store Street, Bedford-square. Eight o'clock.

Wednesday.—New Philharmonic Society's Second Concert, St. Martin's Hall. Eight o'clock.

Herr E. Pauer's Soirée Musicale, Willis's Rooms, King Street, St. James's. Eight o'clock.

Herr Sommer's Grand Concert for the benefit of the Widows and Orphans of the workmen killed at the Crystal Palace, Sydenham—Exeter Hall.

Thursday.—Bach Society's First Performance of the Passion Music, Hanover Square Rooms. Eight o'clock.

Harmonic Union, Exeter Hall. Walpurgis Nacht, Ruins of Athens, &c., for the benefit of the Soldiers' Wives and Families. Half-past seven o'clock.

Cecilian Society, Albion Hall, London Wall—St. Paul. Eight o'clock.

Friday.—Mrs. Plummer, Soirées Musicale, 3, Upper Wimpole Street. Eight o'clock.

Saturday.—Orchestral Union, Morning Concert, Hanover Square.


## ADVERTISEMENTS.

ROYAL OPERA,

THEATRE ROYAL, DRURY LANE.

The Directors beg leave to announce that the German and Italian Operatic Season will commence on Monday, April the 17th, and terminate on September 2nd. The Prospectus will be ready in a few days.—Theatre Royal, Drury Lane, March 31st.

NEW PHILHARMONIC SOCIETY, 1854.—St. Martin's Hall.—The SECOND CONCERT of the season will take place on Wednesday Evening, April the 5th, to commence at Eight o'clock. Programme:—Part 1. Overture (Naiades), W. Sterndale Bennett; Scena (Euryanthe), Weber—Herr Formes; Concerto, Violin and Orchestra, Mendelssohn—Violin, Herr Ernst; Aria, "Ah perfido," Mozart—Madame Caradori; Symphony in F, No. 8, Beethoven. Part 2. Overture (Der Standhafte Prinz), Lindpaintner; Aria, Mozart—Mdlle. Sedlatzek; Serenade, Pianoforte and Orchestra, Mendelssohn—Pianoforte, Mdlle. Graever; Duet (Les Huguenots), Meyerbeer—Madame Caradori and Herr Formes; Fantasia on Hungarian Airs—Violin—Herr Ernst; Overture (Zanetta), Auber. Conductor, Herr Lindpaintner. Tickets, 10s. 6d., 5s., and 2s. 6d. To be had at Messrs. Cramer, Beale, and Co's, 201, Regent-street.—Willert Beale, Secretary.

W. H. HOLMES'S PIANOFORTE CONCERTS, HANOVER-SQUARE ROOMS.—First Concert, April 19, at Two o'clock. Orchestra complete. Leader—Mr. Blagrove; Conductor—Mr. Lucas. Pianoforte Concertos, Mozart's (double), Sterndale Bennett's C Minor, Kullak (first time); Concerto "Fantastique," W. H. Holmes (first time); Thalberg's Fantasia, "Mose in Egitto," with orchestral accompaniments by W. H. Holmes. The vocal music and further particulars will be duly announced. Tickets (series), £1 1s.; single tickets, 10s. 6d), only of W. H. Holmes, 86, Beaumont-street, Marylebone.

EXETER HALL, Wednesday next, April 5.—A GRAND MUSICAL FESTIVAL, under the direction of Herr Sommer, will take place as above for the Benefit of the Widows and Orphans of the Workmen killed at the Crystal Palace, Sydenham. The following eminent artistes have kindly given their valuable services:—Madame Clara Novello (her first appearance in England this season), and Madlle. Rita Favanti, Madame Newton Frodsham, Miss Thirlwall, Madame Zimmerman, Miss Rebecca Isaacs, Miss Julia Harland, Miss Ransford, Miss Messent, Miss Alleyne, Miss Cicely Nott, Miss Fanny Ternan, Misses Brougham, and Miss Stabbach, Miss Poole, and Madame Amedei; Mr. Sims Reeves, Mr. George Tedder, Mr. Elliot Galer, Mr. George Perren, Signor Bettini, Mr. A. Braham, Signor Belletti, Mr. Lawler, Mr. Leffler, Mr. Ransford, Herr Jonghmans, Mr. C. Cotton, and Mr. Frank Bodda. Pianoforte, Miss Arabella Goddard; Violin, Herr Ernst (his first appearance since the year 1851); Violin and Violoncello, Messrs. Viotti and George Collins; Concertina, Mr. George Case; Harp, Herr Oberthür; Flute, Herr Frisch; Sax-horns, the Shapcott family; Sommerphone, Herr Sommer; Conductors, Herr Anschuez, Mr. Haskins, and Herr Sommer. Herr Sommer's band will be efficient and complete in every department. Between the parts will be performed, first time in London, Herr Sommer's original St. Germans Polka (dedicated by special permission to Her Excellency the Countess of St. Germans) and the Dargan Quadrille, as performed under the composer's direction by eight military bands in the Exhibition building, Dublin, on the occasion of Herr Sommer's benefit, on the 6th of February last, before the Vice-Regal Court and 20,000 persons. Commence at 7. Tickets, 1s., 2s., 3s., stalls (numbered) 5s., to be had at the Concert-office, 3, Exeter-hall, and at all the principal Libraries and Music-sellers.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.


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HANOVER-SQUARE ROOMS.—The Orchestral Union will give Four Morning Concerts on Saturdays, April 8, May 13, June 17, July 15. Conductor, Mr. Alfred Mellon. Single tickets, 5s. each; Subscription ditto, 15s. To be had at Messrs. Leader and Cocks, 63, New Bond-street, and of the members of the Society.

MR. WALTER MACFARREN'S TWO CHAMBER CONCERTS of PIANOFORTE MUSIC, will take place on FRIDAY EVENINGS, April 21, and May 12, when he will be assisted by Miss Dolby, Miss Amy Dolby, Madame and Signor Ferrari, and Mr. Weiss; Mr. Blagrove, Mr. Lucas, Mr. W. H. Holmes, and Mr. Lindsay Sloper, &c. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to subscribers, 7s. 6d.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

M. ALEXANDRE BILLET'S SECOND EVENING PERFORMANCE OF CLASSICAL PIANOFORTE MUSIC will take place on Tuesday, April 4th, in St. Martin's Hall, at eight o'clock precisely. Programme:—Sonata, B minor, op. 40 (dedicated to Cherubini), Clementi; Canzonetta, "My mother bids me bind my Hair," Miss Palmer, Haydn; "Suite de Pièces," No. 4, E minor, Handel; "Ah! Perfido Spergiuro," Scena and Aria, Miss Grace Alleyne, Beethoven; Caprice brillante, G, Op. 55 (La Fontaine de Schubert), Steph. Heller; Song, "Slumber and dream of all bright happy Things," Miss Palmer, Mendelssohn; Grand Sonata, F minor, Op. 57, Beethoven; Cavatina, "Tho' Clouds," Miss Grace Alleyne, Weber. Selections of Studies:—G—Moscheles; E—C. Mayer; G flat—Chopin; F minor—Mendelssohn. Accompanyist—Herr Wilhelm Ganz. The third and last performance will take place on Tuesday, April 11th. M. Billet will perform upon Woolley and Co.'s Patent Grand Pianoforte with "Entire Metallic Permanent frame," also with the Royal Victoria Repeat. Tickets, 2s. 6d. and 5s.; reserved seats, 10s. 6d.; to be had at the Hall, and of M. A. Billet, 36a, Upper Charlotte-street, Fitzroy-square.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

CLARA NOVELLO, Rita Favanti, Amedei, Newton Frodsham, Sims Reeves, Belletti, Augustus Braham, Arabella Goddard, Ernst, and all available talent in London, will positively appear at the Grand Musical Festival, on Wednesday Evening next, April 5, at Exeter Hall, for the benefit of the Widows and Orphans of the Workmen killed at the Crystal Palace, Sydenham. Musical Director, Herr Sommer. Tickets, 1s., 2s., 3s., and 5s., may be obtained at the Concert Office, 8, Exeter Hall, and at all music-sellers and libraries.

HARMONIC UNION, Exeter Hall—Conductor, Mr. BENEDICT.—Thursday, April 6th, under Royal and Distinguished Patronage, for the Benefit of the Soldiers' Wives and Families. Weber's Preciosa, Mendelssohn's Walpurgis Night, Beethoven's Ruins of Athens, and W. S. Bennett's Concerto in F minor. Pianoforte, Miss Arabella Goddard. Vocalists, Miss Stabbach, Miss Huddart, Mr. Herberte, Signor Belletti, and Herr Formes. Tickets, 5s., 10s. 6d., and 21s. each, at the Office, 5, Exeter Hall.

SACRED HARMONIC SOCIETY, Exeter Hall—Conductor, Mr. COSTA.—On Friday next, 7th April, will be repeated Mendelssohn's LOBGESANG and Mozart's REQUIEM. Vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; with orchestra of nearly 700 performers. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall. The customary performance of Handel's MESSIAH will take place on the Wednesday in Passion Week, the 12th of April.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season) will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by M. Sainton, Signor Piatti, and other distinguished Artists, whose names will be duly announced. Single Ticket, 7s.; Reserved Seat, 10s. 6d.; Subscription Ticket, 10s. 6d.; subscription for a Reserved Seat, 15s.; to be had at Ebers' Library, Old Bond Street, at the principal Music-sellers, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

BACH SOCIETY.—The First Performance in this country of the GROSSE PASSIONS-MUSIK, composed by JOHN SEBASTIAN BACH, will be given by the above Society, at the Hanover-square Rooms, on Thursday Evening, April 6th, commencing at Eight o'clock. Conductor, Mr. W. Sterndale Bennett. Tickets, Five Shillings each, may be obtained of all the principal music-sellers.

MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square, Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Smith, Miss Binckes, Miss Adams, and the Misses Brougham; Mr. Frank Bodda, Mr. De Burgh, Herr de Becker. Pianoforte—Miss Guselda Archer. Harp—Mr. Frederick Chatterton. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

ERNST, HALLE, PIATTI, and Madame AMEDEI, are engaged for the last MUSICAL WINTER EVENING, Willis's Rooms, Thursday, April 6th. Tickets, half-a-guinea each, to be had of Cramer and Co., Chappell and Co., and Ollivier, Bond-street. Particulars to be had of the Director, J. Ella.

HOPKINSON'S PIANOFORTES.—These Pianofortes received the award of the Great Exhibition Prize Medal in 1851. They are also pronounced by the most eminent Pianists of the age, (S. Thalberg, J. Benedict, E. Szekely, Madame Dulcken, and others,) "to be unsurpassed in tone and touch by those of any other maker." May be had at the principal music-sellers in this country and at the ware-rooms, 18, Soho-square, London. Prices, from 25 to 180 guineas each. N.B.—The Manufactory, Diana-place, near Regent's-park; Branch-establishment, 6, Commercial-street, Leeds.

BY HER MAJESTY'S ROYAL LETTERS PATENT.

UPRIGHT GRAND PIANOFORTES, with PATENT METALLIC ENTIRE FRAME, for all Climates, and NEW ROYAL VICTORIA REPEAT. Pianists, and the Musical World, are respectfully invited to inspect and test these Pianofortes, which have now attained the long-sought properties of permanence, quantity, and quality of tone, standing well in tune, with the most prompt and light touch. The purchasers of Pianos have now the advantage of selecting an Instrument to their own taste, which, being of itself permanent, can be sent to any distance without injurious effects. The great improvements taking place around us in the mechanical arts and manufactures, has rendered it necessary that the Pianoforte should be included in the number. The difficult obstacles to conquer in the making of Pianos is, without doubt, that which results from the pressure occasioned by the extreme tension on the strings, and also from the dryness or humidity of the atmosphere, causing the wood placed at the back to expand, sometimes to unglue, and always to force them to rest upon the sounding-board, rendering the instrument (sooner or later) valueless, and significantly expressed by the common observation of "My Piano has lost its tone!" The defects of the ordinary, inefficient, and too weak construction in wood—or with metallic plates—is completely superseded by WOOLLEY'S PATENT METALLIC ENTIRE FRAME, FOR ALL CLIMATES. The frame consists of an entire construction of iron, preventing the possibility of the least shrinking in any direction, and producing positive permanence; a frame of wood is also attached to the iron, which gives it the desired quality of fulness, and greatly increased duration. It is obvious that any thickness of stringing can be put on these frames, without fear of giving way—the tone is increased in volume—is rendered perfect in quality—and from the enormous resistance contained in the frame, the strings throw off their "Real Harmonics."—MECHANISM.—THE NEW ROYAL VICTORIA REPEAT. The power of tone and resistance in the frame, suggests the desirability of a very powerful blow in the hammer. This is completely effected by the "New Royal Victoria Repeat;" the addition to these Pianos having a blow much more powerful than any hitherto produced—combining all the requisites of force, ease, variety of light and shade, superior damping, perfect check, and an untiring repetition, which is produced from an action not likely to get out of order. Mr. Woolley, in drawing attention to the applause which M. Billet elicited at St. Martin's Hall on Tuesday, March 15th, for the beautiful intonation of this instrument, begs to state that M. Billet will again perform on it at his next concerts, Tuesdays, April the 4th, and 11th. These Pianos may be seen and purchased at L. L. Lee's Warerooms, 48, Albemarle-street, London; and all the principal Provincial Towns. Woolley and Co., Patentees and Manufacturers.

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VOL. 32.—No. 14. SATURDAY, APRIL 8, 1854. {PRICE 4d. STAMPED 5d.

## MENDELSSOHN.

(*Continued from page* 192.)

In most towns of importance in Germany, the four hundredth anniversary of the discovery of printing was kept with great public rejoicings, and at Leipzig, the book-mart of the Continent, the festival was attended with more than usual honours. It was Mendelssohn's duty to select and adapt to music a poem best suited in his judgment to express a great national feeling, and the hymn was to be sung at the uncovering of the Guttenberg statue. There was a swarm of candidates for the *libretto* part of the business, but the choice fell on a song by Adolph Prölss, a Divinity lecturer, of the Gymnasium of Freiberg. The opening words, "Vaterland, in deinen Gauen brach der lichte Morgen an," were accompanied by wind instruments alone; and I remember well, amid the general excitement in the Gewandhaus, at the first rehearsal, how the venerable Rochlitz shared the enthusiasm of the younger and more susceptible spirits around him. The old man's face lighted up with pleasure, and, as the joyous strains pealed out, he seemed to hail the dawn of a new era in art. So much for the first trial of the national hymn, but grave doubts were entertained of the effect of the music which was to be given on the day of the festival, *al fresco*, in the market-place. It was resolved to rehearse again in the gardens of the Schützenhaus, and assign the places of the orchestra and vocal performers at convenient distances from each other. This was a difficult task for our conductor, and many will remember how Felix, on the day of the performance, was seen moving about the temporary stage on the "Rathhaus," and showing the musicians their proper places. At last, two bodies of chorus were arranged at some distance from each other, Mendelssohn and David officiating respectively as their leaders. The music began with a *chorale*, "Begeht mit heiligem Lobgesang," to the tune of "Allein Gott in der Höh' sei Ehr'." Then came the Guttenberg song, an *allegro molto* for tenor voices, "Der Herr sprach, es werde Licht;" and, to conclude, a *chorale* to the melody, "Nun danket alle Gott." This work belongs to a class of compositions which bear no number or mark, like most of the author's productions; but, with many of his later works, it was published by Breitkopf and Härtel. The Guttenberg song has also been published in an arrangement for a single voice, and, as a national and genuine German song, deserves a large sale and wide circulation. The impression made by the performance of these pieces was not equal to what might have been fairly anticipated in behalf of such music; but much of the sound was lost in the open air, and a thousand singers, at least, would have been necessary to do justice to the work. All these compositions were, however, but the preludes to that great work which was deservedly reckoned the brilliant feature of the Leipzig Festival. We allude to the *Lobgesang, grosse Symphonie Cantata, von Mendelssohn Bartholdy, eigens zu dem Feste gedichtet*, which was heard for the first time in the church of St. Thomas, at Leipzig, on the 25th June, 1840. It was preceded by Weber's overture to *The Ruler of the Spirits** (the finale, introducing "God save the King," accompanied by the organ) and the *Dettingen Te Deum* of Handel. But who shall measure out the glory of that artist, whose gifts, devoted to a grateful and sublime expression of the Almighty's praise, have left a memento of that Guttenberg Festival which no time can efface—no jealousy or depreciation can diminish. Here we are told of the victory of light over the hostile and conflicting powers of darkness which the world loved more than the light; and I do not think that I am erring too much on the side of the old maxim, "De mortuis nil nisi bonum," when I say that, in the *Hymn of Praise*, we discern the marks of a pious mind and a man who felt and acted, not merely talked or wrote. Art can lie, and duplicity is cheap and common; but hypocrisy is hateful, and Mendelssohn the artist was Mendelssohn the man, genuine, thorough, and unpolluted. I do not agree with those who think that the greater part of the orchestral work had been written before the time we are treating of, and that the vocal parts were added subsequently, and for this particular occasion. The *Lobgesang*, in its integrity, bears the stamp of a freshness and connected system of arrangement, which, I am persuaded, could not have been found in a work composed in so disjointed a manner as some have supposed it to have been written. I am at a loss to conceive how others, calling themselves critics, can discover in the *Hymn of Praise* a mere imitation of the D minor symphony of Beethoven.† The two compositions are about as like each other as the "God the Father" of Michael Angelo to the "Sistine Madonna" of Raphael, or the "Transfiguration" in the Vatican. The two works have this in common. Beethoven's symphony concludes with vocal parts, which form the larger half of Mendelssohn's *Lobgesang*; so that the first three orchestral subjects form, in reality, but subdivisions of the one entire work, and the whole composition, in two parts, divides a great orchestral and vocal subject. While Beethoven avails himself of men's voices, as his last resource to express a painful effort to attain joy (*das schmerzliche Ringen nach Freude*), Felix wished to explain the exultation which followed on salvation from the powers of darkness. To effect this purpose, he used both vocal and instrumental music; and hence, significantly enough, his work bears the title of a *Symphonie Cantata*. The leading idea in the opening part, introduced by horns and trumpets,‡ and repeated by the *tutti* of the instruments, is reproduced with grander and more combined bursts of harmony. An inspiriting chorus, "All that have Life and Breath, praise Ye the Lord," opens the vocal part of

* Query, *Jubilee*?—Ed.

† No. 9.

‡ Query, Trombones?—Ed.

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the work, which abounds with magnificent created and choral pieces. The lovely duet, "I waited for the Lord," precedes, perhaps, the noblest solo and chorus that can be found in the sacred works of Mendelssohn. "The Sorrows of Death had closed all around Me, and Hell's dark Terrors had got hold upon Me," are the words which form the mournful prelude to the question, three times repeated, "Watchman, will the Night soon pass?" A pause ensues, and the treble voices answer in tones full of consolation: "The Night is departing, the Day is at Hand; let us cast off the Works of Darkness, and put on the Armour of Light." This chorus, confessedly one of the greatest that have been written by any composer in these days, may be compared in effect to the "Es werde Licht" of Haydn,* and the "Mache dich auf, werde licht,' in St. Paul. But greater weight and solidity is to be found in the *Lobgesang;* and the chorus, with its intricacies and elaborate writing, still appeals to all, as a genuine inspiration of the composer. A *chorale*, full of Christian gratitude, "Now, thank God," and a duet for tenor and *soprano*, precede the final chorus, "Ye People, Kings, Heaven, and Earth, bring to the Lord Honour and Might," and the whole weight of the instruments is thrown into a noble fugue with which the *Lobgesang* concludes. People of course judge differently in recording the works of Mendelssohn; and, availing myself of that liberty of taste and choice, which is gladly conceded to others, I venture, after much consideration, to call the *Lobgesang* the greatest of his works. It is *entirely* original, and independent of other men's conceptions, which cannot be said for the *St. Paul*†; and, in pointing to the *Lobgesang* as a genuine picture in the happiest style of the artist, we rise from our contemplation, humbled, and astonished that one of ourselves could so worthily have praised the Creator. The first performance, which was excellent as regards the chorus and orchestra, created a great enthusiasm, which manifested itself (though the audience were in a church) in whispers and audible expressions of approval. A few evenings afterwards, Felix was serenaded by some of the members of the chorus. He lived at this time in Leugenstein's Garden, and I remember his appearing there to answer the deputation in such plain words as these:—"My friends, I am a man, as you know, of few words, but I thank you heartily." We answered him with three musical "hips" (*Ein dreifaches gesungenes Hoch*). Shortly after this great ovation, Mendelssohn designed a scheme to revive and perpetuate, as far as he could, the name and memory of a musician towards whom he had always entertained lively feelings of gratitude. John Sebastian Bach had been for a long time director in the Thomasschule at Leipzig, and to raise subscriptions and erect a statue seemed to be an appropriate and graceful act on the part of Mendelssohn, who held the name of Bach in such veneration. Felix determined to defray the expenses of the statue from his own means, and issued prospectuses of concerts, the proceeds of which he intended entirely to devote to the object. Bach's works were to be the chief features in the programme; and on the 6th of August, in St. Thomas's church, there was a grand organ performance, consisting of the following pieces:—the fugue in E major, an *extempore* on the chorale, "Schmücke dich, O liebe Seele;" Prelude and fugue in A minor; the *Passe-caille*, in C minor, with twenty-one variations; the *Pastorella* and *Toccata* in A minor; and, to conclude, a second *extempore* on the subject, "O Haupt voll Blut und Wunden." All these compositions of Bach were executed by the energetic Mendelssohn, whose organ-playing astonished the critics, and satisfied them that he was equal, single-handed, to bear the whole onus of a public performance. On reviewing the ceaseless exertions of Mendelssohn during the short space of one year, we cannot wonder that his health became often subject to attacks brought on by anxiety and labour, and we have to record here a rather serious illness which seized him shortly after this concert. He recovered, however, soon enough to journey to England, where he had been engaged to direct the Birmingham festival, and bring out the *Lobgesang*. On the 11th of September, before his arrival in London, the first rehearsal of this work took place in the Hanover Square Rooms. Mr. Knyvett directed, Mr Turle presided at the organ, and M. Moscheles assisted in the general management of the performance. On the 20th of this month, Mendelssohn arrived in England, and conducted his *Lobgesang* at Birmingham, three days afterwards. I cannot say, for certain, whether he was invited to Court by the Queen of England that year or in 1842, the occasion of his next visit; but the story I am about to relate is not impaired by want of accuracy in the date of its actual occurrence. It would be superfluous here to state that Queen Victoria and Prince Albert are both excellent connoisseurs in music, and we cannot wonder at Felix being honoured with a special invitation to attend Her Majesty. She received the musician in a quiet unostentatious manner, the Prince and another gentleman being the only witnesses of the interview. When he entered the apartment, the Queen apologized for the disorder of her reception room, and, assisted by Mendelssohn, began to set things to rights. Some noisy parrots were cashiered and banished for a time to her boudoir, and, now that there were no hindrances, the Queen sang some of Mendelssohn's own vocal pieces, but appeared ill-pleased with herself and her performance. "He might ask Lablache" (she said) "if she could not do those songs more justice; but she was nervous before the composer," etc. The story was a favourite one with Mendelssohn, and naturally enough.

On the 2nd of October, Felix and Moscheles travelled together from London to Leipzig; and the former appeared at his post of conductor at the Second Subscription Concert of the season. On the 19th of this month, in the large concert room of the Gewandhaus, Bach's triple *concerto* was given by Schumann, Moscheles, and Mendelssohn, and, on the 3rd of December, the immortal *Lobgesang* was heard for the first time in the Gewandhaus. A party of enthusiasts had decked the conductor's desk with flowers, and when the illustrious man appeared to lead the *Ruler of the Spirits* overture, he was greeted with a storm of applause, the earnest of the ovation he was to reap after a hearing of the *Lobgesang*. This work occupied entirely the second part. The *alto* and tenor were Mdlle. Schloss and Herr Schmidt; and so uproarious was the applause at the conclusion of the piece, that it seemed not improbable that the audience would have carried off the composer, desk, flowers, and all, on their shoulders back to his residence. The news of this triumph reached the ears of the Court, and the King, arriving on the 15th of December at Leipsig, expressed a wish to hear the *Lobgesang*. It was accordingly repeated on the 16th of this month by the same orchestra and chorus as before. The King selected the pieces to form the first part of the concert. They were as follows: the overture to Weber's *Oberon*, cavatina from *Figaro*, "Giunse alfin il

* No great compliment to Mendelssohn.—Ed.
† Indeed!—Ed.

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momento," sung by Mdlle. Schloss, and the Kreutzer sonata of Beethoven (Op. 47.), played by Mendelssohn and David. But the great and peculiar interest of this concert was centred in the *Lobgesang;* and the King, who after the performance left his seat and thanked Mendelssohn in person for the rich treat he had afforded him, reminded the proud spectators of this interview of the words of the poet:—

"Es darf der Sänger mit dem König gehn,
Sie beide wandeln auf der Menschheit Höhn."

*(To be continued.)*

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

(*Continued from page* 208.)

CHAPTER X.

(1778—1779.)

BEFORE Mozart again quits Paris, whither he was never destined to return, we will allow him to relate, in his own manner, the only triumph—after all, but a poor one—he ever achieved there. He had composed a grand symphony for the *Concert Spirituel*, on the festival of *Corpus Christi*:—

"I was very anxious," he says, "at rehearsal. In all my life I never heard anything worse. You cannot imagine the wretched, bungling way in which they performed the symphony twice over. I was really fearful of the result, and would willingly have tried it again, but, as there were many other things to rehearse, there was no time. I was, therefore, obliged to go home to bed with an aching heart, indignant and dissatisfied. I determined not to be present at the concert next day! As, however, it was fine, I mustered up courage in the evening, and went—firmly resolved, however, that, if the symphony was played as badly as at the rehearsal, I would go into the orchestra, take the violin out of the hands of the director, and conduct the performance myself. I prayed to God in his mercy, that all might go well, and *Ecce!*—the symphony commenced. Raff† was standing near me. At the commencement of the *allegro* there was a passage which I felt certain must please. The audience were carried away by it, and applauded very warmly. As I was certain, when I wrote it, of the effect it would produce, I had again introduced it at the end. The applause began, therefore, *da capo*—the *andante* also pleased; and still more, the last *allegro*. Having heard that all *finales* commence, like the first movement, with a *tutti*, generally in unison, I began mine with the first and second violins alone, *piano*. After eight bars came the *forte*, which the audience applauded as soon as it was heard. The symphony over, I went for joy, to the Palais Royal, ordered an ice, said my beads, as I had promised beforehand, and returned home."

Mozart had anticipated the manner in which this symphony would be received, because, to a certain extent, he had adapted it to the French taste. In a previous letter he says—

"Whether it will please, I do not know—and, to speak the truth, I trouble myself very little about it. Whom, indeed, will it not please? I will answer for its satisfying the few sensible Frenchmen who may be present; and as for the fools, I can see no great misfortune in its not contenting them. I have hopes, however, that even the donkeys will find something in it to please them, in which case, I shall not have failed in the *premier coup d'archet*. That will be enough. The blockheads here make such a fuss—the deuce take it! 'We perceive no difference'—they immediately begin, as in other places. It is really laughable."

Le Gros pronounced this symphony the best in his repertory. He had it played a second time, with a new *andante*, written at his request by Mozart; and, from that time, exhibited the most friendly feelings towards the young composer.

A melancholy event now occurred which increased Mozart's distaste and repugnance for Paris. His mother, whom he most tenderly loved, and whose idol he was, died, in July, 1778. Under these distressing circumstances, Grimm gave touching proofs of a friendship which does as much honour to his memory as all his intercourse with the philosophers of his day. He prevailed on Mozart to leave his lodgings in the *Rue du Gros Chenet* and to remove to his (Grimm's) own house, besides writing to Salzburg, and undertaking all the necessary arrangements. One of the most celebrated women of the period, Madame D'Epinay, an ancient admirer of Grimm, assisted him in his task of consolation. Leopold Mozart, however, now no longer opposed his son's desire to leave France. The shrewd old man nevertheless only gave his consent when his unceasing efforts to procure a permanent appointment for Wolfgang in Salzburg had been crowned with success. He effected this object in the following manner. A short time previously, the Archbishop had lost two members of his chapel—Lolli and Adelgasser—the former a composer, the latter an organist, and both men of talent, whose places it was not easy to fill up. In this state of affairs, the spiritual shepherd was compelled, even against his will, to think of his lost sheep, the young insensate who had been rash enough to abandon his post and renounce an income for life, of no less then 12 florins 30 kreutzers per annum! This was certainly very good pay for Mozart, although, it is true, he played the pianoforte and organ tolerably well, could direct an orchestra with his violin, and, as the archbishop was obliged to confess, was not altogether deficient in talent for composition, in case of necessity could write for the church, the chamber, or the stage, and, in short, knew a little of everything. The question arose, however, on what pretext could free pardon be accorded to the truant sheep who had braved his shepherd, to the thankless subject who had fled from the best and most generous of princes? Necessity, however, at last brought matters to an issue. In the first place, indirect advances were made to Leopold Mozart, by the Intendant of the chapel. The old diplomatist was now in his element. At the first word, he divined what was wanted, played his cards cleverly, and ultimately won the game—replying to the archbishop by a petition, in which, among other things, he said that, "after so many years' service, free from reproach, he trusted he might be graciously remembered." The Court and the town were alarmed. They imagined that Leopold Mozart intended to retire, and felt assured that, if such were the case, the archiepiscopal chapel would be shaken to its foundations. Moreover, he was the only teacher of the pianoforte in Salzburg, and had afforded abundant proof that his method was a good one. Besides which, he counted among his pupils the Intendant's daughter, demanding, worthy man, no more than a ducat for twelve lessons. A master from Vienna would have asked, at least, four. The case was urgent, and it was absolutely necessary to make a formal proposition. Chuckling in his sleeve at the success of his plan, Leopold Mozart had already decided upon his *ultimatum*. He gave out that his son was achieving unheard-of sums in Paris, while the poor young man was actually

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† The celebrated tenor, who sang the part of Idomeneo on the first representation of the opera so-called.

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working himself to death for Le Gros and Noverre, without receiving a kreutzer in return. In short, Leopold obtained for himself the 500 florins a-year, which Lolli had formerly enjoyed, and, for Wolfgang, the place of Adelgasser, with the same salary. This had been his aim. The agreement was concluded on the above conditions, with a proviso that one of the contracting parties—viz., Wolfgang—should be allowed to go to Italy once every two years, while the Archbishop pledged himself to give him autograph letters of recommendation on every occasion. How great was the satisfaction of Leopold Mozart, on informing his son of an event which surpassed his fondest hopes, and realised his highest aspirations. How the good old father counted, florin by florin, the sum which was to establish the prosperity of his family, not only fortunate but almost rich. A thousand florins annually, exclusive of incidental gains, with the sale of his "Method for the Violin," which brought him in about fifty florins a year, was a mine of wealth. Add to this, Mdlle. Nannerl earned ten florins a month by giving lessons, and, with that, she could afford to have the best wardrobe in Salzburg. Her brother, too, was allowed to appropriate whatever money he might gain by labour unconnected with his office. Leopold Mozart was of opinion that: "When a man has not to calculate his gains too closely, he may allow himself some small latitude." Such, as a general rule, was the lot of native musicians! A family composed of three members—the first, an accomplished master of his art, author of elementary works, which were regarded as classical throughout Germany; the second, an excellent pianist, and the third called Wolfgang Amadeus Mozart—esteemed themselves fortunate in obtaining a position which promised a yearly income of two or three thousand florins!

Mozart no sooner received this good news than he hastened to quit Paris. Before he does so, however, we will re-enumerate the works he composed during his last sojourn in France. These consist of six sonatas for the pianoforte, two quartets for the flute, a *concerto* for the harp, a symphony-*concertante* (mentioned in the preceding chapter), a grand symphony in D, known as the *Symphonie Parisienne*, and performed for the first time at the *Concerts Spirituels*, with some other compositions of less importance, besides the choruses destined to supply the place of those of Holzbauer, and half a *ballet*, comprising twelve separate pieces, written to oblige Noverre. All were composed in the course of six months, and, with the exception of the six sonatas, for which a music-publisher gave fifteen *louis d'or*, scarcely brought Mozart a *sou*.

Mozart was not in too great a hurry to enjoy the advantages of his new appointment. He remained three months on the road before arriving at his father's house. In Strasburg, he gave a musical *soirée* and a grand concert, which, when the expenses were paid, yielded six *louis d'or*. About this, he writes as follows:

"Had I imagined that so few people would have come, I would have given the concert gratis, if only for the pleasure of seeing the theatre full. There is nothing more melancholy than a table laid for eighty persons with only three of them present. To show the good Strasburghers, however, that I did not care in the least, I played a great deal for my own amusement—I gave them a *concerto* more than I had promised, and then extemporised for a long time."

But, on this occasion, Mozart was in good spirits, because his audience, although thin and scattered, consisted of the cream of connoisseurs, who made the place resound with their bravos as much as if it had been quite full. With an audience of this description, Mozart easily consoled himself for a scanty receipt.

When Mozart arrived at Mannheim, he was asked to write a *duodrama*—a drama in which the music accompanies the dialogue, or, in other words, a melodrama, according to the present acceptation of the term. Two works of this description—*Medea* and *Ariadne*—had produced a lively impression on him.

"You know," he writes to his father, "that, of all the Lutheran *capellmeisters*, Benda was always my favourite; I am so fond of these two works, that I always carry them about with me. Do you know my idea?—Most of the recitatives in operas should be treated in this fashion—and only sung now and then, *when the words can be well expressed in the music.*"

In another part of his correspondence, he says:—

"If you hear them" (Benda's melodramas) "only once on the piano, you will be sure to be pleased with them;—but, if you hear them again, you will be completely carried away; that I vouch for. They require, however, a good actor or a good actress."

"And, above all, a good composer," Mozart should have added; for there certainly can be nothing more wretched than the ordinary melodramatic music of the present day—I mean those abrupt, confused, and heterogeneous pieces, to which, during the pauses, the action supplies the place of the commentary they so greatly stand in need of. The fault does not lie, however, in the music itself, as is satisfactorily proved by its inventors, Jean Jacques Rousseau and George Benda. The assistance of instrumental music is productive of admirable effects, even in tragedy, as we know from several instances in which it is employed.

With respect, however, to the idea of substituting a melodramatic treatment of the subject of an opera for recitatives, it does not appear likely that Mozart would ever have adopted, or attempted to carry it into execution. Spoken dialogue, with orchestral accompaniment, would certainly be preferable to the stupid rubbish created by the transition from such elevated poetry as true music, to mere naked, spoken prose. The practice of speaking in operas is insupportable; it does away with all illusion, and is a vestige of actual barbarism. I admit that instrumental harmony, coupled with words, would somewhat soften the harshness of this antithesis, which disturbs poetical truth and affects the nerves of the listeners; but there is something certainly far better than this combination, namely, such *obbligato recitatives* as Gluck and Mozart could write, and which unite with the whole power of music that of the truest, strongest, and most passionate declamation, which forms with the orchestra a homogeneous whole. We are here merely speaking of musical tragedy, since in comic operas neither melodramatic treatment nor instrumentalised declamation is applicable, and, therefore, for the want of something better, which, perhaps, will never be discovered, we must content ourselves with simple recitative, the monotonous striking of the piano, and the snuffling accords of the violoncello.

The melodramatic kind of treatment would, however, be very successful and popular if applied to opera at the present day. As a proof of this, I will merely adduce the Incantation in *Der Freischütz* and a charming scene in Weigl's *Die Schweitzerfamilie*.

Obstacles, which have never been explained, prevented the execution of the task proposed to Mozart by the Director of the Mannheim Theatre. The commission, however, coincided so much with Mozart's inclination, and his zeal for the now useless labour was so great, that he composed a whole act of the melodrama, "for himself," as he expresses it. The

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piece was entitled *Semiramis.* Like many others of his compositions, it must have been lost—at least, it is not included in the principal catalogue which comprises the musical sketches and fragments found amongst his papers after his death.

Mozart's protracted sojourn in all the larger cities on the road, at length caused his father to lose all patience. Three months was evidently too long a time to spend in the journey from Paris to Salzburg, even for one who travelled at his leisure. A very emphatic letter, in which the *Capellmeister* required the *Hof- und Dom-Organist* (Court and Cathedral Organist) to repair to his post without further delay, at last compelled Wolfgang to hasten his movements, and the result was, that he reached home about the middle of January, 1779.*

* In allusion to the fact of Mozart's failing to attain the object for which he went to Paris, Mr. Holmes remarks very truly that his diligence and genius, which were apparent on all occasions, and always opened a road for him, would, in time, have been acknowledged and rewarded even in France. But Fate intended Mozart for something higher than to reform and improve French music: he was destined to complete a work that should influence the taste of all Europe.—A. Schraishuon.

[*To be continued.*]

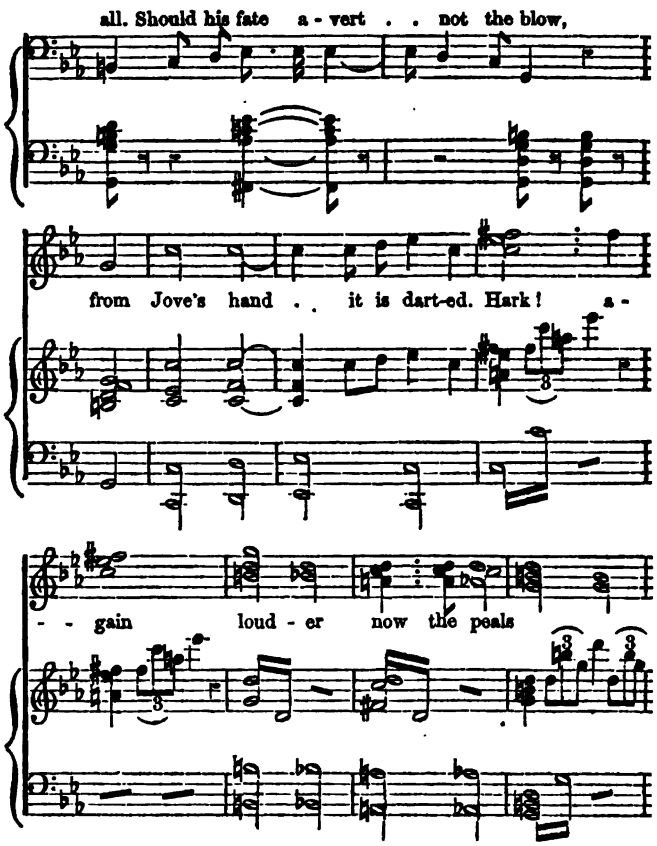
## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from page* 176.)

### VII.

We have here a scene of wonderful grandeur, representing at first the foreboding of a great event, such as it is ever the delight of poets to picture, that moral mystery of our nature against which it is vain for the materialist to argue; then, in fulfilment of this presentiment, Jove's appalling thunders, the promised indication of the death-hour of Œdipus, break forth in terrific grandeur; the Chorus are all stricken at the elemental convulsion, but Œdipus recognising the signal of his destiny, remains calm and dignified, and demands that a messenger hasten to recal Theseus, whose presence at the fatal moment is essential to the full accomplishment of the prediction; and, lastly, the tempest, dying away, leaves still its influence upon the dismayed Chorus, who call upon Theseus, less in pursuance of the blind man's behest, than as clinging in reliance upon a power in which they trust at a time when the awe that confounds their senses renders them incapable of self-confidence.

There is an expression of deep and solemn mystery in the slow, measured, detached chords for the orchestra with which this piece commences, that is increased by the irregular phraseology of the vocal melody, and still more, by the subdued muttering tone of the lower notes of the bass voices to which only this is assigned:




As the presentiment of evil becomes by degrees less indefinite, the melody gradually rises, and the concluding phrases are given by the tenors, but still murmured in half-stifled whispers. The Chorus here, it will be noticed, are not addressing the characters, but, being filled with vague apprehensions, their fears are communicated from each to other, and they mutually acknowledge their common feeling. Is it the heavy atmosphere burthened with the ripening tempest that presses thus upon men's hearts? or is it that the approaching evil, intercepting the radiance of their brighter hopes, casts a shadow on their souls? Either the natural, or the preternatural influence, or both, are presented in this well-imagined passage, which is an admirable introduction to the exciting scene that grows out of it.

The original slow tempo is changed for an allegro molto, when apprehension is confirmed by the bursting of the thunder-cloud. The entirely unhackneyed, but especially graphic rendering of this portion of the subject, particularly bespeaks the powerful originality of Mendelssohn's genius. How many, and how many times has music been made, or sought to be made, to imitate the elemental warfare, and how for ever, and for ever, the same conventional forms have been employed to effect this purpose, is familiar to the satiated experience of every hearer of Italian operas, to every player of a certain class of pianoforte music, of which the admiration is at least equal to the merit. I am not aware that there is any natural analogy between the chord of C minor played in slow, descending arpeggio in the upper parts, against the continuous tremolo of the lower, and a clap of thunder; but it has become a matter of course with matter-of-course musicians to employ this as an acknowledged element of musical storms, and it is innocently received as such by the convenient world, just as they receive the theatrical flashes of ignited lycopodeum for lightning, or the conclusive stage illumination of blue fire as a symbol of virtue rewarded, and future peace and happiness. Little, indeed, is there of nature in such presentments, not much more of art. Genius, the intuitive enemy of convention, has gloriously, transcendently, shaken off the shackles of custom in the pastoral symphony of Beethoven

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where the mighty master swings not in the property car of the first scene of a pantomime, but soars indeed, upon the wings of the tempest. To avoid the sign-painting style of the elder worthies must have been natural, must have been irresistible to the refined mind of Mendelssohn, but not to adopt the perfect model of Beethoven, and yet to have succeeded, proves the power of his mind to have been equal to its refinement. It would be in the last degree bathetic, after this exordium, to describe the technical resources that are brought to bear upon the musical illustration or description in the scene under notice, and, indeed, if you had not the work before you, which would, of course, supersede all description, you could gather no idea of the general effect from any account that could be rendered of rolls on the drums, blasts on the brass instruments, tremolo passages for the violins, the order of concords and discords through which the harmony progresses. In brief, the storm is not represented in a minor key, but in the peculiarly transparent and resonant tonic of C major; the representation is remarkable for another exception from almost unexceptionable precedent, in having no passages that ascend or descend in semitonic scales. What, then, are we to suppose that here is no howling of the winds, no darkening of the sky with the black mantle of the hurricane? I suppose—and it is for those who may, to interpret the composer better—I suppose that whatever is descriptive in the music before us represents a marvellous manifestation of the power of the gods in their predicted augury of the approaching crisis of that fearful destiny of which Œdipus has been the victim, that it pictures the illumination of the wide expanse of heaven with one sheet of living fire, such as is often seen in southern climates, though little known in this—an awful splendour, which surpasses all else that human imagination can encompass of glorious brightness. On the other hand, I suppose that the more agitated portions of the music embody the terrified amazement of the Chorus, who are the spectators of the phenomenon, and who, sensible of the preternatural agency that is in operation, are fearful that their own fate is involved in its result.

In the antistrophe we have the fulfilment of that which was foreboded at the commencement of the piece, and the change of apprehension for conviction is finely rendered in the repetition of the opening phrases of the strophe with some most important modifications, it being given, namely, by all the voices an octave higher than at its first introduction by the basses only, and with the accompaniment of the full orchestra, and further, by the augmentation of the length of the notes, it is made to form a part of the continuous allegro, and yet to retain its original stateliness of character:

The recurrence to the major key for the same phrase upon which it was before introduced receives a new and very imposing effect from the exciting passage that leads up to it. An idea, of great force, which has not been anticipated in the strophe, but which is again introduced later in the piece, may be quoted as one of the prominent features of the movement:

This passage forms the commencement of the sequence, and one must immediately feel how greatly its exciting effect is enhanced by its being repeated a note higher than at first. I must explain, what is not apparent from the above extract, that the several parts of the Chorus enter successively, at the interval of half a bar, after each other, with the words, "What dire event now impendeth?" while the orchestra proceeds with the complete harmony; and in this distribution, perhaps even more than in the notes themselves, lies the great vigour and animation that characterise the passage.

A new musical idea marks the commencement of the second strophe:—

in which the responsive exclamations of the two choirs give surprising vitality to the scene, and the passage in which these two cross each other, proceeding by thirds in contrary motion, is a further illustration by a peculiar distribution of the materials at his command, by turning to account the casualties of the stage arrangements as a means to musical effect, of the tumultuous emotions of the situation. The idea, first introduced in the antistrophe, which I have quoted above, here recurs with admirable effect, being again continued in sequence, which this time induces a most daring modulation, namely, into the key of F sharp major, and the series of transitions that leads from this back to the original tonic of C minor is grand in the extreme. I have omitted to notice a phrase, may I call it, of two lengthened notes, upon the words "Help, Jove," which occurs where the first shock of the tempest is felt. This phrase (I know not a more minute definition for so concise an idea of so much importance), this phrase continually re-appears, and indeed its development constitutes one of the chief points of interest throughout the piece. Given now, as in some other places, by the orchestra without the voices, it still associates itself in our ideas with the deprecations of the Chorus, which constitute indeed the living principle of the scene stimulated by the physical phenomena of the storm. Employed as an accompaniment to, or an interlude between, the speeches of Œdipus, it may thus be felt to imply the destined man's concern for the terror he witnesses in those about him, rather than his self-solicitude in his urgent demand for the presence of Theseus.

The Chorus, yielding to this demand, appeal now to their King as the appointed agent of heaven, for that support which the gods, whom they have thus long besought in vain, will grant but at his hands; and thus commences the second antistrophe with the same passage as the preceding strophe. A new idea of exceeding breadth, massiveness, solemnity of character, for the orchestra only precedes the announcement of the Chorus to Theseus,

"The man would give thy State and thee his parting blessing,"

and gives to it a significant earnestness that admirably charac

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terises the grave, the religious sense of a great, and glorious fortune to their native land, which waits to be accomplished. The convulsion of the elements is lulled, and now paramount above the voice of the tempest is the cry of "Theseus!" set to the same phrase of two notes that has stood out as a most conspicuous feature through the movement; and thus, in beautiful unity with all that precedes it, the piece concludes.

[*To be continued.*]

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The revival of *Otello* at the Italiens, had given great satisfaction to the *habitués*. Mario was in excellent voice, and was frequently and loudly applauded in the part of the Moor, whose jealousy of so charming and fascinating a Desdemona as Mdme. Frezzolini, could astonish no one. Mario's acting in the last scene was superb. That of Mdme. Frezzolini was simple, touching, and natural throughout, and her singing finished and artistic. A M. Neri Baraldi made his *début* as Rodrigo. He has a pleasing tenor voice. The *Vestale* of Spontini and Cruvelli, and *L'Étoile du Nord* of Meyerbeer, still pursue their triumphant careers at the Grand Opera and the Opéra Comique. I have been unable to attend either of the two lyric theatres lately. My time has been entirely engrossed with *soirées* and concerts. First there was the *soirée* of M. and Mdme. Offenbach, at which were heard MM. Roger, Offenbach, and the Mdlles. Dulcken. Then there was the *soirée* of Mdlle. Augustine Brohan, on the same evening as Mdme. Roger de Beauvoir's second *Quadrille Printanier des Légumes et de la Polka des Fleurs*, at which every one was compelled to appear in fancy costume. Add to these, the *soirée* of M. Roger, where Mesdames Frezzolini, Masson, Potier, Iweins d'Hennin, M. M. Roger, Lefébure, Hermann, Goria, and Felix Godefroid delighted the company by their talents. The concerts have been plentiful since my last. M. and Madame Lefébure-Wély have given one in the *Salle Herz;* as, also, have M. Albert Sowinski, the Polish composer for the pianoforte, Mr. John Thomas, the young English harpist, and M. Deloffre, conductor at the Théâtre Lyrique (formerly second violin at Mr. Ella's); while M.M. de Ciebra have treated us to the overture to *Guillaume Tell*, arranged for guitars! But *the* concert of the week was that under the patronage of the society of the *Amis de l'Enfance*, where M. Roger sang airs from *Joseph* and *La Dame Blanche;* Mdlle. Sophie Cruvelli Schubert's admired "Adieu," as she knows how to sing it, and M.M. Hermann, Lefébure and Goria played John Sebastian's "Prelude Accompaniment" to M. Gounod's French tune, arranged for pianoforte, organ and violin. Poor Bach! To conclude, M. Henri Herz, the celebrated pianist and composer, gave a concert in his own rooms, Rue de la Victoire, and played his *last new concerto* to the great satisfaction of a crowded and fashionable audience. The programme of M.M. Seghers and Wekerlin at the last concert of the Société Sainte-Cécile comprised Beethoven's *Sinfonie Eroica*, Cherubini's *Marche du Sacre*, various pieces from Weber's *Preciosa*, with the chorus "Aux Bois," which received the honour of an encore. Mdlle. Marie Damoreau,* the young and charming *débutante*, sang an air from the *Nozze di Figaro*, an *arietta* with chorus by M. Wekerlin, and the ballad from *Preciosa*. After a long absence, Mdme. Ugalde is once more restored to us. She re-appeared for the first time at the concert of *La France Musicale*, and, for the second, at that of the young pianist, M. Paul Dollingen. According to report, the director of the Opéra Comique has offered the lady 30,000 francs to return to his theatre. She, however, demands 40,000; and thus the matter, for the present, rests in *statu quo*.—Before closing my letter, I must inform you that Lablache arrived here last week, and is, doubtless, either in London or on his road.

PARIS.—(*From an occasional Correspondent.*)—Speaking of *La Donna del Lago* at the Italian Opera, *Le Ménéstrel* has the following:—"'Un louis pour une chanterelle,' disait Grétry à la représentation des *Bardes* de Lesueur." With deference, the *bon mot* of Grétry was not at the expense of Lesueur's *Bardes* but of Méhul's *Uthal*, in which, for a freak, the composer dispensed with violins and made the violas his principal stringed instruments. *Apropos de bottes*, the attractions of Mad. Bosio's late benefit at the Opera were greatly enhanced by the vaudeville of *Jobin et Nanette*, which was admirably acted by M. Hoffmann and the charming Mdlle. Page. It remains to be seen what the London public will think of Meyerbeer's last opera, *L'Étoile du Nord*. The excellent Parisians are so enchanted with it, that places are actually being taken at the *bureau de location* for the year 1855, and the Opéra Comique is crowded to suffocation every night it is performed. What about Dr. Spohr's spirit of prophecy? The last week at the Théâtre Français was remarkable for two important events; the revival of M. Ponsard's *Ulysse*, with M. Gounod's choruses, and the re-appearance of Mdlle. Augustine Brohan, in *Le Caprice* and *Les Femmes Savantes*. The piquante *soubrette* was rapturously applauded, and her sparkling eyes showed no traces of the attack which threatened to deprive them for ever of their functions. The *Théâtre Lyrique* alternates between *La Promise* and *La Fille Invisible*, in other words, between Mdlle. Marie Cabel and Mdlle. Meillet, the two great favourites of the *habitués* of this theatre. *La Revanche de Georges Dandin* is in rehearsal at the Gymnase. M. Lesueur and Mad. Rose Chéri will play the principal parts. At the Variétés, *Un Bal du grand Monde* (Englished as *The Dancing Barber*) has been revived. A comedy, entitled *L'Argent du Diable*, by M. Victor Séjour, will shortly be produced. A hit has been made at the Palais Royal, by a vaudeville called *Le Meunier, son Fils et —Jeanne*, from the pen of M. Biéville. The piece is excellently played by M.M. Luguets, Grassot, Hyacinthe, and Mad. Dupuis. Mad. Emilie Guyon made her *début* (by the way the MUSICAL WORLD is the only paper that spells this ill-used word properly—*palmam qui meruit ferat*) last week, at the Porte St. Martin, in a five act drama by Messrs Anicet Bourgeois and T. Barrière, entitled *La Vie d'une Comédienne*, which was entirely successful. The Ambigu-Comique is still playing *L'Enfant du Régiment*. The next new piece will be *Le Pendu*. At the Gaîté, the military drama continues its triumphal career; ere this reaches you, it will have been played 130 times. The programme of the Délassements Comiques is composed of *Les Petites Misères du Carnaval* and *La Boutique et le Théâtre*.

VIENNA (*From our own Correspondent*).—We have been rather unfortunate lately at the Imperial Opera House, where sickness seems to have taken up its head-quarters. This has deranged the whole programme of the week. *Der Freischütz* had to be substituted for *Ernani*, the *Prophète* for the *Huguenots*, and the *Lustigen Weiber von Windsor* for *Der Maurer*. If any more members of the company are attacked, the theatre must per force be shut up. The concert-givers have been more fortunate than the managers. On the 26th, the Sisters Neruda gave their third concert, which was better attended than the first two. Mdlle. Wilhelmine, the cleverest of the sisters, was called forward thrice after playing Paganini's *Hexen-Variationen*. On the same day, Herren Helmesberger, Durst, Heissler and Schlesinger gave their fourth quartet concert. Spohr's *Nonet* in F major, Mendelssohn's sonata in D, for pianoforte and violoncello, and Mozart's quartet in B flat, were all extremely well performed. The Musical Academy had a concert on the 25th, in the *Kärnthnerthor Theater*, in aid of the funds of the *Bürgerspital*. Whether the people were attracted by a feeling of charity, or by their love of good music, I will not undertake to say, but the house was crammed to the ceiling. Mendelssohn's overture to *A Midsummer Night's Dream*, and Meyerbeer's to *Struensée* were admirably played by the orchestra. Mdlle. La Grua sung Mendelssohn's grand concert air: Mad. Hermann Ezillag and Herr Draxler, the duet of Valentine and Marcel from the *Huguenots;* Herr Ander, Beethoven's "Adelaida;" and Mdlle. Tietjens, Mendelssohn's song "Auf Flügeln des Gesanges." Herr Ludwig Strauss played Moser's *Souvenir d'Afrique*, and Mdlle. Staudach attempted Liszt's fantasia on motives from the *Prophète*, which is only possible for Mad. Pleyel, or the composer. Herr Strauss and Mddle. Staudach also played at the concert of Mdlle. Marie Cruvelli, on the

* Daughter of Madame Cinti-Damoreau.

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27th. The fair *bénéficiaire*, although somewhat nervous at first, acquitted herself remarkably well, especially in Schubert's "Ungeduld," which was received with genuine and loud applause. Mdlle. Marie Cruvelli also sang, with Herr Stockhausen, a duet from *Il Barbiere di Seviglia*—"Dunque io son." Mad. Jenny Lind Goldschmidt's first concert is announced for to-day (Saturday, April 1st). You shall have a full account of it in my next. The Italian Opera opens with *Norma*.

BERLIN.—(*From our own Correspondent*).—Herr Dorn's new opera, *Die Niebelungen*, was produced at the Opera House, on Monday, the 27th, and was quite successful. I will send you a more detailed account when I have heard it again, and am better qualified to judge dispassionately of its merits. The Brothers Wieniawski have concluded their series of concerts, which have added to their reputation. The *Soirées für klassische Orchestermusik*, under the direction of Herr Liebig, are also terminated. The programme of the last *soirée* was composed entirely of Beethoven's music, as the concert took place on the anniversary of that great master's death. The solemnity was ushered in by the slow movement from the *Sinfonia Eroica*, followed by the grand concerto in E flat, performed by Mdlle. Marie Kupfernagel, who is only ten years of age. The second part consisted of the *Sinfonie Pastorale*, and the grand overture to *Leonore*.—*Concertmeister* Ries lately gave a private entertainment at his own house. We had quartets by Haydn and Beethoven, the principal performer being M. Vieuxtemps, who also played the *adagio* from Beethoven's small quintet in B flat in a masterly manner. *Apropos* to foreign musicians now in this capital, I may mention M. Louis Lacombe, who, twenty years ago, travelled through Germany with M. Vieuxtemps, when both were boys, for the purpose of giving concerts. M. Lacombe has been at Hamburgh and Leipsic. In the last-named city, he produced a *cantata* of his own composition, at the *Gewandhaus* concerts, besides giving concerts of his own. The critics of Leipsic think well of him, both as a pianist and composer.

FLORENCE.—(*From a Correspondent.*)—A new opera by Carlo Romani was produced at the Pergola on the 29th of March, entitled, *I Baccanali di Roma*, with considerable success, in spite of the hoarseness of the principal tenor, Sig. Baldanza, which necessitated a great deal of cutting in the last act. Madame Barbieri Nini was in excellent voice, and both sang and acted admirably. Both *prima donna* and composer were recalled several times during the progress of the opera. The appointments and scenery are magnificent, and so delighted were the audience with the last scene, that they called the scene-painter before the curtain. Verdi's *Macbeth* opened the season.—Our connoisseurs are enthusiastic in praise of a new *contralto*, Adelaide Borghi-Mammo, who made her *début* at a concert in the Sala dell' Arte. Her voice is powerful, of great compass, and flexible, and her method perfect. She sang, among other things, the *rondo finale* to Rossini's *Cenerentola*, and was enthusiastically applauded. You will no doubt, some day not far off, have this new Phœnix of song in London; until then, be on your guard against Italian *furore*.—A new oratorio called *Giudita*, by Sig. Emilio Cianchi, has been performed. It is very light, but was successful.

AMSTERDAM 18th Feb.—The farewell concert given by Mdlle. Sedlatzek, from Vienna, in the Salle du Parc, was highly successful. Mdlle. Sedlatzek sang arias by Donizetti, Meyerbeer, and Balfe, with great facility and taste, and was recalled at the end of each *morceau* to receive the applause of the audience. This young vocalist, although she has scarcely reached her twentieth year, has attained great excellence; in fact, she has sung within three months at twenty concerts in various parts of Holland, at all of which she has been received with marked favour.—(*Algemeenhandelsblad.*)

VERONA.—Pacini's opera, *Allan Cameron*, was given on the 15th of March with doubtful success. The principal artistes were Madame Salvini-Donatelli, Bettini, and Della Santa.

VENICE.—Pacini's opera *La Punizione* has been highly successful. The applause was unanimous, and the *maestro* was called on several times. Madame Albertini, the *prima donna*, contributed materially to the success of the opera.

TURIN.—Verdi's *Trovatore* has been played with considerable success, the principal singers being Mdlles. Alaimo and Emilia Goggi, and Signors Beaucarde and Fiori.

COLOGNE.—The *Männer-Gesangverein* have concluded a new agreement with Mr. Mitchell, to pay a second visit to London.

BRESLAU.—Mdlle. Johanna Wagner has given one performance here. The announcement of her arrival threw the Eastern question, for the moment, into the shade. The entertainment consisted of a double edition of *Romeo and Juliet*, the opera being preceded by the "Garden Scene" from the tragedy, by Mdlle. Wagner and Herr Baumeister. The applause was incessant. Mdlle. Wagner will return to fulfil a longer engagement in June, when she will play a series of characters new to our public, among which are Elizabeth in Wagner's *Tannhäuser*, Sextus, in Mozart's *Titus*, etc. It will be remembered that Mdlle. Wagner was an actress before she became a singer. She is a niece of Richard Wagner, the composer, who is trying to metamorphose the art of music.

SCHWERIN.—The management of the Opera displays a laudable activity. Richard Wagner's *Lohengrin* has been performed several times and favourably received. *Euryanthe* (Weber), *Die Belagerung von Corinth* (Rosini) and *Fidelio* are in preparation. The last will be produced in the course of the month. Mdlle. Teresa Milanollo has played twice at the theatre and once at court.

HAMBURGH.—Mozart's *Titus* has been revived for the benefit of Mdlle. Bagnig, who sustained the part of Vitellia. Report says that this lady will shortly be married, in Pesth, whence she will proceed to Broussa, in Asia Minor.—Mdlle. Wilhelmina Clauss has been giving concerts in the Apollo-Saal, with brilliant success.

STUTTGART.—The *Abonnements-Concerte* of the Royal Chapel, of which there are twelve annually, have given very great satisfaction. *Hofkapellmeister* Herr Kücken, is the conductor, in the absence of Herr Lindpaintner.

LEIPSIC.—Fräulein Burg has appeared as Amina with success.

REVEL.—Richard Wagner's *Tannhäuser* has been produced here.

ZURICH.—Beethoven's *Fidelio* has been revived for the benefit of Mdlle. Elbe.

WEIMAR.—Several new works by R. Schumann and Liszt were played for the first time at the concert given for the *Orchester Pensionsfonds* (Orchestral Pension Fund). Schumann's fourth symphony in D minor pleased much more than his *Concertstück* for four horns. Liszt's contributions were a chorus, "An die Künstler," for orchestra and male voices, and a symphonico-lyrical piece, *Les Préludes*, on a poem by Lamartine. Both were successful. A new composition by Liszt, on the music of the Hungarians and Gipsies, printed in the French, German, and Hungarian languages, will shortly be published. —Gluck's *Orpheus* has ben produced. Liszt's new work, *Préludes nach Lamartine*, has excited some curiosity; and his *Künstlerchor* has has been more successful here than at the Grand Music Festival at Karlsruhe.

TRIESTE.—Mr. Balfe, whose opera, *La Zingarella (Bohemian Girl)*, pleases the audience more at each successive representation, has been engaged by the *impresario*, Ronzani, to compose two new operas for the autumn.

MILAN.—Dominicetti's new opera, *La Maschera*, has been tolerably successful at the Scala. At the Carcano, the *Corsaro* has been produced. Mr. Balfe has arrived here with Mad. Balfe, and Mdlle. Victoria Balfe, who is said to possess a beautiful *soprano* voice, which she is cultivating for the stage, under the tuition of her father.—At the Conservatory, Mendelssohn's oratorio of *St. Paul* is in rehearsal. The intention of the directors is to bring it out on Palm Sunday, or at Easter, but great doubts have been since entertained of its being performed at all. It seems to be too difficult for our executants, vocal and instrumental, whose *beau idéal* is the *Stabat Mater* of Pergolesi, and that of Rossini as a contrast.

GENOA.—Sig. Camillo Sivori has given a concert in the *Carlo Felice* Theatre. The Court was present. Sig. Sivori afforded such satisfaction to his distinguished audience, that the order of "St. Mauritius" has been conferred on him.

STOCKHOLM.—A manuscript mass of Haydn has lately been discovered in the Royal Library.

DRESDEN.—Auber's *Marco Spada* will shortly be produced, with Mdlle. Ney and Mdme. Krebs-Michalesi in the principal female parts. Mdlle. Ney takes her *congé* in April, and will sing in Bremen, Cologne, Brunswick, Frankfort-on-the-Maine, Hanover (whither she is especially invited to assist at the Court concert on the King's birthday), Hamburgh, Berlin and Stettin. She has also been invited to appear at the great musical festivals in Aachen and Rotterdam, which Herr Lindpaintner is to direct. Mdlle. Sophie Cruvelli and Mdme. Jenny Lind Goldschmidt were both offered engagements, which they were compelled to decline, in consequence of their intended visit to London.

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GOTHA.—Mdlles. Bocholz-Falconi and von Westerstrand are the *prime donne* here. On the 2nd, the manager of the opera received a telegraphic despatch from a high official at the French Court, requesting that the score of the Duke's *Casilda*, might be instantly forwarded to Paris, as the Emperor wishes to surprise his Royal Highness by the production of his opera at the Grand Opera in Paris.—The Duke's new opera, *Santa Chiara*, is announced for the beginning of April.

BRUNSWICK.—Verdi's *Il Trovatore* is in rehearsal, at the express desire of the reigning Duke. There have been a great number of concerts lately. Among others, one of Herr Isensee, at which Mr. Litolf's overture to *Robespierre*, was performed under the direction of the composer himself; and the concert of the Ducal *Kapelle*, under the direction of the *Hof kapellmeister*, George Müller, the principal features of which were Mendelssohn's symphony in A minor, and Berlioz's overture to the *Vehmrichter*. The government has placed a large room in the old *Rathhaus* at the disposal of the *Kapelle*, for their performances. At a recent meeting of the *Liedertafel*, the members sang three pieces of a new series of songs, entitled *Die Kirmes*, by Herr Abt.

FRANKFORT-ON-THE-MAINE.—The Duke of Coburg-Gotha's opera of *Tony* has been performed to a crowded house. The royal composer, who was present at the first representation, expressed to the manager, Herr Hoffmann, his entire satisfaction with the *ensemble*, and caused all the artists to be presented to him.

PARMA.—A new opera by Sig. Emanuel Biletta, the *libretto* by Sig. Maggioni has been produced. It is entitled *L'Abasio di Kelso*.

COLOGNE.—There is a report current here, that, on account of the clouded state of the political horizon, Mr. Mitchell will not engage the members of the *Männergesang-Verein* this year, nor the operatic company he had intended, as was said, to bring out in London. Mendelssohn's *finale* to the first part of his unfinished opera, *Lorely*, is announced for Tuesday, the 4th.

BRESLAU.—Flotow's *Indra* has been given with success.

POSEN.—The *Prophète* is very popular. For some time past it has been given twice or thrice a week, and always to full houses.

HANOVER.—Mozart's symphony in E flat and Beethoven's overture to *Leonore* were performed at the seventh *Abonnements-Concert*. Mdme. Nottes, Herr Bernard, Mdlle. Volk, and Herr Haas, sang a quartet from the *Befreites Jerusalem* of Righini—a real curiosity. The concert was more than usually well attended, on account, no doubt, of Mdlle. Therese Milanollo, the violinist, who played three pieces, two of her own composition. *Capellmeister* Fisher conducted the vocal, and *Concertmeister* Joachim the instrumental, part of the performance. Mdlle. Milanollo gave a concert on her own account, on the 23rd, in the theatre, which was crowded.

ROME.—A new opera by a young composer, Signor Marchetti, pupil of the Musical College at Naples, is announced. Its title is not yet generally known.

SIENA.—A new opera: *Il Maestro di Scuola*, by Signor Franc. Cortesi, will be shortly produced.

CORFU.—*Robert le Diable* has created a perfect *furore* here.—Sig. Paolo Correr's new opera, *Isabella d'Aspero*, has been so successful, that the third representation was given for the benefit of the composer.

STETTIN.—Herr Tichatschek has appeared in *Masaniello* with the greatest success.

KÖNIGSBERG.—Mr. Benedict's opera *Die Kreuzfahrer oder der Alte vom Berge* has been produced. It has met with a very flattering reception.

GHENT.—A three act opera, *La Lanterne Magique*, the music by M. Méry and the *libretto* by M. Van Peen, both young Belgians, has been produced here with success. It is also to be brought out at the Théâtre de la Monnaie, in Brussels.

ST. PETERSBURG.—Madame La Grange selected *I Puritani* for her benefit, on which occasion, the theatre, which, after the San Carlo in Naples, and the Scala in Milan, is the largest in Europe, was crammed in every part. The fair *bénéficiare* was presented with a magnificent brooch of the value of 15,000 francs (£600) by the Empress, and a bracelet worth 10,000 francs (£400) by the subscribers. Madame La Grange is re-engaged for next year. She receives 100,000 francs (£4,000), and a guaranteed benefit. Madlle. Marai, Madlle. Cotti, Signors Lablache, Ronconi, Tamberlik, Calzolari, Debassini, Tagliafico, and Polonini have likewise signed for the ensuing season. Madlle. Yella, the Viennese *danseuse*,* had her benefit, and also received a handsome present from the Emperor.

* Who appeared the year before last at the Royal Italian Opera.

NEW ORLEANS.—*(From a Correspondent, Feb. 25.)*—Jullien and his band are here giving concerts, and attracting crowded audiences to the Odd Fellows' Hall every evening. The band is the finest ever heard in New Orleans, and includes some of the most renowned solo players in the world. I need only mention Kœnig on the cornet-à-piston, Bottesini on the double-bass, Wuille on the clarinet, Lavigne on the oboe, Hughes on the ophicleide, and the brothers Mollenhauer, who are famous as duet players on the violin. The programmes comprise music suited to all classes. The tastes of the connoisseur, amateur, and the public in general are all consulted in the selection. A fantasia on the *Huguenots*, written by Jullien for the opening night, was received with immense favour. The chorus from the *Conjuration* scene created a furore. Jullien also gave several of his own compositions. Of these I may name the "American Quadrille," the "Sleigh Polka," the "Prima Donna Waltz," and the "Target Galop," as the most successful. The "Sleigh Polka"—composed at Boston—is one of the most exhilarating, characteristic, and, indeed, original dances I have heard. The audience on the first night were in ecstacies, and encored it unanimously. It has been repeated every evening. Two new movements from Beethoven's Pastoral Symphony were admirably performed by the band at the second performance. The New Orleans people seemed to appreciate it thoroughly, and encored the last movement. No success could be more decided than Jullien's. He came to New Orleans preceded by such a reputation, that nothing short of the highest degree of excellence could have satisfied expectation. There has been no disappointment—but rather the contrary; we got more than we expected. A grand *Bal Masqué* has been announced by Jullien for Tuesday next, the 28th instant, at the Orleans theatre. The tickets at five dollars each have all been bought up.

IBID.—*(From a Letter, March 10.)*—"Odd Fellows' Hall presented a gay and brilliant appearance, last night, on the occasion of Jullien's admirably arranged *bal masqué*. The hall was one blaze of light, and the multiform costumes of the maskers, whirling amidst the mazes of the dance, to the inspiring notes of the "Sleigh Polka," presented a curious and animating spectacle. All the choicest dance music of Jullien was played by the band, which was conducted till midnight by the *maestro* himself, and after, till half-past three, by Kœnig. The National Anthem terminated one of the gayest nights ever known in this city. There was the usual variety of fancy dresses, picturing almost every conceit that could enter into the brain of man or woman. A large number of those present wore dominoes and masks, while others were in the usual ball costume. This lent variety to the scene, and contributed to the amusement; the colloquies between the known and unknown groups being at times quite spicy.

"Jullien's last concert takes place to-night, for the benefit of Mr. Kœnig. These concerts have been a source of great satisfaction and pleasure to our music-loving citizens and visitors. They will be severally missed; for there had been nothing before in New Orleans at all to be compared to them in cheapness and attraction. One of the best things produced here by Jullien, is his new *Farewell Waltz to America*. It has four movements: first, we hear the signal of departure; then, secondly, a plaintive and touching melody describes the adieu to the friends whom the composer leaves behind him; then follow pleasant recollections of the time passed with them, which are interrupted by the rising of a storm at sea; America fades from sight, and the homeward-bound sail cheerily away over the broad blue waves, with favouring gales, and under a clear and sunny sky. Its performance produced a decided sensation, and formed a fitting *finale* to the series of musical festivals provided by the composer."

LABLACHE AND RUSSIAN GOLD.—The consequences of the prohibition of gold from Russia are very serious indeed to foreigners residing there. The case of a French actress is mentioned, who lately remitted 60,000f. to Paris, and, being compelled to send it in Russian paper, received only 45,000f. Lablache had the good luck to leave the day before the ukase was issued, and brought away with him a handsome sum in gold.

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## PHILHARMONIC SOCIETY.

THE third concert came off on Monday night. The following was the programme :—

PART I.

| | |
|---|---|
| Sinfonia, "Die Weihe der Töne" | *Spohr.* |
| Aria, "In diesen heil'gen Hallen," Herr Formes | *Mozart.* |
| Concerto in G, Pianoforte, Mr. Hallé | *Beethoven.* |
| Recit.—Aria ("The Praise of Jehovah"), Miss Birch | *Weber.* |
| Overture, "Anacreon" | *Cherubini.* |

PART II.

| | |
|---|---|
| Sinfonia in F, No. 8 | *Beethoven.* |
| Duetto ("Agnese"), Miss Birch and Herr Formes | *Paer.* |
| Overture, "Meeresstille und Glückliche Fahrt" | *Mendelssohn.* |

Conductor—Mr. Costa.

The *Power of Sound* is, in many respects, one of the noblest creations of the musical art. The intention is deep and metaphysical, and the execution of that intention masterly and splendid. The following is a synopsis of what the symphony is intended to illustrate :—

FIRST MOVEMENT.—(Largo) The deep Silence of Nature before the Creation of Sound—(Allegro) The Awakening of Life after it.—The Sounds of Nature—The Uproar of the Elements.

SECOND MOVEMENT.—Cradle Song—The Dance—The Serenade.

THIRD MOVEMENT.—Martial Music—March to Battle—Emotions of those left behind—Return of the Conquerors—Thanksgiving.

FOURTH MOVEMENT.—Funeral Dirge—Consolation in Grief.

We admit of no vacuum in the world of sound, and can see nothing absurd in describing silence by means of music ; for, after all, silence is *sound*, so infinitely divided as to be *almost* inaudible—we say almost, for we defy any one to assert that he has ever been enveloped in silence without hearing, as it were, a buzz, as though sound were muttering its orisons ere going to rest :—

"And solemn midnight's *tingling* silentness,"

as Shelley says beautifully. We therefore state boldly our opinion that the description of silence in Spohr's symphony, is highly felicitous and characteristic. Of the allegro in F major, which grows out of the silent movement, we know not well how to speak ; there are moments when we could think it as fine as anything in music, and, at all times, as a matter of instrumentation, we must pronounce it unsurpassed. Then its subject—so melodious, so appropriate to the infancy of sound—how charmingly it colours the entire movement, what a freshness it throws over it—and then the restless buzzing of the violins, and the many-voiced song of the birds, and the soft murmur of the breezes, and the terrific tempest, when nature is in an uproar and the departure of

"The winged storms, chanting their thunder psalm"—

grumbling as they fly, as who should say, "Think not we're gone for ever!" And the return of the first charming subject, and the renewed song of the birds, and the gradual subsiding of the movement into a reposeful climax! All this is as perfect as anything we know—nothing more fresh or lovely ever came from pen of mortal—nothing! The cradle song (and here the metaphysical part of the symphony gives way to the hopes and fears of humanity) is a simple quiet tune that might lull any infant to a delicious sleep. It is interrupted by a merry dance, the very type of all playfulness ; it is again interrupted by the *serenade*, a wailing monotonous melody for the violoncello, which has a feeling of darkness and starlight about it that we cannot define. The continued complaint of this melancholy tune, which quietly pursues its way, through the various interruptions of the dance and the lullaby, affects us so strongly as to become a feeling of pain rather than pleasure ; and yet this is only from *association*, for it is as beautiful as beauty's self—this ever-weeping serenade. It must be some poor devil, the constancy of whose love is only equalled by its hopelessness, that sings it—for amid all its loveliness there is the taint of woe, and its smile is of moonlight rather than the sun. But this is of a piece with the genius of Spohr, which delights in wringing the human heart. The unexpected return to the cradle song is ingenious and happy. The march is a triumph of instrumentation—one of the most exhilarating things in the range of music. The *trio* pleases us less—it is laboured, and excessively spun out, and rather morbid than impassioned. The return of the march, however, and the thanksgiving *coda* redeem the tiresomeness of this, and restore us to the seventh heaven of music. The prayer for the dead, and the consoling beauty of the *finale* are beyond all praise. The only reproach to this last movement is its brevity.

The execution of Spohr's symphony was not so satisfactory as might have been desired, though in some respects it was very fine. The first *allegro* would have been unexceptionable, had there been a little more delicacy and precision in the more prominent passages for the wood instruments, especially where the birds are represented. The march was splendidly played. The *andantino*, with its three subjects in combination, was taken too slow, and suffered materially in consequence. The same fault was attributable to the *finale*, which is marked *allegretto*, and was taken almost *andante*. The whole sentiment of the movement was thus destroyed. But how often must we insist that, for such large and elaborate compositions as the *Power of Sound*, more than one rehearsal is imperative ; but the Philharmonic Society disdains to afford more than one rehearsal to any work, however intricate and difficult. M. Jullien has frequently given the first part of this symphony at his concerts, but it has very rarely been played entire in this country ; twice only, we believe, at the Philharmonic—once under Dr. Spohr's immediate direction.

Beethoven's symphony went infinitely better than Spohr's. The band were up to the mark ; and, having played it frequently they required no extra rehearsals. The whole was well executed, and the famous *allegretto scherzando* encored. The overtures were played in a manner worthy the reputation of the Philharmonic band. It was to be lamented, however, that *Anacreon* did not occupy the position held by Mendelssohn's overture in the programme. Such a work as the *Calm Sea and Prosperous Voyage* should have been placed at the end of the first part. One advantage, however, was gained by its being given at the conclusion—nearly the whole of the audience remained to hear it.

Beethoven's concerto is the most difficult ever written for the pianoforte, and one of the most exquisite, fanciful, and melodious. No one less than a consummate master of the instrument could play it as it should be played ; and M. Hallé, it is almost needless to say, executed it to perfection. He played it entirely from memory, and added another to his London triumphs. He was applauded with enthusiasm.

Miss Birch sang the air from Weber's *cantata* with great spirit and effect ; and the duet from *Agnese*, with Herr Formes, was an excellent performance. Herr Formes was in his best voice, and sang the air from the *Zauberflöte* with great power and genuine expression.

## NEW PHILHARMONIC SOCIETY.

THE second concert, which took place on Wednesday evening, was different in many respects from the first. There was greater variety in the programme ; the tastes of more than one class were consulted ; and the selection altogether was better adapted to a mixed audience. The following was the scheme :—

PART I.

| | |
|---|---|
| Overture (Naïades) | *W. Sterndale Bennett.* |
| Scena (Euryanthe), Herr Formes | *Weber.* |
| Concerto, Violin and Orchestra—Violin, Herr Ernst | *Mendelssohn.* |
| Aria, "Ah perfido," Madame Caradori | *Beethoven.* |
| Symphony in F, No. 8 | *Beethoven.* |

PART II.

| | |
|---|---|
| Overture (Der Standhafte Prinz) | *Lindpaintner.* |
| Aria, "Parto, ma tu, ben," Mdlle. Sedlatzek | *Mozart.* |
| Serenade, Pianoforte and Orchestra—Pianoforte, Mdlle. Graever | *Mendelssohn.* |
| Duetto, "O terror!" (Les Huguenots) Madame Caradori and Herr Formes | *Meyerbeer.* |
| Fantasia on Hungarian Airs, Violin, Herr Ernst. | |
| Overture (Masaniello) | *Auber.* |

Conductor, Herr Lindpaintner.

The introduction of the work of an English composer was a

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good sign. The New Philharmonic Society had already brought forward one or two compositions of native musicians, and will do well to persevere in that course of policy. Mr. Sterndale Bennett's overture, a work of exquisite fancy and refinement, is too seldom heard. On the whole it was finely played, though a little more delicacy would occasionally have been desirable.

Mendelssohn's violin concerto shares with that of Beethoven the admiration of musicians. It is a noble work, and full of inspiration. Herr Ernst's performance was worthy of himself and the music. His execution was brilliant, his tone sympathetic, his feeling intense, his style unaffected, his expression warm and natural. The times in each movement were in strict accordance with the intentions of Mendelssohn, and not a single "point" was forgotten. Herr Ernst achieved a triumphant success, and was unanimously recalled at the end.

The "event" of the concert was Beethoven's eighth symphony. In this most original and fanciful work, the band of the New Philharmonic appeared to greater advantage than on any previous occasion; and, indeed, it may be doubted whether a so generally faultless performance of the "*ballet* symphony" (as some *quidnuncs* have styled it) was ever heard before in this country. Much of this success must be attributed to Herr Lindpaintner, whose qualifications as a conductor were never more prominently displayed. The *pianos* and *fortes*, the most delicate *nuances*, the gradations of tone, the changes of expression, and the varieties of colouring, which the composer has marked in his score, were as rigidly adhered to as the composer himself could have wished. Such a performance could not fail to awaken enthusiasm. Each movement was received with a torrent of applause, and the *allegretto scherzando*—one of the most quaint and delicate inspirations of Beethoven—was unanimously encored. In short, the performance of the eighth symphony was a triumph for the orchestra, and for Herr Lindpaintner, the conductor.

Herr Lindpaintner's overture—a musical prelude to one of Calderon's dramas—is brilliant and vigorous, written with great clearness, and scored for the orchestra with the skill of an accomplished musician. It was played to absolute perfection, and received with enthusiasm by the audience. Mdlle. Graever was not very happy in her selection. She played the *serenade* well, and with the right feeling; but the *rondo* is one of those Mendelssohnian *scherzi*, which, besides being extremely difficult, should be played, as Joseph Joachim says, "as quick as possible;" and, it must be admitted, that rapid execution is hardly the forte of Mdlle. Graever. At the same time, we have heard Mdlle. Graever play much better than on Wednesday night.

The *fantasia* of Herr Ernst was not wanted after the grand effect he produced in the concerto. It was, nevertheless, warmly applauded by the audience, who were enchanted with the manner in which the slow melody was sung, and astonished at the *tours de force*. The *Airs Hongrois*, moreover, are universally known and admired. Auber's dramatic and splendid overture was too good to serve as a voluntary to play the audience out. Nevertheless, it was a good voluntary, and was played in as brief a space of time as possible, and ended the concert with immense *éclat*.

The vocal music was good. The duet from the *Huguenots* is better on the stage. It was finely sung, however, by Madame Caradori and Herr Formes. The air from *Il Flauto Magico* was magnificently delivered by the German bass, and produced an undeniable impression. Mdme. Caradori was very successful in Beethoven's magnificently dramatic air, but the *cantabile* in the last movement should only be sung slowly when it comes at the end. Mdlle. Sedlatzek has a pleasing voice, and sings well. In Mozart's difficult air she displayed good taste, facility, and a correct method. Her *début* was very successful. Mr. Lazarus played the clarionet *obbligato* to perfection.

Dr. Wylde's *Paradise Lost*, produced last season with so much success by the New Philharmonic Society, at Exeter Hall, will be repeated at the next concert; and Mdlle. Wilhelmina Clauss will make her first appearance, in a concerto by one of the great masters.

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Mdlle. Wilhelmina Clauss will arrive in town, from Paris, on Wednesday next.

## MUSICAL WINTER EVENINGS.

The third series was brought to a close on Thursday evening. The concert was one of the best of the set—as may be seen by the following programme:—

| | |
|---|---|
| Quartet, D minor | *Mozart.* |
| Sonata, in G, piano and violin | *Beethoven.* |
| Quartet in F (No. 1) | *Beethoven.* |
| Aria, | *Stradella.* |
| Canzone | *Gordigiani.* |
| Solo, violoncello | *Piatti.* |
| "Ricordanza," voice and violin | *Piatti.* |
| Solos, pianoforte | *C. Hallé.* |

*Executants:*—First violin: Herr Ernst.—Second violin: Herr Pollitzer. Viola: Herr Ries.—Violoncello: Sig. Piatti.—Pianoforte: Mr. Hallé. Vocalist: Mdme. Amedei.

The performance of Mozart's quartet was unexceptionably good. Ernst was in his best mood, and played like a true poet. His sensitiveness of tone, his large and expressive style, are peculiarly adapted to the first movement, which is very grand and passionate. The *andante* was exquisitely sung, and the *minuet* and *trio* narrowly escaped an encore. The last movement, which affords the violinist a wider field for the display of his executive powers, was, perhaps, the greatest treat of all. The audience could not restrain their manifestations of satisfaction, and continually interrupted the performance by their applause. Herren Pollitzer and Ries appeared as substitutes for Messrs. Goffrie and Hill, who were required at the Royal Italian Opera, and proved themselves in all respects competent. We need say nothing of Sig. Piatti, who is perfect in all styles of music, and is never better matched than when playing with Herr Ernst. The great violoncellist and the great violinist are worthy of each other.

With Herr Ernst and Mr. Hallé at the violin and piano, nothing short of a perfect performance of Beethoven's sonata was expected. Both did their utmost to give effect to the manifold beauties by their execution of this exquisite work, and their playing was masterly throughout. Each movement was loudly applauded, and the two performers were recalled at the end.

The quartet of Beethoven would, doubtless, have been the great feature of the concert, had not Ernst been seized with sudden indisposition at the end of the second movement, which prevented him from terminating the performance. This, though provoking, was hardly to be wondered at, when it is considered that Herr Ernst had been playing for nearly two hours incessantly, and that the heat of the room was intense. Moreover, the work he has lately gone through at different concerts—playing, on the night previous, twice at Exeter Hall and twice at the New Philharmonic Society—was too much for one of his peculiar temperament. The performance of such overpowering music as the *Adagio* in Beethoven's quartet, into which he threw his whole soul, was another cause of over-excitement; and the ultimate result was natural enough. The interruption to the performance was the more to be regretted, since the audience were enraptured with the first two movements. Beethoven's first published quartet is perhaps the finest of the set of six to which it belongs. The second movement, *Adagio affettuoso ed appassionato*, is wonderfully pathetic and touching, and, when played by such artists as Herr Ernst and Sig. Piatti, with an efficient second violin and tenor, almost harrows the feelings. We never saw an audience more absorbed in listening to music. The fall of a pin might have been heard in the room.

The solo of Signor Piatti, introduced for the first time, was a marvellous performance. The composition is both interesting and effective. Madame Amedei sang extremely well. Signor Gordigiani's *canzone* is graceful and flowing, and was much admired. Signor Piatti's M.S. romanza, "La Ricordanza" is a charming example of the sentimental school of romance. The violoncello *obbligato* was played by the composer, and the pianoforte accompaniments by Sig Li Calsi. Mr. F. Praeger accompanied Madame Amedei in Stradella's *aria*. Mr. Hallé, as usual, introduced a selection of short pieces from Mendelssohn and others at the end. A better termination to Mr. Ella's third winter campaign could not have been desired.

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## TO CORRESPONDENTS.

*** *A Supplement of eight pages is presented with this week's number of the* MUSICAL WORLD.

AN OLD SUBSCRIBER *had better apply to the lady herself.*

L. P.—MAD. SONTAG *is, we believe, in Louisiana. She has no idea at present, of quitting the United States.*

MR. MITCHELL'S *communication is an advertisement.*

E.W.—*No. It was* COUNT GOTTFRIED VAN SWIETEN *who engaged* MOZART *to supply additional accompaniments to four Oratorios, of which* The Messiah *was one.* COUNT GOTTFRIED *died on the 29th March*, 1803, *in Vienna.*

MUSICUS.—HANDEL'S Israel in Egypt *was performed in Oxford for the first time on the 4th April*, 1739.

THALIA.—RUBINI, *we believe, is buried at Bergamo, near the grave of* DONIZETTI.

# THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 8TH, 1854.

MOZART'S *Requiem* has been composed more than sixty years. Many consider it the masterpiece of the author of *Don Juan;* and all who are capable of judging regard it as one of his greatest works, and one of his most sublime inspirations. Perhaps in no country is the genius of Mozart more widely appreciated than in England. His symphonies, quartets, and compositions for the pianoforte are generally known, and esteemed at their proper value. His Masses are admired, even by the members of our most hyperprotestant communions who are wise enough to know that questions of art are not questions of religion, and that a man may be enthusiastic about one of Raphael's Madonnas without being necessarily a Roman Catholic. His operas—that is: the best of them—are universally popular; and it would not, in England, be looked upon as heterodox to pronounce *Don Juan* as great a *chef-d'œuvre* as *the Messiah* of Handel. In short, no composer—nor Handel, nor Beethoven, nor Haydn, nor Mendelssohn—is more generally known, or more devotedly worshipped, by the amateurs and musicians of this country, than Wolfgang Amadeus Theophilus Mozart. It may be said, indeed, that whatever controversies are raised about the respective merits of this and that musician, no matter who, when the question of absolute supremacy arises, there is but one voice in England, and that voice is raised for MOZART, the immortal and incomparable composer, who wrote *Don Juan*, the *Jupiter* symphony, the quintet in G minor, and———the *Requiem.*

*Don Juan* is as well known as *Don Juan.* Mozart has made quite as strong an impression with his libertine as Byron with his, and one which is likely, we imagine, to last much longer. Certainly, in the great endeavour to fix the archetype of profligacy and heartlessness as an eternal image in the world's mind, Mozart, the poor musician, has driven Byron, the rich poet, out of the field. But, if Mozart had done nothing more, he would not have won the allegiance of Beethoven, who only believed in the pure manifestations of genius, and had little sympathy with mere worldliness, even in its most dazzling aspect. The author of the *Pastoral Symphony* sympathised with everything in nature, animate and inanimate, except downright vice and wickedness, unredeemed by any quality to throw into the opposite scale. He, Beethoven, noble and single-minded, looked upon Mozart as the first of composers—not on account of his *Don Juan*, but because he had written the *Zauberflöte* and the *Requiem.*

Beethoven's opinion of the *Requiem* has been universally endorsed; and though, in truth, *Don Juan* is the *chef-d'œuvre* of Mozart, the first is conventionally allowed to take the highest place in the catalogue of his works, and is really so near to the mark that few will venture on the task of dislodging it from its throne. Notwithstanding this, however, and in the face of Mozart's immense popularity in England, it is only now—more than sixty years since it was composed—that the *Requiem* has been fairly introduced to the general public. For this, we have to thank the Sacred Harmonic Society, whose performances, during the last and present seasons, have done more to explain the mysterious and hitherto unaccountable reputation enjoyed by the grandest, most elaborate, and most gloomy of Mozart's contributions to Church music, than was ever effected by other means.

Now that the *Requiem* has become suddenly *popular*, and is bidding fair, in conjunction with the *Lobgesang* of Mendelssohn, to rival in attraction even the *Messiah* and *Elijah*, and to constitute a mine of wealth for the Sacred Harmonic Society, it will neither be out of place nor uninteresting to put the work in its proper light before the public. Everybody knows, who cares to know, that the score—the *Requiem* itself, in short, without reference to instrumentation—was left unfinished, and that, at the request of Mozart's widow, Sussmayer, a pupil of the illustrious composer, undertook to complete it. How much was Mozart's, however, and how much Sussmayer's, is not very generally known. We shall endeavour to make this out, as clearly as possible, and from the best authority. Meanwhile we must put our readers on their guard, not only against the testimony of M. André, of Offenbach, but against that of Mozart's own wife, who, in a letter addressed to M. André, gives to Mozart's pupil a much more important share of the *Requiem* than subsequent testimony and subsequent research have been willing to accord him. The following is a literal translation of the letter:—

"Vienna, 26th Nov., 1800.

"To procure the original score of the Requiem entire is impossible, both to me and you. Dr. Sortschen, who lives here, has returned it to the Anonymous, and only in the houses of S. was I permitted to have it compared by Stadler with my copy, or Breitkopf's edition. The consequence of which is, not only that my copy of Breitkopf's edition is more correct than this edition itself, but the improvements inserted by a masterhand cause my copy to be even more correct than the original itself. I leave this, my copy, at ——, and you then may with security announce that your pianoforte arrangement has been made from a copy most carefully corrected and compared with the original score. I have said that my copy is better than the original. You know (*entre nous*) that the whole of the Requiem is not by Mozart,—for example, many middle parts, and will, therefore, not blame him for the errors there are in the original. But I will do for your sake still more. I will procure you *Dies Iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare*, *Confutatis*, and *Sanctus*, and entrust to you the following secret:—Of all that precedes the *Dies Iræ*, Anonymous possesses the original. Mozart only wrote in the *Dies Iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare*, and *Confutatis*, the principal parts, and of the middle parts, little or nothing—those were added by another person, and that two different handwritings might not appear, he copied like Mozart's writing. You now know positively all Mozart wrote of the *Requiem*—that I have said above; thereto, may be added, towards the end, the mere repetitions: the *Sanctus* which I procure for you is in the original handwriting of him who composed this piece, as well as all the rest. To this may be added, that the middle parts of what I procure for you are different from those in Breitkopf's edition—as they are in this, so they are (with the exception of small improvements) in the original of the Anonymous; the completer must, therefore, have written them twice, and you may, therefore, choose between the two, if you think it right. The *Sanctus* is

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likewise entirely by the completer, but in the rest only such as has been parenthesed with pencil. You might, therefore, with truth, assert that your arrangement is an immediate extract from the original of six pieces (there are but twelve in the whole).

"(Signed) C. MOZART."

The quantity of errors in the above can only be explained in one of two ways. Either Mdme. Constance Mozart was entirely ignorant of music, or cared very little for the memory and the fame of her immortal first husband. The facts of her second marriage with M. Nissen, and her being unable to point out the place where Mozart was buried, are significant. But let us not be uncharitable. Mdme. Mozart was a woman; and when her husband died, she took another. So did the widow of Percy Bysshe Shelley, the poet.* Mrs. Shelley, however, did much more justice to her deceased husband. She brought out a carefully edited and very complete edition of his works, in prose and poetry; while Mdme. Mozart seemed to know so little about those of her's, that she allowed a pretender, called Sussmayer, to assume almost a partnership in what the world regarded as his greatest work—the *Requiem*. But this is only the preamble to what we have to say.

* So did *not* the widow of Mendelssohn.

THE ST. MARGARET'S ESTATE, RICHMOND.—At a meeting of the Executive Committee on the 28th ult., it was unanimously resolved, that the allotment of the picturesque estate of 75 acres on the banks of the Thames, purchased of Lord Kilmorey, should be fixed for Wednesday, June 7th, the purchase money having been paid up on Lady-day, and the title-deeds handed over to the Conservative Land Society. On the 30th, Colonel Brownlow KNOX, M.P., the vice-chairman, accompanied by the solicitors, Messrs. Harrison and Lewis; the surveyor, G. Morgan, Esq.; and the secretary, C. L. Gruneisen, Esq., had an interview with a deputation of the Board of Directors of the South Western Railroad respecting the erection of a new station at St. Margaret's, between Richmond and Twickenham Stations, and also the granting of free passes to the allottees who may build on the estate. It is anticipated that the result of this conference will prove highly gratifying to the shareholders. It is intended to preserve, if possible, the magnificent mansion on the estate, built by Cubitt from the designs of Vullamy.

QUARTET CONCERTS, CROSBY HALL.—The last of Mr. Dando's concerts came off on Monday week. The quartets were Beethoven's in A (No. 5) and Haydn's in B flat, (No. 78). Mendelssohn's pianoforte trio in C minor (Op. 66) was finely played by Messrs. Sterndale Bennett, Dando, and Lucas, and Miss Lascelles sang three songs, and gave special satisfaction in Waley's song, "Voglein." Kuhlau's quartet for flute and stringed instruments, although presenting few points of interest, was beautifully executed, Mr. Pratten taking the flute. Haydn's sonata in E flat, played by Mr. Sterndale Bennett, was a novelty and a masterly performance. The room was quite full. We omitted to notice Miss Binfield Williams's performance last week. It was, nevertheless, highly creditable to her talent as a pianist, and much applauded.

MR. F. BERTIOLI'S concert on Tuesday, at the Hanover Square Rooms, was attended by a fashionable audience. Mr. F. Bertioli is a very young man, and this was his first public attempt. He seems to have studied to good purpose, his execution on the concertina being pleasing and correct. We have seldom witnessed a more promising *début* by a performer on this popular instrument. Mr. Bertioli was assisted by Miss Poole; Miss Ransford, who was encored in the ballad, "Sweet Mary of the Vale;" Miss Messent; and the Misses Brougham, who sang Glover's two duets, "Love in thine Eyes" and "The Cousins;" Messrs. George Tedder, Wallworth, and Perrin. Mr. F. Chatterton played a new *fantasia* on the harp; and the Messrs. G. and J. Case joined Mr. Bertioli in several concerted pieces on the concertina. Mr. Bertioli was encored in a solo by Mr. G. Case. Messrs. Guglielmo and Case presided at the piano.

## ROYAL ITALIAN OPERA.

THE eighth season commenced on Saturday night with Rossini's opera of *Guillaume Tell*. The Royal Italian Opera is now an established institution. It has supplied a public want. Fixed upon this solid basis, its permanency, under wise direction, can no longer be matter for conjecture. Through many obstacles and reverses, it has attained a first place among the operatic theatres of Europe, and its present hold on public opinion is so firm that nothing can shake it but gross mismanagement. Mr. Gye, whose fourth year of responsible dictatorship was inaugurated on Saturday, has hitherto done so well that there can be little apprehension of illiberality or mistaken policy on his part. The prospectus for the current season, of which the particulars have been published, shows, on the whole, an increase rather than a diminution of enterprise.

Although everybody regards *Guillaume Tell* as the masterpiece of Rossini, and Rossini himself is of that opinion, ever since its first production at the Grand Opera of Paris, more than twenty years ago, circumstances have combined against its complete success. Its high claims to consideration as a work of genius have been unanimously admitted by the critics, and perhaps no single effort of a great composer has been so much talked about and extolled. In *Guillaume Tell*, while extorting the admiration of those judges who profess to look upon the Italian school as an inferior demonstration of the lyrical art, Rossini has contrived to retain the suffrages of his former adherents, and even to raise their enthusiasm to a still higher pitch. *Guillaume Tell* was cited triumphantly by the Italians, as a proof that their idol could follow in the footsteps of the Transmontane composers, and outstrip them on their own ground. The argument, nevertheless, tells in favour of the German side, since, if the German school of opera be inferior to the Italian, and if the opinion that *Guillaume Tell* belongs to the German or rather Franco-German school be sound, why do the Italians count *Guillaume Tell* as the *chef-d'œuvre* of Rossini? It is plain that the Italians tacitly acknowledge the superiority of the Transmontane composers, although their national vanity is too great to permit them to own it. Their adoration of *Guillaume Tell*, however, and the preference they accord it over all the other operas of its composer—*argumenti gratiâ*, it may be—place them in a dilemma from which no modern Protagoras can extricate them.

From the first opening of the Royal Italian Opera the production of *Guillaume Tell* was looked forward to with universal interest. No opera, it was justly concluded, would give a larger field for the display of the splendid vocal and instrumental resources under the direction of Mr. Costa; while, as a spectacle, it offered ample opportunities for the exhibition of that completeness and liberality for which the new establishment had won a name at the outset. It was at length produced, on Saturday, August 12, 1848, and, to the surprise of every one, with a very moderate degree of success. As usual, circumstances combined against it. Roger, the tenor, who played Arnold, was ill, and made a complete *fiasco* in the "Suives moi," which proved quite beyond his physical means. The other principal artists in the cast were Madame Castellan (Matilda), Mdlle. Corbari (Jemmy), Signor Tamburini (Tell), Signor Polonini (Melcthal), and Signor Marini (Walter). The opera was well got up, the orchestra and chorus were admirable, and no pains had been spared. In spite of all this, however, it was only played once, and, until Thursday night, April 1, 1852, was not again attempted.

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The great drawback to the opera of *Guillaume Tell* is the book, one of the most insipid and one of the least dramatic ever written. The subject is a good one, but the author has made nothing out of it. What is good in a play is not necessarily good in an opera; and, in following Schiller's well-known drama, the compiler of the *libretto* has forgotten to supply Rossini with a number of situations sufficiently striking and sufficiently well contrasted to sustain the musical interest of a grand opera in four acts. In Paris, although the music created a *furore*, it was, after some time, found expedient to curtail it; and the fourth act was lopped off, with the single exception of the air with chorus (for Arnold) "Suivez moi," which was retained, in consequence of the effect of a C in alt, introduced, at the termination, by M. Duprez, then in the height of his popularity. This was a sorry compliment to Rossini, to whom the "Ut de poitrine" was then, and has been ever since, a *cauchemar*. The result was a sad one for the art. Rossini, stung by the misappreciation of his greatest work, and jealous of the growing fame of Meyerbeer—too wise to throw away fine music upon a dull and ill-contrived *libretto*—retired into Italy, and threw aside his pen, which no consideration has since induced him to resume. Thus the greatest composer of dramatic music since Mozart, the man who, in opposition to Weber, won the palm for modern Italy against modern Germany, was lost to the art at the early age of 38—when his means were ripe, his acquirements matured, and his genius in its zenith.

The cast, this season, differs from that of last year. M. Zelger supplies the place of Herr Formes in Walter, Mdlle. Marai, a *débutante*, that of Mdme. Castellan in Matilda; Mdlle. Nantier Didiée represents Jemmy, *vice* Mdlle. Bellini (retired), and Sig. Fortini, Leutoldo, instead of Sig. Rommi. The whole of these changes can hardly be said to be improvements. Herr Formes must be allowed to bear the palm from M. Zelger, both as actor and singer, and Mdme. Castellan's Matilda was considered her most successful performance. It is a matter of regret that this charming artist should have ceased to belong to the Royal Italian *troupe*. We are assured, however, that her services were in request, but that she could not be obtained, in consequence of a prior engagement at the grand opera of Lisbon. Mdlle. Marai, the substitute of Mdme. Castellan, is an accomplished singer, of the French school. Her voice, though neither rich nor powerful, is very pleasing and flexible. Her method is good, her articulation clear and distinct, and she has evidently been carefully trained. Though very young, she is by no means devoid of confidence. She is a native of Vienna, of very fair complexion—a thorough *blonde*, in short—with a pleasing expression of face, and a figure remarkably *petite*. In such parts as Adalgisa, Lisa, and—if Madame Bosio should decline the part—Marcellina in *Fidelio*, Mdlle. Marai will be found eminently useful and attractive. We should have liked her better in Matilda, had she not introduced so many changes and unnecessary ornaments in the music. She sang the air, "Selva opaca," very gracefully, and produced a decidedly favourable effect. The same thing may be said of the duet in the second act, with Arnoldo. Mdlle. Marai would do well in future to take her partner, Signor Tamberlik, as a model. The singing of that admirable artist in this duet, was as true to the text as in every other part of the opera in which he was concerned. Mdlle. Nantier Didiée is an excellent artist, and, for the first time, we were almost satisfied with the quartet and barcarolle (Act I.), which, with the good voice and steady singing of Mdlle. Cotti, went much better than usual. On the whole, Mdlle. Didiée is the best Jemmy, except Corbari, we have seen at Covent Garden. Signor Fortini, apparently, has a good barytone voice, but he was too nervous to do himself justice. He sang out of tune, and unsteadily. The part of Leutoldo, however, gives little chance to the singer, who does not seem to have improved since he was at Her Majesty's Theatre. We shall be better able to judge of him, however, on a future occasion. So much for the novelties in the cast.

Signors Tamberlik, Ronconi, and Tagliafico have returned in as full force as ever. Indeed, the Arnoldo of Sig. Tamberlik on Saturday was even more forcible, passionate, and thoroughly dramatic than on any previous occasion. He was in magnificent voice, and electrified the audience in the *trio* of the second act, and again, in "Suivez-moi," with the astounding C C C in *alt* from the chest. That Signor Tamberlik is the best Arnold who has ever appeared on any stage, without excepting Duprez, can hardly be doubted. Tagliafico's Gesler is perfect.

What a pity Signor Ronconi cannot sing the music of *Guillaume Tell* as it is written! What a pity that, to suit his voice, so much of it is obliged to be altered or transposed! What a pity that the duet, "Dove vai," *must* be "arranged," so as to enable Signor Ronconi to sing it with effect! What a pity, in short, that Signor Ronconi has not a bass voice at his disposal, when he has to appear as the hero of Rossini's masterpiece. But for this, no acting and no singing could possibly be finer than that of Signor Ronconi in Guillaume Tell. He was admirable in the meeting of the cantons, and transcendant in the scene where Tell is forced by the tyrant, Gesler, to shoot the apple from the head of his son, Jemmy.

The general performance of the opera was not entirely satisfactory. The first act left much to desire. The horns behind the scenes were indifferent, and the chorus, on many occasions, was tame and out of sorts, wanting in precision, and defective in intonation. There had not been sufficient rehearsals, we suppose—or there was only one, which is not enough for *Guillaume Tell*. The second act, on the contrary, was magnificent. The chorus of the inhabitants of Uri was sung a little too *pianissimo*, and could scarcely be heard; but all the rest was beyond reproach. The band has been diminished in numbers. Mr. Willy and Mr. Blagrove (two of the first violins), and Mr. Jarrett (the third horn), are no longer members. Three such men could not well be spared now, especially that Mr. Thomas, Mr. Lovell Phillips, Sig. Piatti, and Sig. Bottesini have seceded from the ranks. The chorus has, we think, been strengthened, in the female voices; and the *corps de ballet* is vastly improved. The dances, both in the first and third acts, were far superior to last year. This is a step in the right direction. Without an efficient *corps de ballet* the performance of the grand operas of the French school is necessarily incomplete. The *ballet* is an indispensable element in the general effect, and we are glad to find that it has engaged the serious attention of the management. The *Tyrolienne* was danced on Saturday by Mdlles. Battalini and Esper, and M. Desplaces. The first lady is new, and an acquisition. The second was well known at Her Majesty's Theatre as one of the most attractive of Mr. Lumley's *troupe* of *coryphées*. As usual, the *ballet* music was curtailed in both acts; but what was preserved was well done, and the audience were gratified and pleased. Mr. Costa obtained a flattering reception on taking his seat in the orchestra.

There were two encores—the overture, which was brilliantly executed, and the slow movement of the trio in the second act, which was superbly sung by Signors Tamberlik, Ronconi, and M. Zelger. After the opera, the National Anthem was performed. Mdlles. Marai and Nantier Didiée taking the solo verses. The

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manifestations of loyalty on the part of the audience, when Mdlle. Nantier Didiée sang the significant words—

"Confound their politics,
Frustrate their knavish tricks,"

was no more than was to be expected under the circumstances. The house was crammed to suffocation. It was the best "first night" since the Royal Italian Opera was inaugurated in 1847.

## DRAMATIC.

DRURY LANE.—On Monday evening week, Mr. Brooke having completed his engagement, a troupe of Chinese Jugglers made their appearance and exhibited their feats and tricks before a densely crowded audience. Opinion seems divided with regard to their merits—some contending that they are no better than their fellow-exhibitors in the streets, while others insist that their performances are wonderful and unprecedented. We think, with Sir Roger de Coverley, that much may be said on both sides, while we decidedly lean to a belief in the astonishing powers of these celestial conjurors. Certainly, many of the tricks and tumblings of the Chinese professors may be witnessed occasionally in our squares and back streets—but are such *al fresco* bungling attempts at exhibition to be compared with the finished and unerring performances of the Drury Lane *troupe?* As well compare Mr. G. V. Brooke's Macbeth to Macready's. However, we advise our readers to go and judge for themselves. We are convinced they will not come away disappointed.

ADELPHI.—"Give me a point on which to place a lever, and I will move the world," said Archimedes. "Give me a title and I will write a farce," says the modern dramatist. *The Moustache Movement* is a title, and, at the present moment, a good one, and Mr. R. Brough has written a good farce on it. When we tell our readers that the principal parts were sustained by Mr. Keeley and his clever wife, supported by Messrs. Parselle, Sanders, Garden, and Miss Mary Keeley (on this occasion, *mirabile dictu*, without a song); that Mr. Keeley was overpoweringly funny, and made up in the most magnificent style; that Mrs. Keeley, that great artist, never played better, being, in fact, "immense;" that the audience shouted and laughed and laughed and shouted, ending by calling for the author, who was led on by Mr. Leigh Murray, some idea may be formed of the success of the piece. The plot we shall not describe; we might as well invite a friend to take a glass of gin and water and set a bottle before him, from which the contents had already been drained. All we have to say, is: "Go and see the *Moustache Movement*."

The laughable comedietta, of *His First Champagne*, was revived on the same night, Mr. Leigh Murray sustaining the principal character, Horatio Craven, M.A. The bashfulness assumed by Mr. Murray in the first act, contrasted well with his hilarity and drunken impudence, in the second, when, after repeated libations of "his first champagne," he becomes overpowered, throws off all reserve—

"Et farvet multo linguaque mensque mero."

In spite of the temptation to exaggerate which this character holds out, Mr. Leigh Murray "o'ersteps not the modesty of nature," and disdains recourse to claptrap for the purpose of "bringing down" the audience, as the phrase goes, absurdly enough. Whatever he does is polished, gentlemanly, life-like and true. Mr. Selby was amusing, though, perhaps, a little too stagey, as Dicky Watts. Messrs. Garden and Rogers are entitled to some praise. The latter gentleman, indeed, who is not quite at home in too important parts, displays a certain quaintness and individuality in smaller characters. Miss Fanny Maskell has improved, and Miss Emma Harding, who played an insignificant part, looked well, and listened well to those who had anything to say to her. The revival was quite successful.

HAYMARKET.—Miss Cushman concluded her engagement at this theatre last night. Her farewell performances were Meg Merrilies in *Guy Mannering*, and Juliana in the *Honeymoon*. Actors are naturally fond of displaying the versatility of their talents, and, for that reason, no doubt, Miss Cushman selected two such widely different authors as Tobin and Shakspere, and two such opposite characters as Queen Katherine and Juliana. We promised our readers last week a few words about Miss Cushman's Katherine.

*King Henry the Eighth* is the unluckiest of plays. For its own sake it is seldom or never acted. If produced, it is either to exhibit some eminent tragedian as Cardinal Wolsey—when the curtain drops on the third act, and the play closes with Wolsey's disgrace—or some celebrated actress as Katherine—when the death of the Queen is made the termination of the drama—or else it is got up merely as a vehicle for *spectacle* and pageantry. Half a century before Doctor Johnson's time, we learn that *Henry the Eighth* drew the people together in multitudes during the greater part of the winter, by the splendour and display of the coronation procession. (Perhaps Scribe knew this when he wrote the *Prophète*, and his coronation scene.) Even the Kembles, when the whole family were included in the cast—Mrs. Siddons, Katherine; John Kemble, Wolsey; Charles Kemble, Cromwell; and Stephen Kemble, Henry—could not do without the aid of crowds of subordinates, lots of spangles, and no end of torches. Nevertheless, *Henry the Eighth*, notwithstanding Doctor Johnson's unjust strictures, is entirely worthy of Shakspere, though, according to the opinion of managers, it is not well adapted to the stage, and, in consequence, only occasionally revived. *Henry the Eighth* has been produced with great completion at Sadler's Wells by Mr. Phelps, who has proved himself a zealous upholder of Shakspere.

The performance of *Henry the Eighth* at the Haymarket must not be criticised severely, as it was revived for no other purpose than to afford Miss Cushman the opportunity of appearing in one of her greatest characters. As, however, the play was cut down to four acts, and as two-thirds of these were omitted, it seems unaccountable that Miss Cushman should have left out the scene between Katherine and the two Cardinals, Wolsey and Campeius, at the beginning of the third act. Some of this scene is wonderfully beautiful and affecting. It were easy to imagine how Miss Cushman would have spoken the following lines of the Queen:—

"Would I had never trod this English earth,
Or felt the flatteries that grow upon it!
Ye have angels' faces, but heav'n knows your hearts.
[*To the Cardinals.*

What will become of me now, wretched lady?
I am the most unhappy woman living.—
Alas! poor wenches, where are now your fortunes?
[*To her women.*

Shipwreck'd upon a kingdom, where no pity,
No friends, no hope; no kindred weep for me,
Almost, no grave allow'd me:—Like the lily,
That once was mistress of the field, and flourish'd,
I'll hang my head, and perish——."

It is not easy to understand how Miss Cushman could have overlooked a scene so profoundly poetical and dramatic. Of her delineation of Queen Katherine, it is impossible to speak too highly. Powerful, truthful, and intellectual, it may be compared with the finest and most finished representations of the modern stage. Miss Cushman's voice is low and plaintive, and its effect in the sorrowing exclamations of the unfortunate queen, with which the play abounds, was as music breathing sadness. Her calm and unostentatious bearing in the first scene cannot be sufficiently admired; but even this was surpassed in the trial scene, where every variety of emotion seems, in turn, to sway the heart of Katherine. The gradual working up of passion until it reaches its climax, and with the dignity preserved to the last moment, till, all sense of her position being merged in her afflictions, the queen rushes off the stage, as in utter despair, was singularly fine. A grand point was made in this scene, when, after appealing to the king to postpone the trial, Wolsey and Campeius both urging the necessity of its proceeding, Katherine, after a pause, calls out, "Lord Cardinal"—and Campeius approaching, she motions him away with a wave of her hand, and turning with looks of indignation to Wolsey, exclaims in a voice of thunder, "To *you* I speak." Miss Cushman electrified the house in this striking incident. It was Siddons

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come to life again. Indeed the whole of this scene was a masterpiece of tragic skill and power, and left an impression not easy to be effaced. The dying scene was elaborated by Miss Cushman with her usual art and discrimination; but we are inclined to think the exhibition in detail of physical rather than mental suffering, was something beyond the legitimate province of art, however true to the spirit of the text. Acting, too minutely natural, becomes melodramatic. Something must be left to the imagination of the spectator, or poetry is sacrificed. A *camera obscura* will give a perfectly truthful representation of a landscape; but, would that reality be comparable to a picture of the same scene by Reubens. Nature may be too closely copied, and the line of demarcation *must* be drawn somewhere.

It is gratifying to be enabled to state that Miss Cushman, after a tour of two months in the provinces, will return to the Haymarket. She will then, in all probability, appear as Romeo, in *Romeo and Juliet*, a character, which, like Meg Merrilies, she may be said to have made entirely her own. Miss Cushman's Romeo—like Rachel's Camille, and Macready's King Lear—has become thoroughly identified with the artist, and should never be omitted from a series of her performances. Mr. Buckstone, we understand, was only prevented from bringing out Shakspere's *Romeo and Juliet*, during the late engagement of Miss Cushman, by the difficulty of procuring a lady to whom the part of Juliet might be entrusted. Let us hope that when Miss Cushman comes back this difficulty may be solved.

In the recent representations of *Guy Mannering*, Mr. St. Albyn succeeded Mr. Elliot Galer, as Henry Bertram, and sings the airs with a great deal of taste. Miss Cushman's Meg Merrilies, so far from ceasing to attract, seems to have excited the audiences more and more every time it was repeated. It was as grand, as striking, and as inspired as ever.

STRAND.—The latest novelties have been a *pièce de circonstance* called *Russian Tyranny*, and a farce called *Shooting the Moon*. In the latter Mr. Hodson plays an Irish *sans-culotte*, turned footman. The favourite piece, *Blue Jackets*, introduces Miss Georgina Hodson, as a young lady disguised as a sailor, who rescues her lover from being a prisoner on ship-board. Here, her appearance, with a tail of companions in similar disguises, is productive of a great deal of fun, which draws a crowded half-price every evening.

The return of Miss Rebecca Isaacs to her post, has made this theatre again unusually gay. As Miss Isaacs has appeared in two of her well-known characters only, we need merely add that in the *Pet of the Public*, and *Why don't you Marry?* the fair directress has entered on a new lease of popular favour. —Mr. Hodson took his benefit on Thursday, and had a bumper. —The travestie of *Macbeth* has been revived, Mr. Hodson assuming the part of the Irish Thane.

PRINCESS'S THEATRE.—On Monday night week Mr. Ryder was taken ill, and could not play Richmond, in *Richard the Third*. Mr. Walter Lacy undertook the character at a very short notice, and acquitted himself in a highly creditable manner.

LYCEUM THEATRE.—Mr. Allcroft has announced an attractive series of promenade concerts next week, for which he has engaged the London Orchestra, which includes, among other first-rate artists, MM. Barret, Bauman, Richardson, Lazarus, Prospère, Hardy, Thirlwall, Rowland, and Frank Mori, conductor. Herr Ernst is to play two solos on the violin every night. Mr. Augustus Braham, Miss Rebecca Isaacs, Miss Milla, and Miss Tudor will vary the entertainment with popular songs and duets. There is little doubt that these concerts will attract, as the price of admission is moderate, and the theatres are closed during Passion Week.

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MR. EDWARD MURRAY, formerly well known at the Olympic Theatre, as treasurer under Mr. Farren's management, previous to joining Mr. J. W. Wallack at the Marylebone, has secured the services of Mr. and Miss Buckland for a new entertainment at St. Martin's Hall, during Passion Week, under the title of "What Songs shall I sing to-night." Those who have had an opportunity of appreciating Mr. Edward Murray's invariable urbanity in the discharge of his duties, will hasten to pay him a visit.

## A LETTER FROM ROSSINI.

(From *La France Musicale.*)

THE Count de Fay, a Hungarian nobleman, who takes great interest in the progress of music in his native country, some time since addressed a letter to Rossini, begging the illustrious composer to write an opera, a *ballet*, or, at any rate, a piece of sacred music, for Hungary. Rossini, in reply, sent him a letter in Latin, of which the following is a translation:—

"MOST NOBLE COUNT,—I am charmed to learn from your letter that you are a passionate lover of music, and play the piano with a skill peculiar to yourself. Nor am I less pleased to know that you entertain a special predilection for classical music. With regard to myself, the last of the "classic writers," I can do no more than follow nature, and shall persevere solemnly and irrevocably in that course. I have, therefore, abandoned the *buffo* style, and devoted myself to serious and religious music. I commenced writing, a young man, with powers scarcely mature, and, sooner than was expected, laid down my pen.

"Thus it is in the world. He who begins early should, by the laws of Nature, leave off early. In addition to this, I have deeply studied the present age, in which prodigies, not to say horrors, weigh down and obscure the ends of real and unadulturated art.

"For these reasons, any one possessing common sense will understand my silence, which is self-imposed—first, in order not to be under the necessity of going with the current of modern art, and, secondly, in order to set a good example. Art, restrained within its proper limits, will benefit mankind, without libelling nature or attempting impossibilities, which are contrary to the true æsthetic spirit, and only encourage frivolity.

"You will, on reflection, perceive that what you tell me respecting the Emperor of the French belongs to the realm of the fabulous, and that it is impossible for me to do what you ask on your own account. Musical technology has wandered from its sphere; nor do I feel much disposed to flatter those who throw confusion into the domain of art and the principles which regulate it.

"Adieu, then, amateur of music and musicians; be convinced that I am free from all ambition, and not the less competent to understand the phases which music is traversing, and to foresee the period at which a great change will take place. I am, most noble count, your very obliged and obedient servant,

"GIOACCHINO ROSSINI.

"*Florence, 14th February*, 1854.

"P.S.—There is a time for composing and a time for studying: there are periods when sentiment is more acute than reason, and in such moments we should write. At present, we live in an age for seeing rather than feeling, and for this reason study is the more necessary. I am, nevertheless, at the service of anybody in word and deed, and one of my greatest pleasures is to give advice to those who require it. I have always loved Hungary, for Tokay is one of my favorite wines; but now I love it twice as much, since you, my dear friend, resied there."

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MISS EMMA BUSBY'S CONCERT.—The concert of this young pianist was attended by a numerous and select audience. The programme was addressed to well-educated connoisseurs. If space permitted, we should cite it. Hummel's trio in E (Op. 83) was admirably played by Miss E. Busby, and M.M. Molique and Van Gelder. Hummel's music is heard too seldom. There is beautiful melody in the opening movement of this trio, and great tenderness in the *andante;* while the rondo is playful and brilliant. The whole was played *con amore*, and elicited unaffected marks of approval. Miss Busby performs with great spirit and vivacity. Beethoven's sonata in C sharp minor, one of Mozart's duets for piano and violin, a violoncello solo by Herr Van Gelder (admirably played by the author), with selections from Mendelssohn and Weber, completed the instrumental performances. The gem of the evening was the duet. Herr Molique seemed to inspire his youthful assistant by his performance. The concert was varied by songs from Madame Zimmerman, and Miss Bertha Street. The songs were of a piece with the rest, being selected from Mozart, Weber, and Sterndale Bennett. Mr. Charles Salaman accompanied the vocal music.

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## SACRED HARMONIC SOCIETY.

LAST night, Mendelssohn's *Hymn of Praise* (*Lobgesang*), and Mozart's *Requiem* were repeated. Mdme. Clara Novello made her first appearance this season, and experienced a highly flattering reception. Exeter Hall was even more crowded than at the first performance, which was honoured by the presence of Her Majesty the Queen.

The features in the *Hymn of Praise* were the solo and semi-chorus, "Praise Thou the Lord; the recitative, "Sing ye Praise," and the air, "He counteth all your Sorrows," splendidly sung by Mr. Sims Reeves, and enthusiastically applauded; the solo, "The Sorrows of Death," and the recitative, "We called through the Darkness," with the solo and chorus, "The Night is departing,"—in which Mr. Sims Reeves again distinguished himself; and the duet, "My Song shall be alway thy Mercy," sung to perfection by Mr. Sims Reeves and Mdme. Clara Novello. On the whole, the performance of the *Lobgesang*, last night, was a great improvement on that which we felt it our duty to criticise a fortnight since. The chorus was much more steady; but still the times of many of the movements were decidedly too slow.

The *Requiem* lost nothing by a repetition. The praise given to the first performance may be as fairly awarded to the second. The audience were delighted. Mozart's sacred masterpiece is gradually taking the place it should have occupied long ago in the *répertoire* of the Sacred Harmonic Society. It will no doubt again, more than once, be performed in conjunction with the *Lobgesang*.

## HARMONIC UNION.

A CONCERT was given by the above society at Exeter Hall on Thursday evening, for the benefit of the wives and families of the soldiers ordered on foreign service, under the patronage of the Queen, Prince Albert, several members of the Royal Family, and a long list of nobles and fashionables, headed, as usual, by the Lady Mayoress. Although the Hall was not more than three parts full, the receipts were large, the high price of admission more than counterbalancing the comparative inferiority in numbers.

The first part of the concert began with selections from Weber's *Preciosa*, and terminated with Mr. Sterndale Bennett's concerto in F minor. The selections included the overture, three choruses, a gipsy glee, "Now let's away," an air, "Lo! the Star of Eve," and the gipsy and national Spanish dances. The performance was good, and Miss Stabbach distinguished herself by her correct and effective singing. The concerto of Mr. Bennett—No. 4, and last but one of the composer—was an interesting feature in the programme. One of the finest of modern pianoforte concertos, it is exceedingly difficult, and requires an executant of the highest mechanical powers, and more than ordinary intelligence. Miss Arabella Goddard, however, was as much at home in this as in anything she has hitherto attempted in public. The concerto was wonderfully performed, and received with the utmost favour. Every movement was just what it should have been; but, if we had a preference, it was for the barcarolle, in which Miss Goddard exhibited an instinctive feeling and a delicacy of touch that were a charm of themselves, without even taking the extreme loveliness of the music into consideration. Others might give the palm to the impetuous *finale*, in which Miss Goddard displayed her admirable mechanism and the energy of her style with more than usual advantage. We are glad to find that Mr. Bennett's music is coming more and more into fashion. It is high time. To allow the works of so accomplished a musician to be neglected, would be a national disgrace.

The second part consisted of Beethoven's *Ruins of Athens* and Mendelssohn's *Walpurgis Night*. The pieces which went most satisfactorily in the former were the Chorus of Dervishes, the Turkish March, the chorus "Susceptible Hearts," and the air and chorus "Deign, great Apollo." Signor Belletti sang the air very finely, and the choir in general was excellent. In the *Walpurgis Night*, there were many points entitled to special notice. Miss Huddart sang the solo of the aged woman of the people, "Know ye not a Deed so daring?" exceedingly well. This lady has a good *contralto* voice, and sings with feeling. The characteristic chorus of druids and guards, "Disperse, disperse," and the mysterious and overpowering "Come with Torches," were admirably given. Herr Formes sang the solos with a power and vigour not to be surpassed. The airs, "Should a Christian," and "Restrained by Might," were both given by the German *basso* in his finest manner, and the latter was enthusiastically encored.

Mr. Benedict conducted the performance in a masterly manner; and Mr. W. Rae presided at the organ with his accustomed ability.

## THE BACH SOCIETY.

A PERFORMANCE of Sebastian Bach's *Grosse Passions-Musik* was given, by the members of the Bach Society, for the first time in this country, on Thursday evening, at the Hanover Square Rooms, under the direction of Mr. Sterndale Bennett, who took the utmost pains in getting it up. The principal vocalists were Mesdames Ferrari, Bertha Street, Dolby, Dianelli, Freeman, Messrs. Allen, Walworth, Walter Bolton, and Ferrari. Mr. E. J. Hopkins presided at the organ, a new instrument, built expressly for the Hanover Rooms by Messrs. Gray and Davison, and used for the first time. It is one of great power, and great beauty and variety of tone, and was universally admired. In a foot note to the programme we are informed, that "The *Grosse Passions-Musik* is produced according to the version adopted by Mendelssohn, at Berlin and Leipzic, and the omissions made accordingly. Beyond this, a small portion of the narrative is omitted, rendering it more acceptable to the religious scruples of a majority of the English public, without, in the slightest degree, affecting the musical importance of the work."

The performance being merely preparatory to one on a grander and more efficient scale, to be shortly given by the Bach Society, it is not necessary to enter into details. *En attendant*, we transcribe from the printed programme of the first concert of the New Philharmonic Society, *àpropos* to the selections given from the *Grosse Passions-Musik*, the following interesting account of Bach's *Passions* generally:—

"Bach wrote five oratorios, called *Passions*. Of the five, three are probably all that exist; and of the three, only two are printed and accessible. These two are 'the Passion according to St. John,' and that 'according to St. Matthew.' The latter is the more important of the two, and probably the later: on the whole, it is the greatest work of the author; and it is with a series of pieces from this great composition that the vocal music of Sebastian Bach is to-night, for the first time, fairly brought before an English audience. By a *Passion* is meant an oratorio which has for its subject the transactions of the last hours of the life of our Saviour. It has been the custom in the Protestant churches of Germany, ever since they existed, to perform a piece of music on the high festivals and solemn ecclesiastical days, as part of the religious service proper to the day—a custom probably originating in the 'Mysteries,' or Sacred Plays, common in mediæval times, and which still survive in the Marionette dramas annually played in the churches of the south of France and of Lombardy. On Good Fridays, the History of the Passion and Death of the Saviour would naturally be chosen as a subject of such a solemn music. In these compositions, the narrative of one of the Evangelists was taken, and delivered continuously in recitative by a solo voice, and the story was interrupted by verses, sung by the congregation, out of the Hymns appropriate to the occasion, drawn from that vast Hymnology in which Germany is so rich, set to those Chorales which form at once so individual and so interesting a part of her musical literature. This is exactly the method followed in the earliest Passion known, the date of which is 1573. By degrees, however, the strict and simply didactic form of the composition was much departed from; meditative and devotional poetry bearing on the subject was interpolated, and the Chorals were treated in a more scientific manner, or were varied in harmony, so as to lose the congregational character which they originally had. These changes were gradually introduced by the great masters of the German school, Keiser, Mattheson, Telemann, Graun; names strange to English ears, but in their own land highly honoured; all of whom tried their highest flights in Passion-music. But the Matthew Passion of Bach far excels any of these works in dramatic power, and it would be perhaps impossible for anything to be acted

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with more effect, if the solemn nature of the subject admitted of such a mode of performance.

"The ignorance which exists in this country with regard to all but a small proportion of the compositions of Bach, is truly remarkable. Besides more than 200 works for the organ; as many for the clavier solo; 30 for the orchestra; between 20 and 30 for clavier and orchestra, including concertos for 3 or 4 pianos—besides all these, he left behind him no less than 250 great vocal works; Masses, Passions, Magnificats, Motets, and Cantatas or Anthems, containing music of the loftiest, alternating with the sweetest and most plaintive character. Many of these works are printed and to be had. They are of all kinds, severe and pleasing, easy and difficult. There is, therefore, no excuse for continued neglect of these great treasures. Let it cease to be the rule, that whenever a work of Bach is to be produced, the most difficult, harsh, and crude thing obtainable is chosen—let that false notion die, that he wrote nothing but difficulties, and that as long as his fugues were correct, he cared for nothing else—let it cease, for it is a lie."

The pieces which made the greatest effect at the Hanover Square Rooms were the recitatives, which are all lofty, measured, and grandiose; the *chorale*, "O Lord, who dares to smite Thee," which was encored; the double chorus, "Have Lightnings and Thunders," which was similarly complimented; the tenor airs, artistically given by Mr. Allen; the bass song, "Have Mercy upon Me, O Lord," delivered with great feeling by Signor Ferrari; and the contralto *aria*, "See the Saviour's outstretched Arm," which was finely sung by Miss Dolby, and unanimously redemanded. Mr. Sterndale Bennett was recalled at the conclusion, and enthusiastically applauded. The principal violin in the orchestra was held by Mr. Thomas, and Mr. Grattan Cooke played the first oboe part, one of extreme and continual difficulty. The performance, on the whole, was vastly creditable; but, as it was merely an *avant-coureur* of a better, we shall say no more about it. A correspondent has written, requesting us to give our opinion of the music of Bach's *Grosse Passions*. With every desire to satisfy his curiosity, however, we would rather wait a while.

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EXETER HALL.—The concert, for the benefit of the widows and orphans of the workmen killed at the Crystal Palace, came off on Wednesday evening. It was what is called a "monster" concert. There were three parts, and each part contained fifteen or sixteen *morceaux*. The band was on a smaller scale than the programme,—there being far fewer players than pieces. The arrangements were under the direction of Herr Sommer, who exhibited officious and commendable zeal in the cause of charity. Nevertheless, Herr Sommer did not seem to forget the maxim, that charity begins at home. The programme was a showy advertisement for Herr Sommer himself. It included a solo on the *sommerophone*, so called by Herr Sommer (*bombardon*, by M. Sax), composed and performed by Herr Sommer; a polka and a quadrille, by Herr Sommer, with detailed accounts of their origin and history; and a "grand *fantasia*" by Herr Sommer. Herr Sommer, in fact, was every where. He was at the head of the programme, in the body of the programme, and at the foot of the programme. He was ubiquitous—and all for charity. But we shall show ourselves charitable, and not dive into the causes which induced Herr Sommer to intrude himself so zealously and so perseveringly on the attention of the public. Of the performance it is needless to speak at length. Some features, however, are entitled to special notice. Herr Ernst played twice; the first time, his famous *Otello Fantasia*, the second time his equally famous *Carnaval de Venise*. In both, he created a furore. Mr. Sims Reeves was encored in the *Scena* from *Sonnambula*, "All is lost now," which he sang magnificently, and also with Madame Clara Novello, in the duet "Ah! Morir" from *Ernani*. Madame Clara Novello, in addition, gave the *aria* from *Semiramide*, "Bel Raggio," with decided success. The vocalists, besides the above, were Mesdames Amedei, Ransford, Fanny Ternan, Rita Favanti, Stabbach, Brougham, Messent, Thirlwall, Zimmerman, Newton Frodsham, Rebecca Isaacs, Cicely Nott, Grace Alleyne, Julia Harland, and Messrs. Augustus Braham, Jonghmans, Bettini, Belletti, Frank Bodda, George Tedder, Charles Cotton, Lawler, Leffler, and George Perrin. The instrumental artists were, Messrs. Ernst, Viotti Collins, George Collins, Frisch (flute), George Case, Oberthür, the Brothers Shapcott (sax-horns), and Sommer. The conductors were Herr Anschuez, Mr. Haskins, and Herr Sommer. How many singers and how many players were there who were "down" in the programme, we cannot undertake to say. There was, however, a *row* towards the end, for which we did *not* stay. The hall was full.

M. ALEXANDRE BILLET'S SOIRÉES.—M. Billet's second performance of Classical Pianoforte Music took place on Tuesday evening, in the small room of St. Martin's Hall. The programme, as usual, was full of interest. It comprised Clementi's Sonata, in B minor, Op. 40 (dedicated to Cherubini); Handel's "Suite de Pièces," No. 4, in E minor; Caprice Brillant, in G, Op. 55 (on *La Fontaine* de Schubert), by Stephen Heller; Beethoven's Grand Sonata, in F minor, Op. 57; and a Selection of Studies by Moscheles, C. Mayer, Chopin, and Mendelssohn.

Here was music in all styles, and more than enough to put to a severe test any talent inferior to that of M. Billet. The Sonata of Clementi—fiery and impetuous throughout—demands great facility of execution and great sensibility in the performance. M. Billet played it in a masterly manner.

In Handel's "Suite de Pièces," M. Billet particularly distinguished himself—especially in the *Fuga* and *Gigue*. Few performers on the pianoforte are superior to M. Billet in the music of Bach and Handel. He has a bold and vigorous style of execution well adapted to the conceptions of the elder masters. That he can equally identify himself with the modern composers was satisfactorily shewn in his able performance of Stephen Heller's elegant "caprice." Beethoven's *Sonata Appassionata*, however, was M. Billet's most successful effort. His execution of this immense work was as judicious as it was brilliant and precise. The studies were well-selected; that which produced the most effect was the one in F minor of Mendelssohn, the only "Study," so called, ever composed by that illustrious musician. M. Billet was applauded in all his performances, and kept alive the interest of the audience until the end of the concert.

The vocal music was entrusted to Miss Grace Alleyne and Miss Palmer. Miss Alleyne gave Beethoven's grand *scena*, "Ah! Perfido, Spergiuro," with energy and power—more, indeed, than is usual with her—and Weber's *cavatina*, "Though Clouds." Miss Palmer sang Haydn's "My Mother bids me bind my Hair," and Mendelssohn's "Slumber and dream of all bright happy Things"—both well and with feeling. Herr Wilhelm Ganz accompanied the vocal music.

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ORCHESTRAL UNION.—The first concert of this admirable and already well-established Society, takes place to-day, at the Hanover Square Rooms. The programme comprises Spohr's second symphony (written for the Philharmonic) and his best; Mr. Sterndale Bennett's fourth concerto for the pianoforte, played by Miss Arabella Goddard; Mendelssohn's violin concerto, by Mr. H. C. Cooper; an overture by Herr Lindpaintner, etc. etc.

MR. BUNN'S AMERICA.—The new entertainments commenced on Monday night week at the Rooms, 69, Quadrant, have been interrupted by the illness of Mr. Bunn. We are sorry to hear of Mr. Bunn's indisposition, and trust he may regain his health, and continue his lecture, which is one of the most amusing and varied, we ever heard. The greatest care has been taken to render the entertainments complete, and no expense spared in the illustrations.

MR. TRAVERS' NATIONAL ENTERTAINMENT.—Mr. Travers, the well-known dramatic tenor, has hit upon the best possible time to give a lecture on naval matters with musical illustrations. The names of Nelson and Dibdin in juxtaposition are loadstars of attraction; and we cannot wonder that the Music Hall, Store-street, was crowded on Monday evening, to listen to the new sketch of "Britannia's God of War," eked out with songs selected from Jack Tar's idol, Tom Dibdin. The entertainment is called *Nelson, the Life of a Sailor*, and narrates in a succinct and interesting manner the outlines of Nelson's life, and introduces the most celebrated anecdotes bearing upon his career as a naval officer. Mr. Travers has a capital delivery, and speaks with point and emphasis. He was in excellent voice, too, and sang several songs to the unanimous approval of his hearers. His best efforts were, "Meg of Wapping," "The Lass that loves a Sailor," "Nothing like Grog," "Poor Jack," "Tom Bowling," and Braham's "The Death of Nelson," the only song in the entertainment not written by Dibdin. Mr. Travers was encored in all these songs, which he sang with vigour and meaning. The entertainment is well worth a visit to the rooms in Store-street.

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## ROYAL ITALIAN OPERA.

On Thursday, a subscription night, Verdi's popular opera, *Ernani*, was produced, for the *rentrée* of Mad. Bosio, and for the purpose of introducing to the subscribers of the Royal Italian Opera a new candidate, in the person of Sig. Susini, a *basso-barytono*. The cast was very strong. In addition to Mad. Bosio as Elvira, and Sig. Susini as Don Silva, it comprised Sig. Tamberlik as Ernani, and Sig. Ronconi as Don Carlos, while the subordinate parts were sustained by Mdlle. Cotti and Signors Polonini and Soldi. One great mistake, we think, was made. Don Silva is the real tragic personage of the drama, and should have been assigned to Sig. Ronconi. That inimitable artist would have had a much better opportunity of exhibiting his dramatic powers than in Don Carlos, which, so far as the acting is concerned, is of secondary importance. This has been demonstrated on several occasions, when the part was given to Sig. Superchi and Sig. Gardoni, at Her Majesty's Theatre—to say nothing of Mdlle. Alboni, who was the Don Carlos when *Ernani* was first produced at the Royal Italian Opera. True, Signor Coletti, an artist of acknowledged power, assumed the character latterly at Her Majesty's Theatre; but that was an exception to the rule. It may be urged that the music of Don Silva is too low for Sig. Ronconi. But why not transpose it as readily as the music of Guillaume Tell? Mr. Costa cannot surely have more respect for Verdi than Rossini? While the score of *Guillaume Tell* suffers materially by alterations, that of *Ernani* cannot easily be damaged by changes. Sig. Ronconi, we are convinced, would render the character of Don Silva eminently effective. Nevertheless, so powerful and artistic is his singing in Don Carlos, that a serious loss would be felt in transferring the part to any other. On Thursday, no small share of the success achieved by the performance of *Ernani* was attributable to Sig. Ronconi. His singing of the first *aria* was admirable, and the *sestet*, in the *finale* of the third act, created a *furore*.

Sig. Susini is a singer of some pretension, but not exactly fitted to be the successor of Sig. Tamburini, whose parts, we are informed, he is about to undertake. His voice is agreeable in the middle and upper registers, but his low notes are deficient in power and quality. In secondary parts he may prove useful.

Mad. Bosio is a great favourite with the *habitués* of the opera and the public generally, and deservedly so. She is an accomplished artist, and possesses a voice of delightful quality. Her Elvira, on Thursday night, was highly prepossessing, and her acting displayed a far greater amount of energy than usual. A little more *abandon* in the last scene was all that was required. The well-known *aria d'intrata*, "Ernani, involami," was sung with great brilliancy and power; the ornaments were well placed, and in good taste, and the high notes attacked with unerring precision. Mad. Bosio achieved a decided success, and made a further step in public estimation.

Sig. Tamberlik's Ernani is, in some respects, one of his most striking impersonations. He looked and acted the part to admiration, and sang in his best manner. Had Verdi such artists as Sig. Tamberlik to write for, we should not quarrel with his exactions on the higher register of the voice. The *aria* in the first scene was a powerful display of energetic vocalisation, and drew down applause from all parts of the house. It was in the last scene, however, that Sig. Tamberlik exhibited his full powers as singer and actor. The sudden change from extreme happiness to despair, when he hears the tones of Don Silva's fatal horn, was assumed with intense reality; and the death-scene was perfect. The audience were deeply impressed, and the curtain fell amidst loud and general applause for Madame Bosio and Signor Tamberlik.

The general performance was irreproachable, and the reception given to *Ernani* proved that the subscribers prefer Verdi to Rossini. The greatest effect of the evening was produced by the *sestet*, in the *finale* of the third act, and the execution by the principals, Mad. Bosio, Tamberlik, and Ronconi especially, was so powerful that an enthusiastic encore was the result, and all the performers were recalled after the fall of the curtain. The band and chorus were superb.

*Ernani* is to be repeated to-night, the last before Easter. We should have stated that *Guillaume Tell* was given for the second time on Tuesday.

## NEW PUBLICATIONS.

The Favourite Pieces from J. F. Duggan's New Opera of "Léonie" —Libretto by Mr. Henri Drayton—as performed at Drury Lane Theatre. Campbell, Ransford, and Co.

A closer acquaintance with some of the music in *Léonie*, of which we recently gave an account, is certainly favourable to the composer. The *romanza*, "Dear Venice" (which Miss Susanna Lowe sang so prettily), is melodious, and there is nothing vulgar in its extreme simplicity. We can also compliment Mr. Henri Drayton on the words. The theme is ancient enough, but he has cleverly avoided all conventional commonplaces. The ballad, "Oh! let me gaze" (sung by Mr. Drayton), is sentimental; but it is graceful, and Mr. Duggan has succeeded in steering clear of the hyper-morbid style—a dangerous quicksand in the ocean of ballad-music. The popularity of this ballad has not to be foretold, but to be recorded. It is in the hands of all our amateur barytones, who might exercise their voices and their tastes on much less healthy music. Another ballad, "The Old Spinette" (also sung by Mr. Drayton), is, perhaps, even better in its way. Though simple to a fault, both in melody and accompaniment, it by no means lacks expression. "The Old Spinette," moreover, is essentially an acting ballad; and, if sung without a certain amount of dramatic feeling, loses half its charm. "I dreamt an old Man o'er my Pillow wept" (sung by Miss Lowe), is of a more ambitious character, and Mr. Duggan has laboured, not without considerable success, to impart a special interest to the accompaniment. The two first bars of the symphony, however, must be revised, since there are octaves between the top part and the bass. The melody of this song is very pleasing, and the words of Mr. Drayton show a good deal of poetical sentiment. The ballad, "How oft in Childhood" (sung by Miss Featherstone), demands a word of praise, on account of its elegance. In page 2, however, the accompaniment of bars 2 and 3, must also be reconsidered—since there are octaves—B C, B C. At the bottom of page 3, too, Mr. Duggan will find that the corrector of proofs has not been very diligent, or, at least, very sharp-sighted. One of the mistakes re-occurs in page 5. The romance, "Yes, 'tis a Spell," and the air, "Yes! Hope, thou art a Beacon-light" (sung by Mr. Elliot Galer), have both a certain degree of merit. We prefer the romance, however, which attempts less than the air, and effects comparatively more. The one is a good ballad melody, the other a rather laboured than elaborate song. The serenade, "At Night upon the Moonlit Tide" (sung by Mr. Drayton), is a happy imitation of the Balfe-Wallace school of popular theatrical ballad, and cannot fail, for that reason, if for no other, to please the public.

In conclusion, let Mr. Duggan persevere. He is a beginner, and cannot expect to leap at once into the vacant chair of Rossini. Criticism, if honest, should encourage rather than depress him, and be accepted more in the light of friendly counsel than of hostile animadversion. *Verbum sap. sat.*

Miss Fanny Stirling took her first benefit at the Music Hall, Store Street, on Thursday se'nnight. Among the vocalists were Miss Poole, Mrs. John Roe, and Herr Jonghmans. Mdme. Pyne Gatton, a sister of Louisa Pyne, played a *fantasia* on the pianoforte. The Misses Jacobs, Hincks, and Nason, vocalists, also contributed their services. The room was well attended.

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MANCHESTER.—The third of Mr. J. Thorne Harris's *Soirées Musicales* was given at his residence, on Thursday evening last. The following was the programme:—

Sonata—Piano and Violin—in D, Op. 12 (Vieuxtemps). Vocal Quartet, (Abt). Solo—Violin—(C. Baetens). Pastoral Sonata, Op. 28 (Beethoven). Sonata in E flat, No. 3, Op. 12 (Beethoven). Vocal Quartet, "Memory's Tears," (J. T. Harris). Pianoforte—Solo Selection—Nocturne, in A flat, Op. 40; Improvisation in E flat, Op. 57 (J. T. Harris). Pianoforte—Solo Selection—Polonaise in A, (Chopin).

The sonata of Vieuxtemps abounds in difficulties for both instruments. Mons. Vieuxtemps being a violin player, his pianoforte phrases are of a character which, though not entirely unsuited to the pianoforte, require for their proper execution a well trained hand. Mr. Harris, however, was quite equal to the task, while Mr. Baetens was not less at home in the violin part. We need say nothing of Beethoven's Pastoral Sonata; nor of the Sonata in E flat for piano and violin. Indeed, what could we say?—what words can describe that rich, inventive, and poetic genius, which scatters beauties around with the luxuriance of nature herself? The exquisite *andante* of the first made a deep impression. Both compositions were admirably performed. Mr. Baeten's solo, an air with variations of his own, has considerable merit. One variation, in which the composer, dispensing with the pianoforte accompaniment, sustains a *legato* melody with *pizzicato* accompaniment, excited much interest. Mr. Harris's pianoforte selections, consisting of two *morceaux* of his own, and Chopin's *Polonaise* in A, were played with great spirit and brilliancy. The two first-mentioned compositions, may rank with some of the best of their kind. We may also compliment Mr. Harris on the vocal quartet, which is full of grace, feeling, and skilful part-writing.

IBID.—The last of Mr. Seymour's Quartet Concerts for the season took place on Thursday evening week, in the Large Room of the Town-hall, Chorlton-upon-Medlock. The first quartet was Mozart's, in D, played by Messrs. C. A. Seymour, E. W. Thomas, C. Baetens, and Herr Lidel; it was followed by a selection for the violin; a "Berceuse," by Réber, played by Mr. Seymour; and "Méditation sur le premier prélude de piano de S. Bach, composée pour piano et violon solo, par Ch. Gounod." Mr. Barlow took the pianoforte. Mr. Hallé gave Thalberg's fantasia on *Don Giovanni*, and afterwards joined Mr. Seymour in the sonata in F (Op. 24), by Beethoven, for pianoforte and violin. Spohr's quintet for two violins, two tenors, and violoncello (Op. 33), in G, followed. Mr. C. Hallé wound up the proceedings with a selection for the pianoforte, making choice of a nocturne and polonaise, in A, by Chopin.

LIVERPOOL.—St. George's Hall will, it seems, be opened without a musical festival, the committee having found that in September next they will be unable to engage sufficient talent.

DUBLIN.—The crowded state of the Ancient Concert Rooms on the evening of Friday week showed the public appreciation of the labours of the Madrigal Society. The musical attraction formed a fair reason for the numbers assembled; and these, combined with the efforts, botanical and decorative, to set off their musical temple *pro tem.* to advantage, fully accounted for the large number of disciples collected to share in their "service." The madrigal, "Come let Us all a-Maying go," formed an admirable opening to the evening's performance. Balfe's ballad, "We are parted," followed. Miss F. Cruise fully entered into the spirit of this song. Mr. Haigh's voice did justice to an aria from *Belisarius;* we preferred, however, his, "I gave Thee a Rose." In both he was encored. Others also received similar marks of approval from the audience, who appeared well pleased at the close of the entertainment.—*Dublin Commercial World.*

AN IRISH DEBUTANTE.—A young lady of Dublin, Miss Teresa Gaussen, daughter of the once extensive coach proprietor of Bolton-street, whose business was ruined by the railways, has adopted the stage as a profession, and, under the name of Miss Teresa Esmonde, has gained the highest reputation in New York, Albany, &c., in the most elevated walks of the drama. Her Clara Douglas, in *Money*, is pronounced a master-piece; and the newspapers write enthusiastically of her Julia in *Richelieu*, of her Margaret in *Writings on the Wall*, &c.

MADAME VESTVALI, who has had such success as a contralto, in Italy, is engaged by the directors of the Royal Opera, Drury Lane.

THE "Männer-Gesang-Verein" of Cologne commence their concerts in London early in May. They will be given at the Hanover Square Rooms, and will be limited (as last year) to 12 or 15 days.

SIG. GORDIGIANI.—We understand that Signor Gordigiani, the composer of so many graceful and popular Italian airs, duets, etc., has lately finished an opera. The *dilettanti* of Florence speak very highly of the work, which has already been rehearsed in private. Signor Gordigiani is expected to visit England in the course of the season.

ANCIENT ITALIAN AND FRENCH SINGERS.—During the reign of Charlemagne, a difference of opinion existed in France as to the merits of French and Italian music, and the following account of this quarrel is given in a work published at Frankfort in 1514. "The pious Emperor Charles," says the writer, "having returned to celebrate the festival of Easter with our Apostolic Lord at Rome, there arose during the feast, a quarrel between the French and Italian choristers. The French pretended to sing better and more agreeably than the Italians; while the latter insisted on their own superiority in ecclesiastical music, which they had learned from Pope St. Gregory,* and accused the French vocalists of corrupting and disfiguring the true melody. This dispute being submitted to the Emperor, the French, relying on his partiality, presumed to insult the Italians. But the latter, sensible of their superior knowledge, and comparing the learning of St. Gregory with the ignorance of their competitors, treated them with scorn and contempt. This altercation continuing, the sovereign said to his choristers, 'Tell us which is the purest water—that drawn from the fountain-head, or that of the streams which flow at a distance?' This question admitted but of one answer. All declared in favour of the water at the fountain-head. 'Have recourse, then,' said Charles, 'to the fountain of St. Gregory, whose music you have altered and corrupted.'"

CENTRAL ASSOCIATION IN AID OF THE WIVES AND FAMILIES OF SOLDIERS ORDERED TO THE EAST.—At a Meeting of the Board of Directors of the Conservative Land Society, the following Resolution was passed:—"The Executive Committee being most anxious to aid the public efforts which are being made to raise a fund for the wives and children of the soldiers whose noble efforts are required in the cause of their country, have unanimously requested their chairman, Viscount Ranelagh, to place the mansion and grounds of St. Margaret's at the disposal of the committee in aid of the soldiers' wives and families, to be used in any public way they may think most advantageous to promote the interest of the charity." A reply has been received from Lord Ingestre, the chairman of the sub-committee of the association, thanking the society for their offer, with the intimation that the organization of a public entertainment in St. Margaret's Park would be taken into consideration.

* St. Gregory the Great was the first person who, in the sixth century, improved the style of sacred music; hence it assumed the appellation of the Gregorian chant.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Mr. Howard Glover's Grand Concert, St. Martin's Hall. Seven o'clock.

Mr. H. Beale's Soirée Musicale, Blagrove's Rooms, Mortimer Street. Eight o'clock.

Mr. Travers' Vocal Entertainment, Music Hall, Store Street. Eight o'clock.

TUESDAY.—M. A. Billet's Third and last Performance of Pianoforte Music, St. Martin's Hall. Eight o'clock.

WEDNESDAY.—The Misses Cole and Mr. Alfred Gilbert's Soirée Musicale, Willis's Rooms, King Street, St. James's. Half-past Eight o'clock.

Mr. H. Buckland's Vocal Entertainment, St. Martin's Hall. Half-past Seven o'clock.

Sacred Harmonic Society, Exeter Hall, Messiah. Half-past Seven.

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## ADVERTISEMENTS.

NELSON—THE LIFE OF A SAILOR. Illustrated by Dibdin's Songs. Mr. TRAVERS' NATIONAL ENTERTAINMENT every Monday Evening, at the Music Hall, Store-street. To commence at Eight o'clock. Admission, 1s.; Reserved Seats, 2s. 6d.; Private Boxes to be had only of Messrs. Leader and Cock, 63, New Bond-street.

THE LONDON ORCHESTRA will perform at the Lyceum Theatre on Monday, Tuesday, Wednesday, Thursday and Saturday, April 10th, 11th, 12th, 13th, and 15th inst. Conductor—Mr. Frank Mori. Leader—Mr. J. W. Thirlwall. Principal Soloists—Messrs. Barret, Cioffi, Prospere, Rowland, Lazarus, Tolbecque, Richardson, Godfrey, Hardy, Carrodus, Payton, Nadaud, Chipp, Vogel, Madame A. Zeiss; added to which are Messrs. Russell, Antoine, Shanden, W. Thirlwall, N. Mori, Gleadow, Guest, Crosier, F. Godfrey, Anderson, &c., &c. This celebrated Orchestra can now be engaged to perform at concerts during the London season. For terms, address to Messrs. Cramer, Beale, and Co., 201, Regent-street, or to Mr. A. C. Rowland, Hon. Sec., 5, Vernon-street, Percy-circus, Pentonville.

PROGRAMME OF M. ALEXANDRE BILLET'S THIRD AND LAST EVENING PERFORMANCE OF CLASSICAL PIANOFORTE MUSIC on Tuesday, April 11th, at St. Martin's Hall, to commence at Eight o'clock precisely.—Sonata, F, Op. 54, Beethoven; "O! rest in the Lord," Miss Ursula Barclay, Mendelssohn; Prelude and Fugue, A flat, Bach; Prelude and Fugue, F minor, Mendelssohn; "Angels are near," New Ballad, Miss Stabbach, F. Ehrenstein; Pastorale, G, Steibelt; Momento Capricioso, B flat, Op. 12, Weber; "The rainy Day," Ballad, Miss Ursula Barclay, Hatton; Grand Sonata, F, Op. 12, for two performers, Miss Amelia Taylor (Pupil of M. Billet) and M. Billet, Mozart; "Oltre il Mare," Romanza, Miss Stabbach, W. G. Cusins; Une Rêverie, F sharp minor, Henry Wylde; La Fontaine, F sharp major, C. Mayer; Spring Morning, Canzonetta, C, Macfarren; L'appassionata, G minor, W. S. Bennett; Pezzo di Bravura, E. Potter. Accompanyist—Herr Wilhelm Ganz. M. Billet will perform upon Woolley and Co.'s Patent Grand Pianoforte with "Entire Metallic Permanent Frame," also with the Royal Victoria Repeat. Tickets, 2s. 6d. and 5s.; reserved seats, 10s. 6d.; to be had at the Hall, and of M. A. Billet, 36A, Upper Charlotte-street, Fitzroy-square.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA. On Wednesday next, April 12th, the customary Annual performance of Handel's MESSIAH. Vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; with Orchestra of nearly 700 performers. Tickets, 3s., 5s., and 10. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

THE MISSES COLE and MR. ALFRED GILBERT'S First Performance of CLASSICAL CHAMBER MUSIC will take place at the Willis's Rooms, St. James's, on Wednesday next, April 12th, at Half-past Eight o'clock. Vocalists—Mrs. Enderssohn, Mrs. Alfred Gilbert (late Miss Charlotte Coles), Miss Susanna Cole, Mr. Herberte, Mr. Wallworth. Instrumentalists—Pianoforte, Mr. Alfred Gilbert; Violin, Herr Jansa; Violoncello, Mr. Lucas; Harp, Mr. Cheshire; Accompanyist, Mr. Wilkinson. Subscription to the series, One Guinea; Triple Ticket, One Guinea; Single Ticket, Half-a-Guinea; to Subscribers, Seven Shillings. May be obtained of the Music-sellers, or of Mr. Alfred Gilbert, 13, Berners-street, Oxford-street.

LONDON SACRED HARMONIC SOCIETY, Exeter Hall.—On the Thursday in Passion Week, April 13th, Handel's "Messiah." Principal Vocalists:—Miss Louisa Pyne, Miss Messent, Miss Dolby, Miss Clara Henderson, Mr. Donald King, Mr. J. Marshall, and Mr. Lawler. The Band and Chorus will number nearly 800 Performers. Conductor, Mr. Surman, Founder of the Exeter Hall Oratorios. Tickets:—Area, 3s.; Reserved Seats, Area, or Western Gallery, 5s.; Central Reserved, numbered, 10s. 6d. The Subscription, for Members and Subscribers, is One, Two, or Three Guineas per annum, entitling them to advantages offered by no other Society. Persons now entering their names, may receive six tickets, dating the subscription to Christmas next. Books of the Words, with 16 pages of the Music, 6d. each; or the Oratorio complete, price 6s. 6d. This Edition will be found the cheapest and best for the public to buy, and the most advantageous for the trade and profession to sell.—Only Office, No. 9, Exeter Hall.

WHITTINGTON CLUB AND METROPOLITAN ATHENÆUM.—Library, Reading, and News Rooms supplied with 30 Daily and 100 Weekly and Provincial Papers—in this respect offering special advantages to Literary Men. Weekly Assemblies for Music and Dancing. Lectures, Classes, and Entertainments. Dining, Coffee, Smoking, and Drawing Rooms. Subscription Two Guineas the Year, One Guinea the Half-year; Ladies half these rates. Country Members One Guinea the Year.—No Entrance Fee.—New Subscriptions date from the First of any month. A Prospectus, with complete List of Classes, Lectures, and Entertainments for the ensuing Quarter, forwarded upon application. Thursday, April 13th, Second Lecture by J. A. Davies, Esq., on the MUSIC of the ANCIENTS, with Vocal and Instrumental Illustrations; to commence at Eight o'clock. Monday, April 10th, CONCERT of SACRED MUSIC. Members free, Non-Members 1s.—HENRY Y. BRACE, Secretary, 37, Arundel-street, Strand.

ST. MARTIN'S HALL.—Handel's Acis and Galatea, Beethoven's Choral Fantasia, with the Overture, and a Selection from Weber's Oberon, will be performed on Wednesday, April 19th, under the direction of Mr. John Hullah. Principal performers—Madame Weiss, Miss Poole, Mr. Augustus Braham, Mr. Montem Smith, Mr. Weiss. Pianoforte—Herr Pauer. Tickets, 1s.; Galleries, 2s. 6d.; Stalls, 5s. Doors open at Seven, commence at Half-past.

HERR SOMMER'S BAND.—A Series of Concerts, under the direction of Herr Sommer, will take place on Easter Monday, at the Antient Concert Rooms, Dublin. Violin, Herr Ernst; Vocalists, Mdlle. Rita Favanti, and Miss Thirlwall.

MR. WALTER MACFARREN'S TWO CHAMBER CONCERTS of PIANOFORTE MUSIC, will take place on FRIDAY EVENINGS, April 21, and May 12, when he will be assisted by Miss Dolby, Miss Amy Dolby, Madame and Signor Ferrari, and Mr. Weiss; Mr. Blagrove, Mr. Lucas, Mr. W. H. Holmes, and Mr. Lindsay Sloper, &c. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to subscribers, 7s. 6d.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

NEW PHILHARMONIC SOCIETY.—The Third Concert will take place on Wednesday, the 26th instant, at St. Martin's Hall, when, among other things, will be performed, Beethoven's Symphony in B flat; a Pianoforte Concerto, by Mdlle. Wilhelmina Clauss; and the First Part of Doctor Wylde's Music to Paradise Lost. Tickets, 10s. 6d., 5s., and 2s. 6d. To be had at Messrs. Cramer, Beale, and Co's., 201, Regent-street.—Willert Beale, Secretary.

QUARTETT ASSOCIATION.—Third Season, under the immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness Prince Albert, and Her Royal Highness the Duchess of Kent. MM. Sainton, Cooper, Hill, and Piatti, beg most respectfully to inform the musical public that they will give a Series of Six Matinées during the months of May, June, and July, commencing on Thursday, May 4th, at Willis's Rooms, St. James's. Mr. Charles Hallé will perform at the first Matinée. Critical analyses of the compositions selected for performance, by Mr. G. A. Macfarren, will be annexed to the programme. Subscription for the Series, £1 11s. 6d.; Single Tickets, 10s. 6d. Subscribers' names received by Messrs. Addison and Co., 210, Cramer and Co., 201, and Schott and Co., 159, Regent-street; Leader and Cock, 63, New Bond-street; Turner, 19, Poultry, City; M. Sainton, 8, Hinde-street, Manchester-square; Signor Piatti, 51, Stanhope-street, Regent's-park; and Mr. Cooper, 44, Charlotte-street, Fitzroy-square.

MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda and Herr R. de Becker. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

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ROYAL OPERA,

THEATRE ROYAL, DRURY LANE.

The Directors beg leave to announce that the German and Italian Operatic Season will commence on Monday, April the 17th, and terminate on September 2nd. The Prospectus will be ready in a few days.—Theatre Royal, Drury Lane, March 31st.

ST. MARTIN'S HALL, LONG ACRE.—Mr. EDWARD MURRAY begs to announce to his friends and the public generally, that he has taken this Hall on Wednesday, April 12th, Thursday, 13th, and Saturday, 15th, for Mr. George Buckland's Popular Entertainments, entitled, "WHAT SHALL MY SONGS BE TO-NIGHT," on which occasions he will be assisted by his sister, Miss Annie Buckland. Admission, 1s.; Reserved Seats, 2s. Doors open at Half-past Seven; to commence at Eight o'clock precisely.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season) will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by M. Sainton, Signor Piatti, and other distinguished Artists, whose names will be duly announced. Single Ticket, 7s.; Reserved Seat, 10s. 6d.; Subscription Ticket, 10s. 6d.; subscription for a Reserved Seat, 15s.; to be had at Ebers' Library, Old Bond Street, at the principal Music-sellers, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

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| 14. By the waters of Babylon ... ... ... | „ S.S. | 1 | 3 |
| 15. O Lord, my God, I will exalt Thee ... ... | „ B. | 1 | 0 |
| 16. Turn Thee again, O Lord ... ... ... | „ A.T.B. | 1 | 0 |
| 17. O come let us sing ... ... ... ... | „ S.S. | 1 | 0 |
| 18. Unto Thee, O God ... ... ... ... | „ A.B. | 1 | 3 |
| 19. Awake up my glory ... ... ... ... | „ A. | 1 | 0 |
| 20. God is our hope and strength ... ... ... | „ S.S.S. | 1 | 9 |
| 21. Hide not thou thy face ... ... ... ... | „ A.T. | 1 | 0 |
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| 23. The Lord is my strength ... ... ... | „ A.B. | 1 | 6 |
| 24. It is a good thing to give thanks ... ... | „ S.S.B. | 1 | 9 |
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| 27. Call to remembrance ... ... ... ... | Full, S.S.A.T.B. | 1 | 0 |

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Novello: London and New York.

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Published by JOHN BOOSEY, of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28, Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 15. SATURDAY, APRIL 15, 1854. {PRICE 4d. STAMPED 5d.

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

*(Continued from page 225.)*

### CHAPTER XI.

### (1779—1780.)

We must here supply an important omission in Mozart's correspondence. The reader will remember that, on his journey from Salzburg to Paris, our hero stopped several months in Mannheim, in which town, we have seen, by extracts from his letters, the reasons which detained him so long. He, however, said nothing of the principal, if not the best, motive for his lengthened sojourn, viz., the acquaintance he had contracted with Herr Weber. This gentleman had a daughter, fifteen years of age, who made a deep impression upon Mozart. And what sort of person was this Fräulein Weber, who caused our hero, for the first time in his life, to be faithless to his Muse? "Faithless," however, is not exactly the word—since it was for the sake of the one that he loved the other; and it was in music that Mozart poured forth his admiration for his mistress. Aloysia Weber, well known, at a later period, as Madame Lange, was destined to become one of the greatest singers of her day. She had just made her first appearance on the stage, at Mannheim; and Mozart describes her in the following terms:—

"She only wants action; if she possessed that, she might be *prima donna* at any theatre. She sings the *aria*, with the impossible passage I wrote for Signora de Amicis, admirably."

Mozart does not tell his father another word, either about her appearance or her qualities, nor does he hint at the intention he had seriously conceived of making her his wife. The young lady herself, did not look upon Mozart with indifference, while her father was in no way hostile to the growing affection of the young couple for one another, since he calculated upon the happy results which might attend it. What brilliant prospects, if Mozart should dedicate his golden pen to Aloysia, whose voice was a guarantee that the music of the young and gifted composer would always meet with a worthy interpreter! To what triumphs might each look forward, if only assisted by the other! But, where the heart is concerned, affairs are not always arranged as speedily as could be wished. Mademoiselle Weber did not then earn ducats as plentifully as ten years later, while Mozart's pockets were almost empty, and remained so, much against his wish, as long as he lived. He was, moreover, obliged to go to Paris, in the hope of remedying this melancholy state of things. The commands from Salzburg were, on this point, irrevocable, and the lovers parted with the vows and emotions which are usual on such occasions. If we may believe the *saga*, some tears were even shed. The adieus, however, were not of a despairing character, for Mozart and Aloysia were satisfied of each other's truth. What a pity that a romance, commencing in strict accordance with established rules, should end in mystification! None but Fate, however, was to blame—Fate, the most bungling novelist that ever attempted to put such matters in a shape to interest the reader. Mozart's time dragged heavily along in Paris, and this was another reason for thinking of Aloysia. The young lady, on the contrary, finding that she grew daily in the favour of the Mannheim audience, and stood a fair chance to become the chief ornament of the theatre, revelled in the dream of a brilliant reputation, and, consquently, had less occasion to think of Mozart than she might have desired. Soon afterwards, political events took her to Munich, whither she followed Carl Theodore, who came to the inheritance of the electoral ermine of Bavaria about the period of Mozart's return from Paris. Not meeting his beloved in Mannheim, our hero proceeded in search of her to Munich. Eight months' absence, however, is sometimes enough to bring about remarkable changes in the feelings of a *prima donna* towards a suitor, and, at his first visit, the fate of the unhappy lover was decided. The young lady scarcely remembered him, and their acquaintance had to be renewed in a formal manner. Our hero's small stature, spare body, long nose, and, perhaps, his red coat and black buttons, which, in conformity with the prevailing custom in Paris, he wore in mourning for his mother, produced an unfavourable impression on Aloysia, who, besides being forgetful, had become a keener observer of the world. Her looks and her general demeanour told Mozart he was rejected. Quickly recovering himself, however, without a reproach, without a word about oaths as freely taken as forgotten, he silently went to the piano, and in a clear and distinct voice thus sang in the faithless beauty's ear:—"*Ich lass das Mädel gern, das mich nicht will*" (I cheerfully resign the maiden who will not have me).*

It may be asked, from what source I obtained this story. My authority is an eye-witness—and one who was more intimately connected than any other with the *dénoûment* of the plot. Aloysia had a sister, whose very name was a kind of pledge that she possessed very little moral resemblance to the singer. Constanze did not sing, or, at least, very little; but she played the pianoforte. Mozart had given her a few lessons. The pupil felt compassion for her master, and who does not know that "pity is akin to love?" It was Mozart's wish to ally

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* Aloysia subsequently married an actor of the name of Lange, and the match was a very unhappy one. The most brilliant part of her career dates from the death of Mozart, to whose compositions she owed her greatest triumphs. She confessed that she had had no idea of his genius, and merely looked upon him as a little insignificant fellow.—*A. Schraishuon.*

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himself with the Weber family; and, as there were five daughters, he had ample scope for choice. Aloysia was lost; but her place might be supplied by Constanze; and such was ultimately the case, for, some years afterwards, Constanze Weber became the wife of Mozart. Herr von Nissen affects to believe, "that she felt more for her first husband's talent than for himself." I am not in a position to prove or disprove the accuracy of his opinion; but I can easily understand how consoling and flattering it must have been for a commonplace person, who had married the widow of a great man. When a woman has been induced to resign a celebrated name, it is a sweet reflection that admiration alone had originally caused her to adopt it, and that she will experience the same delight from the new and more humble patronyme bestowed by love. Love, which, from its very nature, compensates for everything, of course may compensate for the loss of notoriety.

After Mozart had entered upon his office of *Hof- und Dom-Organist* (Court and Cathedral organist)—such was his title—he spent two whole years at Salzburg. Nothing occurred, during this time, worthy of being narrated, except the completion in our composer's mind of that grand revolution which freed his ideas from the leaven of routine, and from the influence exerted by those of the period in which he lived, until, by a gradual purification, he was led to adopt new forms, as richly melodious as profound, and which have ever since remained the types of the Beautiful in music. The fruit, which had been preceded by so many fair blossoms, at length fell, mellow and ripe, and overpowering in its fragrance.

Here begins the classical period of Mozart, the most important, and, at the same time, the last great and legitimate change in the manifestations of the musical art. To progress further we must, in addition to melody, harmony, declamation and rhythm, discover totally new elements, of the existence of which we have, at present, no idea.*

* What, then, did Beethoven and Mendelssohn?—ED.

(*To be continued.*)

SEBASTIAN BACH.—"When at Leipsic I entered a hairdresser's shop, for the purpose of being shaved. I was surprised to see in the inner parlour a portrait of the celebrated J. S. Bach, above which was placed a faded wreath of laurel. On my questioning the barber, he replied that his grandfather had had the honour of attending him (Bach) for the last seventeen years of his life in his professional capacity, who was an object of religious veneration in the family. He added, that the last wig worn by the great composer was formerly in the possession of his grandfather, who had bequeathed it to his father, who in his turn left it to him. His only regret was that he had no heir that he could leave it to; but, although he was poor, he was determined not to part with it during his life. I must admit I felt a great desire to possess myself of this relique. I expressed my profound respect for Bach and his works, and then ventured to propose to purchase it. My offers were at first firmly refused, and I advanced in my biddings from twenty, thirty, to forty thalers, without being able to induce him to sell. When I had advanced the price to sixty thalers, the barber's wife said quickly to him that, as they were circumstanced, it would be folly to refuse such a sum, and the relique would be placed in the possession of such an enthusiastic admirer of music as I appeared to be, and taken care of and respected as it ought. The husband, vanquished by the powerful rhetoric of his better half, could not reply, but, shedding tears, he fetched the wig whilst I counted out the money. I quickly left the shop, for, if I had remained an instant longer, I should have left with the poor barber both the wig and the sixty thalers."—(*Edward Fétis.*)

## LETTERS FROM EMINENT MEN.

### No. I.

*From*

### FELIX MENDELSSOHN BARTHOLDY.

(*Apropos of the Edinburgh Professorship.*)

[ORIGINAL.]

"*Berlin, Dec.* 17, 1842.

"MY DEAR FRIEND,—I hear that you have proclaimed yourself a candidate for the musical professorship at Edinburgh, and that a testimonial which I might send you could possibly be of use to you with the authorities at the university. Now, while I think of writing such a testimonial for you, I feel proud and ashamed at the same time—proud, because I think of all the honour you have done to your art, your country, and yourself, and because it is on such a brother artist that I am to give an opinion; and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the candidate for such a place. But there is one point of view from which I might be excused to give still an opinion; while all good and true musicians are unanimous about the subject, perhaps the council of the university might like to know what *we German* people think of you, how we consider you; and then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your country, has now subsided, it is chiefly owing to you, to your compositions, to your personal residence in Germany. Your overtures, your concertos, your vocal and instrumental compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as everywhere, and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have done. Shall I still add that the science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the pianoforte as masterly as your conducting of an orchestra—and that all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear that you have met with it.—Always your's, sincerely and truly,

"FELIX MENDELSSOHN BARTHOLDY.

"To W. Sterndale Bennett, Esq."

### No. II.

*From*

### ADAM LISZT.

(*Apropos of Franz Liszt.*)

[TRANSLATION.]

"*Paris*, 1824.

"SIR,—The expressions which you have frequently employed in speaking of my son, have been so flattering, that I cannot but be sensible of your kindness, and therefore take this opportunity of testifying my gratitude. I must say that I by no means anticipated the high degree of success with which he was honoured by the public of Paris, and, above all, was not prepared for the comparison, by no means advantageous, which they were pleased to draw between the rising talents of my son, and those of our great Mozart. I recognise in this amiable exaggeration that spirit of French politeness, the boast of which I have all my life been accustomed to hear, and my son will think himself most happy, if hereafter he shall have the good fortune to share some degree of celebrity with the masters of the German school, though he must remain at a very humble distance from him whom it glories in placing at its head.

"You must, however, allow me, sir, to make a few observations upon the following expression that occurred in one of your

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journals: 'The parents of young Lisst are poor, and he supports them by the product of his talents.'

"Fortune, it is true, has not loaded me with her favours, yet I have no reason to complain of her neglect. For the space of twenty-three years I have been in the service of Prince Esterhazy, where I filled the situation of steward of part of his sheep farms; the immense income of this prince, and the noble and generous manner in which he acts towards those who have the good fortune to belong to any of his establishments, have long since placed me in that *aurea mediocritas*, so happily described by the Latin poet.

"Having observed in my only son, from a very early age, a decided predilection for music, and having from my youth cultivated the art as an *amateur*, I myself, for the space of three years, superintended his first musical education, with that constancy and perseverance, which form one of the characteristic traits of our nation. I afterwards placed him for eighteen months under the instruction of Messrs. Salieri and Czerny, from the first of whom he received lessons in harmony and counterpoint; and from the second, instructions on the pianoforte; and to both of whom he is indebted for their kind care and attention. I am happy to be thus able publicly to render them the homage of my grateful acknowledgments.

"I came to Paris with the permission of the prince, and by the advice of my friends, in order to perfect my son's talents, by affording him an opportunity of hearing the numerous artists whom this capital contains, and of cultivating the French language, of which he has already some general idea; a language which justly lays claim to the title of being that of Europe. At the same time, I have not neglected to take advantage of the eagerness testified by the Parisians to hear his performance, in order to indemnify myself for the expenses necessarily attendant upon a long journey, and the removal of my whole family.

"Accept my best acknowledgments, and believe me, etc.

"ADAM LISZT."

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ST. MARTIN'S HALL.—A new musical entertainment was given in the small room of St. Martin's Hall, on Wednesday evening, by Mr. George Buckland, the well-known singer, entitled "What shall my Songs be To-night?" The entertainment was announced by Mr. Edward Murray, who has engaged Mr. Buckland and Miss Annie Buckland for a series of performances. Mr. George Buckland is by no means to be despised either as a speaker or singer. He delivered, on Wednesday night, a well written lecture with clearness and good emphasis, and gave his songs with decided point. Miss Annie Buckland has an agreeable voice and sings pleasingly. The most amusing, and certainly not one of the least acceptable, performances of the evening, was a national song, sung, without previous announcement, by Mr. Edward Murray, and vociferously applauded.

METROPOLITAN EVENING CLASSES.—The lecture room of the above classes, at Crosby Hall, was crowed to overflowing to hear the lecture on "The Chamber Music of England, in the Sixteenth and Seventeenth Centuries," which was delivered by Mr. Charles Steggall, Mus.Doc., Dr. Trevethan Spicer presiding upon the occasion, supported by the Rev. T Hugo, R. Whittington, W. Mitchell, C. Lacy, T. Clark, G. Fisk, and others. The lecture, the first of a series for Easter Term, was remarkably successful. The learned doctor proved himself worthy of his title, and his musical illustrations were efficiently executed by the choir.

CITY HARMONIC UNION.—The second concert of this society took place at Crosby Hall, on Tuesday se'nnight, when *Acis and Galatea* was given, with a miscellaneous act. Allowance must be made for an infant society strugeling into existence without capital, that needful element of all speculations, mercantile or musical. Some of the choruses went well, others were faulty, but we would earnestly recommend the society to engage a professional band, and confine their performances, for the present, to popular and well-known works. The vocalists, in the serenata, were Mrs. John Rae, Miss Rhemmeiogh, Messrs. Perren, M'Davitt, and Barnby. The miscellaneous act went off better. Mrs. A. Limpus was encored in "Robert, toi que j'aime." Mrs. Rae obtained a recall for "The bonnie wee Wife," and Miss Hincks was encored in "Evangeline." The hall was full.

## THE ORCHESTRAL UNION.

THE Orchestral Union is an established fact, and one of importance to the art. The band, under the direction of Mr. Alfred Mellon, though one of the smallest, is one of the best in Europe. Every player is a master of his instrument, and adds something material to the general effect. It gives us pleasure to record the names of such an able and spirited body of executants. The list is as follows:—

Violins—Messrs. H. C. Cooper, Dando, Doyle, Watson, Cusins, Carrodus, Watkins, Newsham, Zerbini, and Love. Violas—Messrs. Hill and Webb. Violoncellos—Messrs. Hatton and W. F. Reed. Double Basses—Messrs. Howell and F. Pratten. Harp—Mr. Trust. Flutes—Messrs. R. S. Pratten and Rockstro. Oboes—Messrs. Nicholson and Horton. Clarionets—Messrs. Maycock and Egerton. Bassoons—Messrs Larkin and Waetzig. Horns—Messrs. C. Harper and Rea. Trumpets—Messrs. T. Harper and Stanton Jones. Trombone—Mr. W. Winterbottom. Drums—Mr. F. Horton. Conductor—Mr. Alfred Mellon.

The first concert of the second season took place on Saturday afternoon, before a crowded audience of amateurs and professors, who came for the sole purpose of hearing music of a first-rate character performed in a first-rate style—not to converse and lounge, but to listen and learn. The programme was "short and sweet," and occupied a little more than one hour and a half in performance.

| | |
|---|---|
| Overture (M.S.) (Mountain Sylph) - - | *John Barnett.* |
| Concerto, Violin, Mr. H. C. Cooper - | *Mendelssohn.* |
| Symphony in D minor, No. 2 - - | *Spohr.* |
| Caprice, Pianoforte, in E major - - | *W. Sterndale Bennett.* |
| Miss Arabella Goddard. | |
| Overture (Joko) - - - - - - | *Lindpaintner.* |

Mr. Barnett's overture was heard with great interest by those who remembered it in its original shape during the very successful run of the opera to which it is a prelude. It has been considerably altered and elaborated; but the themes and the form in general are much the same. A very effective and brilliant *coda* has been added. The overture was played with wonderful spirit, and loudly applauded. Mr. H. C. Cooper, who has made a special study of Mendelssohn's beautiful and difficult concerto, never played it with more vigour and unerring execution. It was a new triumph for the accomplished English violinist—who should now turn his attention to the violin concerto of Beethoven. The accompaniments to Mendelssohn were irreproachable. Spohr's perfect symphony—perfect in form, in sustained interest, in the contrast and balance of its various movements, and in the unceasing beauty of its ideas—was one of the richest treats that has for a very long time been provided for the amateurs of orchestral music. It was astonishing to hear the effect produced in this fine work—so elaborate and trying from beginning to end—by a band of thirty players. The *scherzo* was absolutely faultless. Here, if you please, was the "light and shade," so much talked about, yet so seldom obtained. Beethoven's *beau idéal* was an orchestra of sixty good players. Mr. Alfred Mellon has realized half of the mighty musician's dream. He must accomplish the other half, or he will have the same question put to him which Lord Grizzle addresses to the ghost of King Arthur—

"If no more, *why so much?*"

The Symphony was applauded with enthusiasm; and Spohr was as well understood and as much *goûté* as Mozart, Beethoven, and Mendelssohn, last season. It is now the turn of Haydn—who, by right of chronological order, should have been first instead of last. There is a certain symphony in G, however,

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not very widely known, which Mr. Alfred Mellon will do well to look after. Who knows, when this is performed by the band of the Orchestral Union, whether the last may not turn out the first, and Haydn more than substantiate his right of precedence.

Of Miss Arabella Goddard's very artistic performance of the masterly *Caprice* of Mr. Sterndale Bennett (a "regular" *caprice*), we can find nothing to advance which would express the sentiments of the audience half so well as what is said by the *Morning Post*:—

"Another piece of executancy of the highest order was Miss Goddard's delivery of Sterndale Bennett's delightful *Caprice*. This celebrated *artiste's* playing is invariably correct, clear, distinctly articulated, excellently phrased, each musical sentence being so rounded off, each period of the measure so justly emphasized, that the sense of the composition is rendered intelligible to all. This is the first merit of this very young and extraordinarily gifted pianist. But still higher praise is due to her for the crowning grace which pure unaffected musical sentiment and deep reverence for the text of the great masters throw over her best performances. Miss Goddard played her countryman's composition better, much better (so far as our experience extends) than it had ever been previously executed in public, and was duly rewarded by enthusiastic applause."

The accompaniments to Mr. Bennett's *Caprice* were less "irreproachable" than those to Mendelssohn's concerto.

The dashing and characteristic overture of Herr Lindpaintner to his *ballet* of *Joko, le Singe du Brésil* (in spite of the absence of trombones and two of the horns—and in spite of the *Allegro* being taken too fast) was a spirited climax to this excellent concert—an auspicious inauguration of the second season of the Orchestral Union.

Mr. Alfred Mellon's *first step* must now be to add two good violins, one good viola, one good violoncello, and one good double bass to the orchestra. When that is effected, his next step must be ———— *Attendons.*

## M. ALEXANDRE BILLET'S SOIRÉES.

THE third and last performance presented many interesting features. It commenced with Beethoven's sonata in F, Op. 54. This is so seldom played in public that it may be regarded as a novelty. The last movement, a sort of *toccata, con moto perpetuo*, in *allegretto* time, is one of the most difficult quick movements ever written by Beethoven for the pianoforte, and requires a perfect master of the *clavier* to do it justice. M. Billet executed the whole sonata (which is as short as it is quaint and vigorous) with accuracy and power, and in the last movement distinguished himself by his usual mechanical dexterity. The sonata (which is not a sonata) was followed by Bach's Prelude and Fugue in A flat, and Mendelssohn's Prelude and Fugue in F minor (from the *Six Preludes and Fugues*, Op. 33). M. Billet showed his usual skill in interpreting the compositions of the ancient masters.

The *Momento Capricioso*, in B flat, Op. 12, of Weber—a very difficult *toccata* in double notes and chords—was brilliantly executed. This piece demands a great command of the *staccato* and a flexible wrist. The grand pianoforte sonata of Mozart, in F, Op. 12, for two performers, introduced Miss Amelia Taylor (M. Billet's cleverest pupil), who distinguished herself so much last year at M. Billet's concerts. Miss Taylor's playing shows great improvement, and she already bids fair to occupy a high position in her profession. The sonata was admirably executed, and received with loud applause. In the second parts the performances were of a less important character, but still all good of their kind. They consisted of Dr. Wylde's *Une Rêverie*, in F sharp minor; M. Charles Mayer's *La Fontaine*, in F sharp major; Mr. G. A. Macfarren's *Spring Morning*, Canzonetta, in C; Mr. Sterndale Bennett's *L'Appassionata*, in G minor; and Mr. Cipriani Potter's *Pezzo di Bravura*, in E. M. Mayer's *La Fontaine*, and Mr. Cipriani Potter's *Pezzo di Bravura* unanimously encored. The vocal music was entrusted to Misses U. Barclay and Stabbach, each of whom sang two songs. The former lady contributed Mendelssohn's "Oh! Rest in the Lord," and "The Rainy Day," by Mr. J. Hatton—a new song and a good one. Miss Stabbach introduced a ballad, by F. Ehrenstein, called "Angels are near," and a *romanza*, by W. G. Cusins, entitled "Oltre il mare," both of which she sang with decided talent. Herr Wilhelm Ganz accompanied the vocal music. M. Billet played on Woolley and Co.'s patent grand upright pianoforte.

## AMATEUR MUSICAL SOCIETY.

THE third concert for the season took place on Monday, in the Hanover Square Rooms. There were nearly seven hundred present, and upon such an assemblage of rank and fashion, and more especially of beauty, it did good to the eye of the connoisseur in such matters to dwell. The concert was under the direction of Mr. Henry Leslie, hon. secretary to the society, who, according to custom, selected the programme for the occasion. (At the first concert, this honourable office was fulfilled by Mr. Jekyll; at the second, by Lord Gerald Fitzgerald.) The programme of the third concert was as follows:—

PART I.—Symphony, No. 2 in D, Beethoven; Vocal Part-Songs, Kreutzer and Lachner; Overture No. 4, C. E. Stephens; Song, "O let Me sing to Thee," Henry Leslie; March, *Tannhäuser*, Wagner.

PART II.—Concertino, Pianoforte, Benedict; Duet, "Again rejoicing Nature sees," Miss Laura Barker; Minuet, S. W. Waley; Vocal Part-Songs, Kreutzer and Mendelssohn; Overture, *Der Freischütz*, Von Weber. Conductor, Mr. G. A. Osborne.

It was generally agreed that this concert was the most successful ever given by the Amateur Musical Society. It passed off with great *éclat;* the room was crowded, and the audience delighted. The music all went well (in the "Pickwickian sense"). The only possible objection that could be taken against the execution of the symphony was, with regard to the *larghetto*, which was played a little too fast. In other respects the performance was excellent. The first two symphonies of Beethoven, indeed, are entirely within the resources of the band, and are always well played by the gentlemen professors. The concert-overture of Mr. C. E. Stephens, which enjoys the romantic title of *A Dream of Happiness*, is a clever, agreeable, and musician-like composition. As far as mere notes and the precision of the *ensemble* were concerned, there was little to criticise; but, being a new work, the points, in which the band of amateurs is oftenest deficient, were more evident in this than in the symphony, and the "pianos" and "fortes" were occasionally confounded, and never sufficiently well contrasted. The overture, however, all circumstances considered, was more than fairly performed, and was warmly received by the audience. The march of Herr Richard Wagner, the Mahomed of modern music, though eccentric, has some curious and striking points. It laboured under a great disadvantage, however. The original score and parts not being at hand, a new orchestral arrangement was made for the occasion; and this fact may possibly have militated to its disadvantage. We cannot say that it was entirely understood. The admirable concertino of Mr. Benedict was performed by Mr. S. W. Waley, in a highly effective and artistic style. Too much praise can hardly be awarded to that gentleman for the ardour and perseverance he must have bestowed in studying it. The band, under the special direction of Mr. Benedict, accompanied Mr. Waley with good effect; and the applause at the conclusion was enthusiastic. Mr. Waley's minuet (introduced for the first time) is so great a step in advance of all his previous efforts, that we may reasonably anticipate works of still higher importance from his pen. Mr. Waley has many of the qualifications requisite to form a good composer. He expresses his ideas with fluency and ease, and has only to guard against the error of accepting too readily the first that may present themselves. We have heard two minuets from his pen; and should now be very pleased to listen to an entire symphony. The overture to *Der Freischütz* kept a large majority of the

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audience in their places until the end of the concert. It was played with a vigour and *entrain* worthy of unqualified commendation, and brought the concert to an effective close.

The vocal music was interesting. Mr. Henry Leslie's new song (composed to some graceful verses of Mr. J. Palgrave Simpson) is charming, though unpretending, and was exquisitely sung by Miss Dolby, for whom it was composed. It was unanimously encored, and was sung by the talented lady even better the second time than the first. Miss Laura Barker's pretty duet was extremely well given by Miss Dolby and her promising sister, Miss Amy Dolby. The vocal four-part songs were sung by a body of amateurs, under the name of the *Deutscher Männer-Chor*. These gentlemen have been trained by Herr Ernest Pauer, the pianist, upon whom their performances reflected the highest possible credit. From what was heard on Monday night, we may hope to possess in London, in the course of time, a choral force which will prove no contemptible rival to the celebrated Cologne choir. The materials are there, and nothing but experience is wanting. It was the first appearance of the *Deutscher Männer-Chor*, and their reception could not have been more favourable. The part songs they introduced were "Die Kapelle" (Conradin Kreutzer), "An den Sonnenschein" (Lachner), "Abendfeier" (C. Kreutzer), and "Jäger's Abschied" (Mendelssohn). These were all characteristic in their way, but that of Mendelssohn was worth the other three put together. The *Männer-Chor* was established in May, 1853, by thirty gentlemen, who appointed Herr Pauer director. At present the number is forty-two, besides eighteen "non-performing" members. They meet weekly, for the study and performance of German quartets and choruses.

Mr. Osborne was, as usual, the conductor of the evening, and accomplished his duties with his accustomed industry and talent.

## MR. ALLCROFT'S CONCERTS AT THE LYCEUM.

Taking advantage of the Easter dramatic recess—as Passion week may be called—Mr. Allcroft opened the Lyceum Theatre on Monday evening, for a series of musical entertainments, to take place every night during the week, except Friday. The first part of each concert has been devoted to the works of a classical composer, while the second has been composed of the usual miscellaneous materials. Mendelssohn led the way on Monday, and the selection comprised the overture to *Ruy Blas*, the violin concerto, the *Scherzo*, *Notturno*, and Wedding March from *A Midsummer Night's Dream*, the *Andante* and *Salterello* from the A major, or, as it is called, the "Italian" Symphony, with some vocal pieces which were sung by Miss Rebecca Isaacs, Mr. Augustus Braham, etc. The instrumental performances were unexceptionable. The band was that of the London Orchestra, and the conductor, Mr. Frank Mori. The London Orchestra is composed of some of our most eminent performers, and though scarcely more than thirty in number, their playing exhibits the force and power of an infinitely larger body. The magnificent overture to *Ruy Blas* was executed with great fire and precision and loudly applauded. The selections from *A Midsummer Night's Dream* and the two movements from the *Italian Symphony* served, perhaps, even more than the overture, to exhibit the good qualities of the band. The crispness and lightness displayed in the *Scherzo* of the former, the vigour and precision of the Wedding March, and the "light and shade" in the movements from the symphony, were equally creditable to the members of the band and Mr. Frank Mori, who took all the times according to the strict indications of the composer. Herr Ernst played better, if possible, than he did at the second concert of the New Philharmonic, and Signor Cioffi gave one of the *Lieder ohne Worte* on the trombone. The audience were highly gratified with the Mendelssohnian music, and liberal in their applause. Miss Rebecca Isaacs sang the charming air, "The Flowers are singing," exceedingly well, and Mr. Augustus Braham was very happy in the fine song, "Then shall the Righteous," from *Elijah*. Mdlle. Milla and Miss Blanche Tudor sang the melodious and popular duet, called "Greeting." Mdlle. Milla has a *mezzo-soprano* voice, and Miss Blanche Tudor a *soprano*. The last-named is rather ambitious, and in the second part attempted the *cavatina* from *Ernani*, "Ernani involami," which was quite beyond her powers. Few even of the Italians can execute this difficult song, not to say well, but tolerably; yet all our English singers persist in essaying it, in spite of repeated failures.

Of the miscellaneous part of the concert, it is unnecessary to say much. Herr Ernst performed his *Carnaval de Venise*, with his usual immense execution and genuine humour, and was enthusiastically encored. Nearly all his variations were new. Miss Anne Oliva, aged ten, who made her first appearance in England, showed a precocious talent in a solo on the concertina. Pity that such evident talent should have been wasted on such an instrument. Miss Oliva comes from America, where she has been greatly praised. A feature of the second part was a solo on the clarinet, by Mr. Lazarus, which was played to perfection. Such execution and tone could hardly be surpassed. Miss Rebecca Isaacs and Mr. Augustus Braham were encored in the duet from *Linda di Chamouni*, "Da quel dì."

We forgot to mention that a Miss Nixon, evidently an amateur pianist, played a fantasia on the "Standard Bearer" in the first part—a rather inexplicable interpolation in the Mendelssohn part of a Mendelssohn concert. Miss Nixon was very nervous, and as it was, we believe, her first attempt in public, we shall say nothing more about it.

On Tuesday—a Beethoven night—the band performed two movements from the Eighth, and two from the Pastoral Symphony. Herr Ernst—who was engaged for the series—introduced a Serenade for the violin—which, though little known, is exceedingly beautiful—and played it to perfection. Wednesday was dedicated to Mozart, and Thursday to Weber.

The attendance, which was by no means numerous on Monday—owing, no doubt, to the several musical entertainments in the immediate neighbourhood—improved during the week. Such concerts are in the highest degree deserving of support; and we sincerely trust that Mr. Allcroft has been a gainer by the speculation.

## DRURY LANE PROMENADE CONCERTS.

Why the managers of theatres, who are interdicted from giving dramatic and operatic performances during Passion Week, should be allowed to present the public with miscellaneous musical entertainments and promenade concerts, is difficult to explain. Who is the prohibitor, and whence the law? Is the "Row Polka" less profane than *Hamlet*, and the "Low-back'd Car," of higher morality than the *Mose in Egitto*? In framing such a statute, the legislature has overleaped its intention, and missed the point of intended legislation. If it were meant to close the theatres during Passion Week, the law must be obscurely worded which sanctions, or at least does not prohibit, concerts of every denomination, from the "Classical" to the "Promenade." Drury Lane may be hung and decorated, refreshment and reading rooms may be provided, the pit may be covered in, orchestra, vocalists, and instrumental solo executants engaged, and the audience may perambulate the theatre, with a freedom denied them in the regular season; and yet the prohibition is stringent, that in the week preceding Easter no representations of any kind shall take place, which involve dialogue, stage costume, or the shifting of scenes—as if these were more at variance with religion than polkas or quadrilles. "Ten to one on it, with anybody that knows the statues," the law-maker never contemplated the possibility of the theatre being opened at all. Now, however, that the paradox has become so evident—the Promenade Concert this week at Drury Lane having thrown the whole thing into ridicule—the restriction may, probably, be extended to all kinds of performances, those of sacred music excepted; and this, no doubt, was the original *spirit* of the law.

Mr. E. T. Smith, if we are to credit the Drury Lane bills, can always command something extraordinary. We have, certainly, proofs of his enterprize and success in fishing up wonders of one kind or another. His first great hit this season at Drury Lane, was the man who walked on the ceiling, fly-wise; his next was

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G. V. B., and his penultimate, the Chinese jugglers. Of his many miscellaneous and intervening wonders, we have no recollection.

The vocal and instrumental performers, on Monday night, consisted of Misses Poole, Ransford, Susannah Lowe, Featherstone, and Messrs. Elliot Galer, Ransford and Henri Drayton (vocalists); with the Messrs. R. Dean, Sidney, Davis and R. S. Pratten (instrumentalists).

The theatre was tolerably full. Mr. G. Haywood was the instrumental, and Mr. J. F. Duggan, the vocal conductor. Some of the most popular songs from Mr. Duggan's *Léonie* were sung by Miss Susannah Lowe and Mr. Elliot Galer. The *rondo finale* was nicely given by the lady, and the ballad, "Yes, 'tis a Spell," by the gentleman. Miss Featherstone was encored in "Saucy Kate;" Mr. Henri Drayton much applauded in a French romance by Adolphe Adam; and Misses Poole and Ransford, in some very popular ballads, won the hearts and hands of the promenaders. A flute solo by Mr. Pratten, was a masterly performance; and a duet for clarinet and cornet, by Messrs. Dean and Davis, gave great satisfaction.

On Wednesday there was another promenade concert. On Thursday morning the Fancy Fair came off with great success. The third and last "promenade" comes off to-night; and then Drury Lane Theatre will be consigned to Mr. Jarrett, and the Royal Opera.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—Mdlle. Rosati has re-appeared at the Grand Opera, to the delight of the admirers of the Terpischorean art, who were getting tired of waiting for the new *ballet*, so long promised, in which Mdme. Cerito is to sustain the principal part. The said *ballet* will *positively* be given at the end of the month—at least, so promises the management. *Credat Judæus Apellas.* The *Nonne Sanglante* of M. Gounod is in active rehearsal.—"*Concerts Spirituels*," as they are fantastically termed, are the order of the day at the Italiens, and Rossini's *Stabat Mater* figures conspicuously in the bills.—At the Odéon, we have had three new pieces almost simultaneously. One, *La Taverne*, a three act comedy by M. Sardeau, was a failure; the other two, *La Conquête de ma Femme*, by M. Louis Leroy, and a one act comedy by M. Léopold Laluyé, succeeded.—The Théâtre Lyrique has just revived *Le Panier Fleuri*, by M. Ambroise Thomas, which was first produced at the Opéra Comique in 1839, with Mdme. Jenny Colon in the principal character: Mdlle. Petit-Brière now plays the part. M. Victor Adams' opera, *La Reine d'un Jour*, is in rehearsal. The career of *Mâitre Wolfram* has been suddenly stopt by the illness of Mdme. Meillet. Thank the fates, however, Mdme. Marie Cabel is in the possession of the best health, and of all the charms for which she is so renowned, and which continue to render *La Promise* as popular as ever.—At the Opéra Comique, Meyerbeer's *Etoile du Nord* pursues its successful career with undiminished attraction, and Peter the Great is a far more popular personage with the Parisian public than the Czar Nicholas. Mdme. Larcena, formerly of the Théâtre Lyrique, and afterwards at the Variétés, has made her *début* at the Opéra Comique in *La Dame Blanche* and *Les Mousquetaires*. She has been well received, and, in addition to being a pleasing singer, is a pleasing actress. There is some talk of a new three-act opera by M. Victor Massé, the *libretto* by the indefatigable and inexhaustible M. Scribe. The Opéra Comique, too, gives a *Concert Spirituel* on Saturday, the 15th, for the benefit of the *Association des Artistes Musiciens*. Among other things, we shall have a part of Rossini's *Stabat Mater*, an interlude by the *Société d'Harmonie Sax*, and one of Mendelssohn's pianoforte *concertos*, by the accomplished Mdme. Wilhelmina Clauss. The orchestra will be conducted by M. Thilmant, and the chorus under the direction of MM. Cornette and Bataille. There will be 400 performers.—The Théâtre Français has just lost two valuable members—M. Brindeau and Mdme. Delphine Fix. In resigning his position as *Sociétaire du Théâtre Francais*, M. Brindeau has stipulated for the right of playing at any other theatre in Paris, if he chooses.—At the Gymnase, *La Crise* will shortly disappear from the bills to make way for a new piece by MM. Emile Augier and Jules Sandeau. According to report, the Spanish Dancers, who proved so attractive last summer will re-appear, while Mdlle. Luther, on the other hand, will disappear, having thrown up her engagement. Her secession will be a loss to the theatre.—*La Vie en Rose*, vaudeville, by MM. T. Barrière and H. de Kock, which for some time since has given occupation to the gentlemen of the long robe, has at length been produced at the Vaudeville, and proved a trump card for the management. The principal parts are sustained by MM. Félix, Fechter, and Mdme. Doche. There has been a curious correspondence between Mdme. Doche and Mdlle. Page, to whom the principal character in this piece was first allotted, in the public journals. The rival beauties are very severe upon each other, but Mdlle. Page has satisfactorily proved herself the youngest. The *habitués* of the Vaudeville, as well as the general public, have been much grieved by the death of the well-known Lepeintre Ainé, who committed suicide. He was buried on Saturday.—M. Victor Séjour's comédie-vaudeville, in three-acts, *L'Argent du Diable*, has been quite successful at the Variétés; and as much may be said of a trifle in one-act, by M. Raymond Deslandes, entitled, *D'une Fenêtre à l'autre.—Sur la Terre et sur l'Onde* is the title of a new five-act vaudeville at the Palais Royal, by MM. Varin and Biéville.—Great preparations are being made at the Porte-Saint-Martin, for the production of a Russian piece translated by M. Eugène Moreau. The name of the Russian author is Nicolas Gogal. The piece, which was, at first, announced under the title of *Un Journaliste*, will at present bear the much more attractive appellation of *Les Mystères de la Russie, ou un Coin du Voile déchiré*. The next novelties, after this *pièce d'occasion*, will be a drama, by M. Decourcelle, entitled *Jean Rémy*, and *Schamyl* (also *àpropos*), by M. Paul Meurice.—*Le Pendu*, by MM. Anicet Bourgeois and Michel Masson, has been very successful at the Ambigu-Comique.

M. Duprez has given a second representation at his Théâtre-Ecole. The chief attraction was an unpublished *opéra-buffa*, in which MM. Roger, Mocker, Mdlles. Duprez, Mira, and M. Duprez himself, all sang.—M. Hector Berlioz has gone to Germany at the special request of the Société des Concerts, of Hanover, for the purpose of directing the execution of his *Faust*, *La Fuite en Egypte*, and *Roméo et Juliette*.—M. Adolphe Adam has been created a member of the Order of Albrecht of Saxony, by His Majesty the King of Saxony.—M. Servais, the vocalist, has come to Paris expressly to give a concert in conjunction with M. Henri Herz. Mad. Gaveaux-Sabatier has also announced her intention of giving a concert.—By the way, the journal called *Figaro*, which formerly enjoyed so much celebrity, is to be revived under the editorship of MM. H. de Villemessant and B. Jouvin.

MARSEILLES.—*Fidelio* has been performed here, and proved a failure! *De gustibus*, etc.

VIENNA.—(*From our own Correspondent.*)—The Italian Opera season has commenced, and the opera selected for the opening night was *Norma*, the character of the priestess being sustained by Mdme. Medori. This lady, who has always been a great favourite with the Viennese, and only left them to succeed Mdme. Grisi at St. Petersburg, was greeted with loud and continuous applause on her appearance. Signor Bettini was Pollio, and, owing to the sudden indisposition of Mdme. Olivi, the part of Adalgisa was undertaken by Mdlle. Pozzi. Capellmeister Esser conducted. The next opera was *Cenerentola*, which has long been banished from our repertory. Mdme. Borghi sustained the part of Angelina, a dangerous one, in consequence of the still lively remembrance of Mdlle. Alboni. Mdme. Borghi, however, went through the ordeal triumphantly, and immediately established herself in the good graces of the *dilettanti* of Vienna. Her voice is fresh and, at the same time, well trained, and her dramatic powers considerable. Signor Pasi made his *début* as Don Ramiro. His voice is not powerful, but sweet, flexible, and suited to Rossini's music. Herr Eckert, who has been recently engaged as *Capellmeister*, gave proof of his entire competence to fulfil satisfactorily the duties of his arduous office. Altogether the Italian Opera season has begun well.

The fifth quartet *soirée* of the second series, given by Herren

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Hellmesberger, Durat, Haussler, and Schlesinger, opened with a quartet by Herr Assmeyer—his first attempt in this class of writing, and *not* a successful one. Beethoven's pianoforte trio in D major, and Mendelssohn's magnificent quintet in A major, magnificently performed and rapturously applauded, completed the concert.—Herr Stockhausen's last concert took place in the rooms of the *Musik-Verein* on the 5th inst.—The Beethoven Festival, which was to come off in Seuffert's room, has fallen to the ground, in consequence of the continued illness of the Russian artist, Herr Schmidt.—Mdme. Jenny Lind Goldschmidt's third concert is fixed for this evening, the 8th, in the grand *Redoutensaal*.

BERLIN.—(*From our own Correspondent.*)—Since my last, I have been twice to hear Herr Dorn's new five-act opera *Die Nibelungen*, and am therefore better qualified to give an opinion. The author of the *libretto*, Herr E. Gerber, has not been happy in his subject. The public do not take the same interest in the cold, statue-like personages of the old German epic as for beings of a later period, in harmony with themselves. They admire without sympathy, and hence Herr Dorn has to contend with a great difficulty. His music is not very original, but it has character—without any leaven of French or Italian. Still, it is not likely to attain a lasting popularity. Mdlle. Johanna Wagner exerted herself to the utmost in the principal character, Brunhild, both as a singer and an actress, and was deservedly applauded. The other parts were well sustained by Mdme. Herrenburger, Herren Bost, Theodore Formes, Schäffer, and Krüger. The chorus was steady and excellent. The opera is put on the stage magnificently. The other operas lately have been Cherubini's *Der Wasserträger* and *Fidelio*, with Mdme. Köster as *prima donna*.

The third subscription concert of the *Singakademie* was rendered particularly interesting by the performance of Cherubini's grand mass in D minor, a work which had been very seldom executed in Berlin, and was new to most of the audience. The solo-singers and chorus were by no means entitled to praise. The general execution was very slovenly. The other pieces were a "*Salvum fac Regem*" and a "*Te Deum*," both by Herr Grell, and produced for the first time in Berlin.—At the fourth and last subscription concert of the *Frauen-Verein*, for the benefit of the *Gustav-Adolph-Stiftung*, M. Louis Lacombe, the pianist, played two pieces of his own composition, Bach's fugue in C sharp major, and Chopin's *Etude* in F minor. He was greatly applauded, and, being encored in the last piece, substituted Weber's *Invitation à la Valse*. The *Dom-chor* sang a *Vaterunser* by Taubert, a *Lied* by Mendelssohn (arranged for a chorus), etc., and Mdme. Tuczeck an air by Stradella. M. Vieuxtemps concluded his series of concerts as he began them—with the *concerto* dedicated to King Friedrich Wilhelm IV.—At the last *trio-soirée* of Herren Löschhorn and the Brothers Stahlknecht, a new trio by Herr Taubert, in E flat major was introduced.—Beethoven's oratorio, *Christus am Oelberge*, is to be executed in Kroll's establishment on Good Friday, by the members of the *Gesang-Verein*, assisted by Herr Carl Henning as organist, and Herr Kroll's orchestra.

BONN.—Robert Schumann is, at present, an inmate of the Private Lunatic Asylum of Endenich, near Bonn. We are happy to be enabled to state that, according to the opinion of his physicians, he may still recover. Mdme. Schumann has been expressly forbidden from attending on the patient, as her presence on the last occasion produced an irritating effect. She, therefore, remains in Düsseldorff.

GOTHA.—*Santa-Chiara*, the new opera of His Royal Highness the Duke of Coburg-Gotha has been brought out with success. In the opinion of the general public, the composer has made progress since his last opera. M. Liszt conducted the opera on the night of the first representation. The *libretto* is by the well known German dramatic authoress, Mdme. Charlotte Birch-Pfeiffer. The story is taken from a semi-historical legend, according to which the Princess Charlotte of Brunswick, wife of the Czarewitsch Alexei, son of Peter the Great, was, by means of a sleeping potion, thrown into a deathlike trance.

ROTTERDAM.—The twenty-fifth anniversary of the *Verein zur Beförderung der Tonkunst* will be celebrated on the 13th, 14th, and 15th of July, under the direction of Herr Verhulst. The following is the programme, as at present arranged:—First day: Handel's *Israel in Egypt;* second day: *The Seasons*, by Haydn; and, the third day: Beethoven's Ninth Symphony (choral), followed by other smaller works, executed by the several vocalists and instrumentalists. Mdlle. Jenny Ney (from Dresden, *soprano*), Mad. Sophie Gurau-Schloss (Hamburgh, *mezzo-soprano*), Herr Steger (Vienna, *tenor*), Herr Pischek (Stuttgart, *barytone-bass*), and Herr Carl Formes (London, *basso-profondo*), have had engagements offered them for the solo-parts; but as Mad. Gurau-Schloss has retired from public life, it is doubtful whether she will accept.

ST. PETERSBURG.—The pianist, M. Mortier de Fontaine, who has permanently settled here, has given a series of so-called historical concerts to empty benches. Herr Henselt is about to undertake a *tournée* through all parts of the empire for the purpose of giving concerts.

REVEL.—In consequence of the war, the manager, Herr Fass, was suddenly commanded to close the theatre on the 10th of March. It was only by the most pressing entreaties that he obtained permission to postpone carrying out the order until the 1st of April (Russian style). The greater part of the company will proceed to Pernau, where they will give a limited number of performances.

LEIPSIC.—M. Hugo Ulrich's symphony in B minor has been performed at the *Gewandhaus*, under the direction of the composer. Herr Joachim is announced for the next concert, when his new overture to *Hamlet* will be given. Herr R. Dreyschock is to play a violin-concerto by Mr. Litolff at the same concert. Mdlle. Agnes Bury is engaged here for the winter season.

BRESLAU.—M. Vieuxtemps is giving concerts here.

COLOGNE.—The *Mozart-Vereis* have given Herr Marschner's opera, *Hans Heiling*, with pianoforte accompaniment.—The theatre will close on the 1st of May. The manager has gone to Coblentz with the opera company, for the purpose of giving three performances, to consist of *Tannhäuser, Zampa*, and *Le Prophète*.

DRESDEN.—Mdlle. Jenny Ney has received the title of *Königlich. Sächs. Kammersängerin* (Royal Saxon Chamber Singer.)

AUGSBURG.—Herr Richard Wagner's *Tannhäuser* has been played here several times, and favourably received.

DARMSTADT.—The last novelty at the theatre was Herr von Flotow's *Indra*, which pleases.

MANNHEIM.—The quartet *soirées* of Herren Becker, Hildebrand, Mayer and Kündiger, have been well attended. Auber's *Marco Spada* has been produced with great success, at the Opera.

PRAGUE.—Herr Marschner's opera, *Der Templer und die Jüdin*, has been revived. Two concerts have been given, one by Herr Goltermann, the violoncellist, and the other by Mdlle. Bertha Brausil, who is only twelve years old. Mendelssohn's *St. Paul* will be produced at Easter.

GRATZ.—Herr Staudigl is expected, and will sing at a grand festival, which is shortly to take place here.

PRESBURG.—*Die Zauberflöte* has been revived, to the great delight of all lovers of true music.

HAMBURGH.—Herr Wagner's *Tannhäuser* was given to a very full house, for Herr Lindemann's benefit.

KÖNIGSBERG.—Cherubini's *Lodoiska*, and *Thay*, an opera by His Royal Highness the Duke of Coburg-Gotha, are in rehearsal.

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BERGAMO.—The following, about Rubini's funeral, is from the *Gazetta di Bergamo*:—"On the coffin, which was covered with black velvet, and enriched with gold embroidery, was placed the uniform of director and grand master of the Imperial Schools of Singing, to which dignity the Czar had appointed the deceased. On the uniform sparkled the Order of Saint Ernest of Saxony, the Grand Medal of Merit, in brilliants, of the Russian order of St. Andrew, presented to Rubini by the Emperor Nicholas, the Prussian Medal of Merit, and the medal of the city of Vienna.

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A crown of massive gold, enriched with diamonds, the magnificent donation by which the aristocracy of St. Petersburg testified their admiration of the great artist, was also deposited on the coffin. On the portico of the church at Romano, where the funeral-service was performed, the following inscription met the eye of the spectator:—*'The poor gently bless thy memory, because, honourably enriched, thou camest to their assistance with paternal solicitude and alleviated their sufferings.'* ".

BIRTH.—On Wednesday, at her residence, near Fulham, Madame Grisi was safely delivered of a son.

# THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 15TH, 1854.

THERE seems to be, at the present moment, a strong wish on the part of certain writers, who profess to instruct the public in musical affairs, to abuse and underrate the compositions of Dr. Spohr. This new prejudice, for it is nothing better, has been recently demonstrated to an outrageous extent. So much so, indeed, that we think it our duty to protest against it, and to warn our readers, lest they should be induced, by plausible arguments and well-turned sentences, to render injustice to a musician whose influence on the progress of art in this country has been immensely beneficial. Whatever may be thought and said of Dr. Spohr, he can never be fairly classed among ordinary composers. His claims to rank among the greatest and most conscientious masters are unquestionable; and the benefits he has conferred on the art, in almost every branch of it, are too many and too solid to be overlooked or sneered at. It would be well for some of those "guides" of public opinion, who have recently adopted a tone of invariable depreciation when alluding to Dr. Spohr and his works, to ponder well on the ultimate tendency of what they are doing. They are teaching their readers to undervalue that which is of the utmost consequence to the welfare of music. They are throwing cold water on those qualities of sincerity and high attainment which are so eminently useful in its pursuit, by holding up to obloquy, if not to derision, the honest efforts of a simple and true man. For more than half a century, Dr. Spohr has laboured zealously and with undeviating steadfastness of purpose to elevate the taste of the multitude for that art which, by universal consent, has been pronounced *divine*, and which, while ministering to the most innocent enjoyment, helps to purify and civilize the popular mind. An uncompromising worshipper at the shrine of music, like all those who have cultivated it most successfully, he regards his mission as a sacred one, never to be prostituted to mere worldly or selfish considerations. In this he resembles the kings of harmony—from John Sebastian Bach to Felix Mendelssohn Bartholdy; and in this, if in nothing else, he has shown himself worthy of a place among them. While he has continually raised the dignity of his profession, Dr. Spohr has never once degraded it.

Not many years ago the bias was quite the other way. The musical mind of Germany, and of all the followers of the German school, was thoroughly imbued with Spohr. Their light was but a reflection of his light, their ideas were the natural offspring of his, their forms but imitations of his own. He had pointed out a high road to excellence in which the rest endeavoured to walk; he had invented a new style with whose attractions the others were intoxicated. From one well alone was drawn the German inspiration; and that well was Spohr's. Even the critics were as mad on one side, as now they are mad on the opposite. Mozart and Beethoven were on the point of being deposed, and Spohr was to reign in their stead. No composer was more idolised, emulated, and pillaged; the young musicians regarded him as a prophet; his method of harmony was lauded to the skies, and his knowledge of orchestral combinations pronounced unparallelled. That *engouement*, that blind devotion, which could only see one colour in musical painting, one model to copy, one great master to venerate, has passed away. The old love vanished, and a new one supplied its place. A more general and intimate acquaintance with the instrumental masterpieces of Beethoven and Mozart, the oratorios of Handel, and some of the best operas of Rossini and Weber, had much to do with weakening the all-powerful influence of Spohr. But still more was to be attributed to the original and dazzling genius of Mendelssohn, who more rapidly than any other composer of any known epoch assumed a dominant and almost undivided sway over the tastes and feelings, the heads and hearts, of musicians. This was the real new love, which banished the old, and usurped its place. As Mendelssohn rose, Spohr fell. In the estimation of the world of music, the young composer utterly eclipsed the elder.

This result was not extraordinary. That Mendelssohnw as a greater inventor, and even a greater master than Spohr, we are ready to admit. But matters have now come to such a pass, that the finest works of the latter—a noble and genuine musician for all that—are as often spoken of with ungrateful irreverence as with proper respect, and sometimes, too, by those who should either know better, or cease to write and talk about music and its professors.

We have alluded to this subject with regret; but it is the manifest duty of those who have the progress of music and the social consideration of its professors at heart, to do what lies in their power in order to arrest the march of error, and tear the veil from sophistry and falsehood. We cannot, indeed, remain idle and inattentive while the public is being notoriously misled in a matter of such serious importance. Dr. Spohr is an illustrious musician, a man of genius as well as of talent, and an honour to an art every branch of which he has adorned and enriched by his writings. In one department he is unrivalled. Perhaps no composer has produced so much and so well for the first of orchestral as it is the first of solo instruments. Dr. Spohr's compositions for the violin alone (we say nothing of his other works) form one of the most extensive and valuable bequests that have been made to musicians. To speak of such a man, as of one of the common sort of artists, or as of a dry pedant, or as of anything short of what he really deserves, is to derange the order of things, and to strike a blow at the very foundation of music.

Within the last fortnight two of the symphonies of Dr. Spohr —the *Weihe der Töne* and the D minor (No. 2),—have been expose to flippant animadversions, from those, on one side, who are nothing better than blind and bigoted past-worshippers, and on the other, from a very different class of critics, whose *beau idéal* is concentred in a certain modern school of composition which might be properly styled the Music-run-mad School. That a work so full of imagination and beauty as the *Weihe der Töne* should be spoken of contemptuously by the same Aristarchus who recommends the curtailment of the first movement of Beethoven's pianoforte concerto in G major,*

* Vide *Examiner*, April 8.

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was not surprising—since the self-sufficiency which urged him to give Beethoven a lesson in plan and development might very easily have incited him to put down Dr. Spohr as a laborious trifler. But so long as we have the power, we shall do our best to direct the public aright in these matters; nor shall we permit shallow objections to pass muster for sound criticism, and a mere pompous display of words for just appreciation. If, at a time when music is making such vast strides in the popular affection, and becoming so generally practised and understood, the compositions of such a man as Dr. Spohr are to be arraigned, by self-constituted judges, as severely as though they were the crude efforts of a tyro, or the blunders of one who writes without a knowledge of his art or facility in its practice, we can only say that it has progressed to very little purpose.

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Madame Hermine Rudersdorff, a *prima donna* from all the principal theatres in the North of Germany, of great and deserved esteem, has arrived in London, where she will pass the season. Besides the welcome she will command by her talent, this lady's appearance will be peculiarly interesting, as she will introduce some arias of Mozart's, which she has sung with eminent success, but which are quite unknown in England. Mdme. Rudersdorff is engaged at the Royal Opera, Drury Lane. Mdme. Köster, from the Berlin Opera, is also engaged.

Mdlle. Sofie Cruvelli.—Mdlle. Sofie Cruvelli has but a few more representations to give at the Opera before she leaves Paris for London. She will appear in no other operas than the *Huguenots* and *La Vestale*. Madame Tedesco will arrive from Bourdeaux about the same time Mdlle. Cruvelli leaves, and again appear on the boards of the Academy. Mdlle. Cruvelli having been indisposed, the *Vestale* was not played during an entire week.

Signor Calzolari.—This excellent tenor has arrived in Paris from St. Petersburgh.

M. Schulhoff, the celebrated pianist, has arrived in Paris after an absence of some years, and last week gave, at Erard's Rooms, a *soirée musicale*.

Herr Emil Naumann, Royal director of church music, has left for London, where his oratorio of *Christus* is to be produced at the Harmonic Union, under the direction of Mr. Benedict. He will himself conduct the work, and Mdlle. Jenny Ney will sing the first *soprano* part. We believe it is Herr Naumann's intention to make a long stay in London.—*Neue Berliner Musik-Zeitung*.

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Mr. Howard Glover's Concert.—Mr. Howard Glover annually provides one of the most attractive miscellaneous concerts of the season—engaging the best artists available, foreign and native, introducing great variety into his programme, and rendering the performance long enough to satisfy the most ravenous musical appetite. To give some idea of the array of talent Mr. Glover brought together on Monday night, at St. Martin's Hall, we need only mention, that among the vocalists, were Mad. Clara Novello, Miss Birch, Miss Dolby, Mad. Amedei, Mdlle. Rita Favanti, Mdlle. Sedlatzek, Mdlle. Norie, Miss Fanny Ternan, Miss Grace Alleyne, Miss Messent, Miss Stabbach, Messrs. Sims Reeves, Augustus Braham, Sig. and Mad. F. Lablache, Mr. and Mrs. Weiss, Sig. Belletti, Herr Reichart, and Herr Formes—although many others assisted, who have a right to be called "favourites of the public," such as the Misses Brougham, the Misses McAlpine, Miss Bleaden, and others who have really escaped our memory. The instrumental force was no less strong. It included Herr Ernst, Herr Molique, M. Sainton, Messrs. F. Chatterton, Blagrove, and Benedict, Miss Arabella Goddard, etc.

The first great "hit" of the evening was made by Mr. Sims Reeves, who sang Beethoven's "Adelaida" with singular finish and purity of style, and a warmth of feeling which such divine music could hardly fail to elicit from one who has poetry in him. The audience redemanded the song; but Mr. Sims Reeves wisely contented himself with acknowledging the compliment. Mad. Clara Novello was in splendid voice, and never sang "Come per me serene," with more admirable effect. Mdlle. Rita Favanti displayed so much energy in "Una Voce," and so many novelties of style, attacking high and low notes and difficult intervals with an audacity which rarely proved misplaced, that she created a *furore*, and was re-called with acclamations. This lady has undoubted talent, and appears to be getting rid of her ancient tendency to sing out of tune—the great drawback to her advancement when engaged at Her Majesty's Theatre. Her singing belongs essentially to the Italian school, which she must have studied with extreme perseverance and assiduity. Mdlle. Sedlatzek attempted the *rondo finale* from *Cenerentola*, which was an unwise choice on her part. Miss Grace Alleyne was more at home in an *aria* of Mercadante, and Miss Julia Harland sang a ballad by S. Glover very nicely. The instrumental display in the first act consisted of Spohr's duet for two violins, by Messrs. Sainton and Blagrove; and Benedict and De Beriot's duet for pianoforte and violin on airs from *La Sonnambula*, by Mr. Benedict and Herr Molique—both masterly performances. This section of the programme concluded with a vocal selection from the works of Mr. Howard Glover, comprising miscellaneous songs, and concerted pieces taken from his operas of *Attila* and *Amista*, sung by Mad. Clara Novello, Misses Dolby, Messent, Bleaden, Mr. and Mrs. Weiss, Mr. Sims Reeves, Herr Reichart, and Herr Formes, as principals, with all the lady vocalists in the chorus. The selection commenced with songs, airs, romances, etc., written to some of the exquisite lyrics of Shelley. Mr. Howard Glover evidently understands the great poet, whose burning thoughts he has thus endeavoured to illustrate by music; but his compositions, not being written in the *ad captandum* style, are exclusively addressed in the present instance to the more refined and cultivated taste of real connoisseurs. The beautiful lament, "Swifter far than Summer's Flight," is set with true feeling; the Arab love-song, "My faint Spirit is sitting in the Light of thy Looks, my Love," is wedded to music which is appropriately wild and passionate; and the same must be said of the Indian serenade, "I arise from Dreams of Thee." These three songs were expressively sung in the order we have given them by Miss Dolby, Mad. Clara Novello, and Mr. Sims Reeves, and were greatly admired. A clever song, "The Wind is a Bard," to some verses by Mr. Ernest Jones, and a very spirited bacchanalian, "Fill up" (from *Attila*), were respectively sung by Mr. Weiss and Herr Formes. The last was encored unanimously. There was also another air, "A wild Disorder dwells," which, melodious and graceful in itself, was sung with the right feeling by Herr Reichart. A well-written quartet, and a remarkably effective sestet, both from the opera of *Amista*, completed the selection, which was highly creditable to Mr. Howard Glover's talent as a composer, and was listened to throughout with undiminished interest. Mr. Glover himself played the accompaniments on the pianoforte.

Of the second and third parts of this real "monster" concert, we are unable to say more than that the instrumental features were the *Elégie* of Ernst, performed by himself on the violin, and a *fantasia* of Thalberg, by Miss Arabella Goddard, with both of which the audience were delighted; that a new nautical song, "Ready! aye ready,"* written by Mr. Charles Jefferys, and composed by Mr. Howard Glover—a kind of patriotic apostrophe to the hero of St. Jean d'Acre—was sung with fervid enthusiasm by Mr. Sims Reeves, and vociferously encored; and that all the catalogue of singers set down by Mr. Glover in his programme, appeared in succession, and sung some of their most popular *morceaux* in their best manner. To describe these in detail would take up a whole page of the *Musical World*, and, as we have singled out all the novelties, we abandon the task as unnecessary. It was past midnight before the concert came to an end. St. Martin's Hall was crowded to suffocation, and the audience was one of the right sort, enjoying everything, and applauding the best performances.

Misses Cole's Concert.—The "Misses Cole" is a misnomer, one of the sisters having some time since become Mrs. Alfred Gilbert. The first performance of Classical Chamber Music, however, given by Miss Susanna Cole and Mr. and Mrs. Alfred Gilbert, came off at Willis's Rooms on Wednesday evening. The programme was excellent. Beethoven's trio in C minor, Op. 1, for pianoforte, violin, and violoncello, was very ably executed by Mr. Alfred Gilbert, Herr Jansa, and Mr. Lucas, and much applauded. The two part-songs of Mendelssohn, "On Deck, beside the Mast," and, "Can I light-hearted," were charmingly given by Mr. Alfred Gilbert and Miss Susanna Cole. The sisters sing together with great precision and perfect taste, which was again evinced in Mr. Macfarren's sparkling duet, "Two May Gipsies." The solos were Mendelssohn's *scena*, "Infelice," by Mr. Alfred Gilbert, and Schubert's "Thine is my Heart," by Miss Susanna Cole, both of which were much admired by the audience. The sisters also joined Mr. Adlington Wallworth in a trio by Morlacchi. Mr. Adlington Wallworth likewise sang "Deh! vieni alla finestra," from *Don Giovanni*,

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* The motto of the Napiers.

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and "My Heart's on the Rhine." The other instrumental pieces were Mendelssohn's sonata in D, Op. 58, for pianoforte and violoncello, played with great spirit by Messrs. Alfred Gilbert and Lucas; a solo on the violin by Herr Jansa; a fantasia on the harp by Mr. J. Cheshire; and two pianoforte solos by Mr. Alfred Gilbert, all of which were well played. Mr. J. Cheshire's harp performance was entitled to special praise. The room was full. It is a pity that the Misses Cole should have excluded so many of their admirers from Willis's Rooms by the high charges of admission. It is not all who would like to hear them can pay half-a-crown for that pleasure.

CHRIST CHURCH HARMONIC SOCIETY.—A meeting of this society took place at the Music Hall, Store-street, on Tuesday, when Mozart's 12th Mass, Spohr's Sacred Cantata, "Oh, God, Thou art great," and a selection, were given. The singers were Mrs. John Rae, Miss Arabella West, Miss Hayes, Messrs. Martin, S. Clifford, and Skelton. Mrs. Rae was encored in Guglielmi's well-known "Gratias agimus." Miss West, a very young vocalist with a sweet voice, obtained a similar compliment in Handel's "What though I trace." Mr. Taylor and Miss Hayes took the duet in Spohr's *Cantata* very creditably, and Messrs. Clifford and Martin exerted themselves with equal success. The room was well attended.

## NEW PUBLICATIONS.

"All they that trust in Thee, Lord"—the 125th Psalm, for tenor solo, chorus, and orchestra—dedicated to his friend, G. A. Macfarren, by Ferdinand Hiller. J. Alfred Novello.

THERE is a gravity and at the same time a simplicity of style about this version of the 125th Psalm, which are eminently appropriate to the text. M. Hiller is one of the most learned musicians of Germany, and besides an oratorio has composed a great many sacred pieces. The present work (Op. 60) is a valuable contribution to our Protestant church-music. It was played for the first time at the Düsseldorf Festival, in 1853, with great success, under the direction of the composer. The opening chorus, in E major, is full of grand and massive harmony. A recitative and air for tenor *solo* and chorus, "Lord, do Thou well to those that are good," follows. The effect is one of contrast and repose; while the movement is of remarkable beauty, and distinguished by an ingenious accompaniment. A longer and more elaborate chorus, again of a very opposite character—"As for all those that turn back to their wicked counsels"—succeeds, and gives way to another short recitative, for tenor *solo*. This finally conducts to an animated chorus—"Peace shall be upon Israel"—in the key of the opening, with which the Psalm concludes in a most satisfactory and effective manner. We recommend this work to our sacred musical societies. It would be an attractive feature in their miscellaneous performances. Moreover the name of M. Ferdinand Hiller has weight with the musical public; and novelty of some kind has long been wanted.

"Six Mélodies, en forme d'Études," pour le piano—dediées à Rossini—by Mdme. Montignani. Boosey and Sons.

THE idea of Mdme. Montignani, in these studies, which were composed for the use of her pupils at the college in Cheltenham, was happy; and she has accomplished it gracefully, and with no small degree of ingenuity. No. 1 (in G minor) is the beautiful melody of the Gondolier, from Rossini's *Otello*, arranged in such a manner as to form a useful and agreeable practice of full chords for both hands. No. 3 (in A flat) is the barcarolle of Dulcamara, from Donizetti's *Elisir d' Amore*, distributed partly in widely extended chords, and partly in *arpeggios* for both hands, and in each case with capital effect. No. 4 (in B flat) is a kind of *bravura* on the well-known unison chorus in *Nabucco*—one of Sig. Verdi's most striking and genuine melodies. The arrangement is elegant and at the same time showy. No. 5 (in G minor) is a clever and sparkling "transcription" of Mdme. Montignani's own pretty romance, called the "Plainte de l'Exilé." Here the left hand has no easy task to perform, in the *arpeggio* chords of twelfths, double octaves, etc.; while the second verse sets a regular Thalbergian task to the right hand, in the shape of a combination of the melody with brilliant *arpeggios* of octaves, up and down the key board, which are further enriched and made more difficult (in the last two pages) by being filled up with harmony. No. 6 (in D flat), an arrangement of a graceful melody (*preghiera*) of Sig. Gordigiani, is one of the most useful and effective of the set. It requires a competent hand, however, to make the simple tune stand out clearly from the florid *arpeggio*, with which ordinary left hands will be not a little perplexed. Indeed, if any of Mdme. Montignani's pupils can play these studies even decently, all we can say is—they must be very decent players.

We have purposely omitted No. 2 from our catalogue, since we can find no excuse whatever for submitting the profound and passionate slow movement with which Beethoven's "Moonlight Sonata" opens, to such treatment. "Let sacred things alone"—should be a maxim as inviolate as it is wise, to all makers of variations, fantasias, and such entertaining trifles for the pianoforte and other instruments.

## DRAMATIC.

MARYLEBONE.—On Saturday last, the dramatic season closed with Mrs. J. Wallack's benefit, on which occasion she performed Julia in *The Hunchback* to a crowded house. Mrs. Wallack's conception of the character was correct and impassioned, and she looked the part well. Further experience will supply ease and repose, the want of which was her chief defect. Mr. Wallack's colloquial points, as Master Walter, were his best. His brief remonstrance with Sir Thomas Clifford, at the end of the second act, produced a call; and from his ease and pleasantry in the little piece of *My Neighbour's Wife*, we are induced to think that this gentleman's abilities are rather on the side of the comic than the tragic muse.—The theatre will open with an operatic company on Easter Monday.

STRAND.—Mr. Hodson has been amusing the visitors of this theatre during the week with his sketches of Irish character; and we have had the gymnastics of Mr. Lavine and his two boys, whose feats are certainly among the most startling of their kind. This house has been exceedingly well attended.

## PROVINCIAL.

OXFORD.—The degree of Bachelor of Music has been conferred by the University of Oxford on Mr. Walter B. Gilbert, organist of the parish church, Tunbridge. The exercise was performed at Magdalene Hall, Sir H. R. Bishop presiding, and the composer conducting.

MANCHESTER.—The last concert of the twenty-fourth session of the Gentlemen's Glee Club, took place in the concert-room at the Albion Hotel, Mr. Henry Marsden, *locum tenens* for Mr. Charles Swain, occupying the chair. The programme was under the direction of Mr. W. Barlow. The selection concluded with "Rule Britannia," the chorus to which was enthusiastically joined in by the company. After supper, a number of songs were given, amongst which Mr. Delavanti introduced a new national song, by Mr. G. Hargreaves, of Liverpool, entitled "Success to England's Sailors." The entertainments terminated with the National Anthem, in which all present took part. —Mr. Glover's *Emanuel* was performed on Tuesday evening at the Mechanics' Institution, in aid of the Soldiers' Wives' Relief Fund.

NEWCASTLE-ON-TYNE.—(*From a Correspondent*).—Two oratorios have been given by the Sacred Harmonic Society in this town, with an orchestra numbering upwards of two hundred performers, vocal and instrumental—*Samson* on Tuesday the 28th ult, and *Elijah* on Thursday the 30th. The principal singers were Mrs. Endersohn, Miss Jane Collins, Mr. Lockey, and Mr. Lawler, who sang *con amore*, and in their best style. The voice of Miss Collins is a fine *contralto*. She sang with feeling, and honourably maintained her position among the "old stagers." The band (ably led by Mr. Aldridge) and chorus, had evidently been well rehearsed in *Elijah*. Mr. Redshaw presided at the organ; and Dr. Iona, who directed the whole performance, proved himself a zealous and efficient conductor. Crowded audiences attended on each occasion. The performances were the most successful ever given by the Newcastle Sacred Harmonic Society.

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CANTERBURY.—The Canterbury Theatre, which was the scene in bygone days of many of the histrionic triumphs of Edmund Kean, Macready, Young, Dowton, Farren, Miss O'Neil, etc., has been sold by auction. Mr. Small was the successful bidder, at £550. The theatre was built in 1789 by Mrs. Sarah Baker, Mr. Dowton's mother-in-law, and first opened on the 21st of January, 1790.

LIVERPOOL.—The performance of the *Messiah*, at the Philharmonic Hall, when the public were admitted to the stalls and galleries for a shilling, was very successful, every part of the building being crowded. The vocalists were Mrs. Scarisbrick, Miss Stott, Mr. Millar and Mr. Armstrong. Mr. Hirst presided at the organ, and Mr. Wm. Sudlow conducted. The oratorio was divided into two parts, instead of, as usual, into three parts, the first part terminating with the chorus "He is the King of Glory." The same performers intend giving Handel's *Dettingen Te Deum*, and Mozart's *Twelfth Mass*, early next month.—The Theatre-Royal re-opens on Easter Monday, when Miss Cushman will appear as Meg Merrilies in *Guy Mannering*. It is said that Mr. Copeland will shortly produce *Macbeth*, in the same style as Mr. Kean at the Princess's Theatre.

IRID.—It has been announced, to the great disappointment of our town's people, that there will be no musical festival at the opening of St. George's Hall, on the ground that no available talent can be procured at the time. If this be the case, why cannot the opening be postponed for a week; though we cannot see why the Norwich or Worcester Festivals should be allowed to regulate the social affairs of Liverpool. Surely those two great festivals cannot absorb all the principal musical talent in Europe. We feel assured that if Cramer, Beale, and Co., Mr. Mitchell, or Mr. Jarrett, of London, are supplied with funds, they will undertake to provide an array of vocal and instrumental talent amply sufficient to gratify royalty itself. It certainly seems preposterous, that, after spending so much money on St. George's Hall, and the great talk there has been about it, we should fail, for want of energy and through paltry local jealousies, to benefit our charities, and reflect honour on ourselves. We trust the matter will be re-considered, and that we may yet be enabled to welcome our Queen next autumn in one of the finest public buildings ever erected in her dominions. It appears that the Council have taken the initiatory proceedings into their own hands, and the festival committee, offended at their long-acknowledged claims being set aside, have declined to act. The result is, that between the struggle of the two contending parties, the "Grand Opening Festival" of St. George's-*music*-hall—so long looked forward to as its only appropriate inauguration—is to prove a "myth and a delusion." For the sake of the charities, on whose account the hall was originally projected, the Council ought to waive considerations of right and privilege in favour of the other body, so that the festival—which the public have been promised, and are entitled to—may be proceeded with.—*Liverpool Mail.*

MANCHESTER.—The fourth and last of Mr. Harris's Musical Evenings took place on Thursday the 6th instant. The programme was as follows:—

Sonata, Piano and Violin, Op. 47 (Beethoven); Song, "Ah! why so sad?" (J. Thorne Harris); Selection, Pianoforte Solus: "Lied ohne Worte," No. 6, Book 5 (Mendelssohn), "Nocturne," No. 17 (Chopin), "Caprice, La Truite" (Stephen Heller); "Andante Cantabile," Piano and Violin (J. Thorne Harris); Vocal Quartet, "Fly hence with Me" (Mendelssohn); Solo, Violin, sur "Le Désir" (C. Bastens); Selection, Pianoforte Solus (Prudent).

The instrumental performers were Messrs. Bastens (violin) and Harris (pianoforte), as on the previous evenings. The music was listened to throughout with the utmost interest and attention. Mr. Harris's solos were, as usual, examples of intelligent and spirited pianoforte playing. If one out of many gems may be particularized, we would cite the Nocturne in B of Chopin, which Mr. Harris played with perfect taste, and the enthusiastic applause of all present. The *Lied* of Mendelssohn, equally well played, is one of the most striking and original in the whole of the Seven Books, and, perhaps, the most difficult of all. It is very rarely performed. The new ballad, "Ah, why so sad?" was sung by a lady, and warmly encored. The music is extremely simple and melodious. This was the last *soirée*, but the subscribers, we understand, were very anxious to induce Mr. Harris to extend the series to six.

WORCESTER.—A *matinée musicale* was given by Mr. M. Von Holst, on Wednesday, the 22nd ult., at his rooms, No. 9, High-street. Among the company (necessarily not numerous) were many of the *élite* of the county and city, and we pay no small tribute to the talent of Mr. Von Holst, when we state, that by his unaided exertions he succeeded in riveting the attention of such an audience, and eliciting from them frequent and well-merited expressions of approbation. The most difficult passages were executed with facility by this artist, whilst his touch and expression left nothing to be desired. The programme included selections from the works of Beethoven, Mendelssohn, and other celebrated composers. The instrument used by Mr. Von Holst is one of Erard's.

## ROYAL ACADEMY OF MUSIC.

THE following are the names of the first ten boys and girls who were elected at the institution of the Academy in 1822:—

| GIRLS. | BOYS. |
|---|---|
| Mary Euphrasia Lawson. | H. A. M. Cooke. |
| Catherine Smith. | Henry Greatorex. |
| Mary Chancellor. | Thomas Mollison Mudie. |
| Susannah Collier. | Henry G. Blagrove. |
| Emily Waring Jenkins. | John Kellow Pye. |
| Mary Ann Jay. | William Henry Phipps. |
| Charlotte Bromley. | Alfred Devaux. |
| Hannah Mary Little. | Charles Alex. Seymour. |
| Josephine Palin. | Edwin John Nielson. |
| Catherine Porter. | Charles Sandys Packer. |

"In the examination of these youthful candidates," says a musical journal of the time, "no great deal of talent was manifested, except by the son of Mr. T. Cooke, who distinguished himself much, by performing upon several instruments, and as the reward of his ingenuity and industry was placed by the ballot at the head of the list. Most, if not all, of these children have entered for the purpose of being instructed on the pianoforte or harp; a great proportion desiring to be taught the latter—claiming Mr. Bochsa as their master! But for the bassoon, hautboy, horn, and other instruments, so much wanted in our orchestras, not one pupil appeared; so that a principal object intended to be accomplished by the Academy, will not, for the present certainly, be carried into effect. If we are not mistaken, there are upwards of forty professors at this institution, and twenty scholars, which is at the rate of one pupil to two masters. No great fear, then, need be apprehended from a rebellion here."

A month later the following were elected as extra students, or "scholars, who contributed towards their maintenance and instruction:"—

| GIRLS. | BOYS |
|---|---|
| *Elected 9th of April.* | *Elected 5th of April.* |
| Eliza Mary Atkinson. | Thomas William Cooke. |
| Frances Eliza Dickins. | Henry John Crawley. |
| Caroline Foster. | William Martin Daniell. |
| Alice Goodwin. | Richard Fowler. |
| Margaret Morgan. | Charles Gwatkin Hill. |
| Mary Ann Price. | Charles Lucas. |
| Eudocia Shee. | David Smith. |
| Eliza Walton. | |

From the number of the above only three were to be prepared for the orchestra, and only one professor employed in that department, facts upon which the journals of the time inveighed strongly.

On Thursday, the 24th of the same month in the same year, a concert was given at the King's Theatre, in aid of the funds of the Academy, and all the artists in London, foreign and native, tendered their gratuitous services. Among the names of the singers we find Mesdames Camporese, Caradori, Ronzi de Begnis,

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and Vestris, Mrs. Salmon, Miss Stephens, Miss Paton, Miss M. Tree, Mr. Braham, Mr. Sapio, Signors Curioni, Begrez, Placci, De Begnis, and many others. The first part of the concert was devoted to selections from Doctor Crotch's oratorio *Palestine*. There were three conductors—"Leaders," as they were then called—Mr. F. Cramer, Signor Spagnoletti, and Mr. Mori. The theatre was filled in every part.

## ORGAN INTERLUDES.

THE playing of interludes between the verses of church hymns has grown into an abuse. The interlude has its use, but its abuse is heard every Sunday in our churches. Interludes are chiefly abused in strictly devotional hymns, in which, during a direct appeal to the Supreme Being, the organist takes occasion to interject, between every verse, a long (often tiresome), disconnected, irrelevant musical episode of his own, a flourish or drawl (as the case may be) *dpropos* of nothing but the vague, straggling fancies of the player.

As the interlude commences, the minds of the worshippers wander, and are occupied with bonnets, ribbons, and laces. Some, perhaps, listen to the interlude, and those who have a refined musical taste are tortured with *bizarre* flourishes on swell-organ and fancy-stops, coupled, perhaps, with the thunder of heavy sub-base pipes: or their pulse throbs with impatience at the dull, drawling chords, on each of which the organist portentously pauses, uncertain what to strike next—producing a timeless, tuneless, miserable rhapsody.

Interludes are the cause of a vast deal of quiet though resigned suffering on the part of church-goers, who, supposing it all right, never think of expostulating on the subject.

Few organists can play an interlude. Interludes, like all extempore performances, demand inventive powers—the ability to suddenly conceive and instantly carry out a subject in an artistic manner. Few ordinary organists are capable of this.

The interlude may have originated in the combination of a fine organ, an organist who could play well, and a congregation whose pride it was that their organ should be displayed to advantage. Perhaps it had a more praiseworthy origin—namely, a desire to relieve the choir, when a clergyman insisted on having the entire hymn performed. In such a case, interludes are indispensable. The reason of interludes, then, may be found in organ display and choir relief. This relief, however, would be superfluous, if musical tones were but naturally produced: with throat open instead of being squeezed, as is too generally the case, the unfortunate tones being painfully forced through this contracted aperture. Even in an eight-verse *chorale*, a good singer ought not to be fatigued, any more than an orator who speaks for an hour. But how few have we, who open their mouths and let the tone out, instead of pinching and forcing it.

When the words are subordinate to the music, interludes are in place—the *musical effect* being the principal thing. But when the music is subordinate to the words, they being addressed more or less directly to the Supreme Being, any needless interruption is not only improper but irreverent. In hymns of a hortatory or general character, not embodying the idea of worship, the organist may suit himself as to length, although an interlude ought to be in proportion to the length of the verse. Those which occupy as much time as the whole verse, or even more than two lines, where the verse consists of four, are out of proportion. A verse of six or eight lines warrants a longer interlude than one of four. The interlude, moreover, should always be a continuation or a development of the sentiment contained in what has been expressed.

The *style* and construction of interludes must depend on the talent of the organist, who holds the sensibilities and nervous susceptibilities of the whole congregation at his mercy, under his fingers. In devotional hymns, where an act of worship is involved, interludes are rarely in good taste. In the German church, interludes, strictly so called, are never played. At the close of each verse, there is a short *prelude* of a few notes, leading to the succeeding verse. There is thus no unseemly interruption of the sense; the thoughts of the audience are not distracted by a long *hiatus*, after every verse of the hymn. In England, a strong feeling, indeed, is beginning to prevail against interludes altogether. But when a distinction is made between impressive and devotional music—between the musical offices of the choir and the congregation—between hymns implying an act of worship and those not implying it—the interlude may be used at discretion. It is, however, not good to break off abruptly at the end of a verse, and commence the next as abruptly again, the organ ceasing altogether between the verses. The organist should join the verses together, or make them flow one into another, even in a devotional hymn. This, a player of ordinary capacity can easily do; giving the worshipper a moment's rest without interrupting the sense of the hymn. There are occasions, even in devotional hymns, when a regular interlude is in place—as, for instance, after the "Gloria Patri." Here, when the sense of the hymn of worship is concluded and another literary period commenced, there is a proper opportunity for an interlude. If in devotional hymns no interlude be played, the number of verses should always be limited to four at the most. It is a very commendable custom in the Episcopal Church to sing but three verses of the hymn, the "Gloria Patri," or "doxology," forming the fourth; and where the verse has six or eight lines, *three* verses are quite enough.

Nothing is more crude in interludes—and indeed in all improvised performances—than a constant succession of full stops or cadences; and the first thing that a young composer has to learn, is to *go on*. The gracefully-avoided cadence is an accomplishment of Art, which every composer should acquire. An organist who understands what is beautiful in music will try to avoid the tiresome monotony of this constant ending and beginning of four-line tunes, not by closing his interlude on the tonic, but by leading it through the dominant harmony to the next verse. To recapitulate—the interlude is only in place where music is the aim, and the words more or less subservient, as in the impressive or ornamental style of church music (represented by choir), and in hymns where the words do not embody the idea of worship. It is out of place in hymns which involve an act of solemn worship and a consecutive address to the Deity. Here, a very few notes should lead unostentatiously, like a prelude, from one verse to another. The sense of the entire hymn will thus be left intact, and the act of worship be uninterrupted by anything foreign and extraneous.

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A LETTER from St. Petersburg states that, at a grand dinner given to Madlle. Rachel, by the officers of the Imperial Guard, one of them proposed as a toast, "To our next meeting in France, where we shall drink champagne to our '*grande artiste*.'" "*Très bien*," answered Madlle. Rachel—"champagne is good for prisoners."

HAYDN'S STABAT MATER.—With the appearance of the *Stabat Mater*, about the year 1770, the star of Haydn, and, with it, that of modern music, arose. Of all his early compositions, none contributed so much as this to bring him before Europe as a great innovator and reformer. If unable to bear a comparison with much that has been done since, it must ever remain a work of great interest to the enlightened amateur, as germinating that revolution in musical thought of which its author was the undoubted parent. Haydn did for music what Lord Bacon did for science. He cleared the temple of impostors, and exorcised the *incubi* that were squatting, toad-like, upon its altars. As has been said of his great prototype, he was the "pioneer of knowledge." The early works of such men as Haydn and Palestrina, should never, in common gratitude, be suffered to die in oblivion. They are "the bright morning stars, day's harbingers," less brilliant than the orb of day which they usher in, but still beautiful for what they announce. The *Stabat Mater* of Haydn, allowing for a little heaviness in the choral part, is full of spirit and vivacity. Though inferior to the "*Passione*," perhaps his finest sacred work, written many years after, it teems with bold and original thought. The *alto solo* and the finale chorus, are good specimens of the work, albeit, as aforesaid, its strength lies generally in the choruses.

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M. Hector Berlioz.—A letter from Hanover informs us that M. Berlioz has given a concert there, with a success almost unprecedented. Among other compositions, his overture to *Le Roi Lear* and his *Sinfonie Fantastique* were performed. M. Berlioz was enraptured with the orchestra; and with reason, since it is one of the finest in all Germany. Every possible attention was paid to the eminent French musician, not only by Concert-master Joseph Joachim, but by the King and the Royal Family. The warm reception accorded to M. Berlioz in some of the German towns is likely, in the end, to induce him to abandon Paris and the *Journal des Débats* for ever.

Madlle. Vestvali.—In noticing the arrival of this eminent *contralto* in our last, we announced her as Mdme. Vestvali instead of Mademoiselle. We are requested to rectify the error, which we need not say was inadvertent. Our readers may not generally be aware that Sig. Verdi wrote his last new opera, *Il Trovatore*, expressly for this lady. Mdlle. Vestvali is engaged to form part of the company at the Royal Opera, Drury Lane.

Signor Pavesi, who made so successful a *début*, some time since, at the Italian Opera, Amsterdam, will appear at the Royal Opera, Drury Lane, on Monday next, as Pollio in *Norma*.

Handel's Messiah.—This masterpiece has been performed by the Sacred Harmonic Society, and the London Sacred Harmonic Society, at Exeter Hall, to overflowing audiences—which is always the case in Passion Week and Christmas week. At the former (on Wednesday—conductor Mr. Costa), the principal singers were Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; at the latter (on Thursday—conductor Mr. Surman), Misses Louisa Pyne, Messent, Dolby, and Clara Henderson, Messrs. Donald King, J. Marshall, and Lawler. *Nearly* "700" performers, vocal and instrumental, were presumed to take part in the performance at the first; *nearly* "800" at the last.

State Bands.—The following extract from Pepys' Diary, dated 1666, will show how munificently court musicians were paid by the "merry monarch"—"For want of pay to the household, many of the *music* are ready to starve, they being *five years* behindhand: nay, *Evans*, the famous man upon the harp, having not his equal in the world, did the other day die for mere want, and was forced to be buried at the alms of the parish, and carried to his grave in the dark, at night, without one link, but that Mr. Hingston met it by chance, and did give twelve pence to buy two or three." Evans was a native of Wales.

Grand Concerts.—A correspondent asks us, what our idea of a *grand* concert is; he calls the Philharmonic Concerts, Old and New, and the performances at Exeter and St. Martin's Halls, worthy of the title; but he cannot bring himself to call those concerts *grand*, that have only three or four singers, chanting to a pianoforte accompaniment. He is led (he says) to make the inquiry, by observing a concert announced in a provincial town, as *grand*, with only one female singer, and a guitar performer from London, as grand objects of attraction.

The Conservative Land Society.—The seventeenth public drawing, for seventy rights of choice on the society's estates, took place on Saturday, at the offices, 33, Norfolk-street, Strand, in the presence of the Rev. D. Worthington, the Rev. Dr. Dodsworth, and a large number of shareholders. The numbers drawn belonged to members in various counties. The reverend chairman announced that the allotment of the St. Margaret's estate being fixed for the 7th of June, the executive committee had resolved to open the mansion and park to public view for a few weeks, and that cards might be obtained from the secretary. In answer to a question as to the mode of allotment, it was stated that the surveyor's plan would not interfere with the beauty of the grounds, as ornamental gardens would be laid out with the villas. This announcement gave great satisfaction to the meeting. The secretary stated that the eighteenth public drawing was fixed for Saturday, the 13th of May, and that thirty-one members would be added to the rotation list of seniority, making upwards of nine hundred out of the first thousand, who were on the order of rights by date of membership, although the society had only been in existence eighteen months.

New Orleans.—We are informed by a letter, that Madame Sontag sang in *La Figlia del Regimento* as Marie, on March 12th. She and Signora Devries gave a concert on the 13th, assisted by the Italian company and orchestra, under the direction of Signor Arditi.—Jullien gave, in the same city, an extra solo night (the last) on Saturday, March 11th.

London Assurance.—Mr. Boucicault, (according to his own account), started in life as a poet, with a capital of five sovereigns and a five-act tragedy. He engaged an attic, and sent his play to Mr. Robert Bell. In a few days he called to learn that gentleman's opinion of it. "My dear young friend," said Mr. Bell, "I am sorry to say there is just enough merit in this play to encourage you. But are you not aware that the drama is the luxury of literature? You have begun at the wrong end—you have eaten the dessert. There are tons of the finest poetry cumbering the shelves of managers, which can't get played." Mr. Boucicault put his play into his pocket, and went to Covent Garden Theatre. The attempt to see a manager was desperate enough. "However," said Mr. Boucicault, "I had the courage of a mother, for I had got my child in my pocket. I forced my way into the manager's room. 'What, in heaven, does this young man want?' demanded the amazed manager. 'I want to read my tragedy to you, and I shall not go away till I have done so,'" replied Mr. Boucicault. The manager was engaged to dine with two noble lords, in one of whom Mr. Boucicault said he recognised an old schoolfellow. An introduction to the manager followed, and Mr. Boucicault was invited to make a fourth at dinner. "At the table," said Mr. Boucicault, "I wanted to eat and read my play at the same time, but my proposition was overruled. After dinner, however, I read it. At the end of each act, the noble lords woke up and said, 'Cawpital.' 'Vewy good.' At the end of the reading the manager slapped me on the back. 'That's immortality,' he said; 'yes, there's immortality in that play.' 'Oh, immortality!' lisped the lords.' 'I don't want immortality,' said Mr. Boucicault; 'I want to get it played.' The manager thought it unsuitable for the stage. 'Oh, unsuitable, certainly,' echoed the lords. 'Now, I'll tell you what I'll do,' said Mr. Boucicault. 'You profess a wish to serve me. You are sincere in your professions, of course. You can't play my tragedy. What shall I write that you can play? Come, that's business.' The manager started: the noble lords were taken aback. 'What does he mean by our being sincere in our professions?' asked one of the other. 'Dem'd if I know,' was the reply. 'Write,' said the manager, 'a five-act comedy, depicting London fashionable life as it exists to-day.' 'What can he write about?' asked one of the lords. 'Oh,' replied Mr. Boucicault, 'I'll find enough to write when I set about it,' and I took his measure as I said so. In a month from that time he figured on paper as Sir Harcourt Courtly, and my comedy of *London Assurance* was in rehearsal at Covent Garden."

## NOTICE.

*Managers of Theatres, Concerts, Exhibitions, etc., are politely informed that* NO ONE *has any authority to ask for orders or admissions on the part of the* Musical World. *All applications of the kind should be refused.*

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

Monday.—Mr. Travers's National Entertainment, Music Hall, Store Street. Eight o'clock.

Mr. W. L. Philips's Grand Concert, St. Martin's Hall.

Wednesday.—W. H. Holmes's Performance of Pianoforte Music, Hanover Square. Two o'clock.

Mr. Hullah—Acis and Galatea, &c., St. Martin's Hall.

Friday.—Mr. Walter Macfarren's Soirée Musicale, 27, Queen Anne Street.

Mr. Lucas's Classical Chamber Concert, 54, Berners Street. Half-past Eight.


## ADVERTISEMENTS.

NELSON—THE LIFE OF A SAILOR. Illustrated by Dibdin's Songs. Mr. TRAVERS' NATIONAL ENTERTAINMENT every Monday Evening, at the Music Hall, Store-street, at Eight o'clock. Admission, 1s.; Reserved Seats, 2s. 6d.; Private Boxes of Leader and Cock, 63, New Bond-street, and of Mr. Travers, 48 Torrington-square.


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ROYAL OPERA,

# DRURY LANE.

ESTABLISHED FOR THE PERFORMANCE OF

# GRAND OPERA,

IN

# GERMAN AND ITALIAN,

WITH GRAND BALLET,

ON A SCALE OF MAGNITUDE AND COMPLETENESS SIMILAR TO THAT OF THE

PRINCIPAL CONTINENTAL THEATRES,

**And at Ordinary Playhouse Prices.**

THE THEATRE WILL OPEN

## On MONDAY, April 17th,

WITH BELLINI'S OPERA

## "NORMA."

Norma ... ... ... Mdme. CARADORI.
Adelgisa ... Mdlle. SEDLATZEK. Clotilda ... Mdme. SONDHEIM.
Pollio ... ... Sig. PAVESI.
Flavio ... Sig. SANTI. Oroveso ... Sig. ARNOLDI.
Conductor ... ... Herr LINDPAINTNER.

PRICES OF ADMISSION.

Stalls, 7s. Dress Circle, 5s. Upper Boxes, 3s. Pit, 2s. Gallery, 1s.

*** The Prospectus, with full particulars, will be published on Monday.

ADDRESS.

The establishment of a New Operatic Institute claims from its directors a statement of their views, and the means at their disposal.

It has been a standing reproach "that England is not a musical country." Nothing can be further from the truth. In no country is musical talent more readily appreciated, or more liberally rewarded; yet in no country are so few able to enjoy it. The love of music in England is unquestionable, and exhibits itself on all occasions where the price of admission does not act as an impediment. While in London advances have been successfully made in every branch of concert music to supply the wants of the public at moderate prices—witness the performances of M. Jullien, Mr. Hullah, the Sacred Harmonic and New Philharmonic Societies—Opera has comparatively stood still, if, indeed, it has not retrograded. It is true a second Italian Opera was established some seven years since—but with little benefit to the general public. Appealing, like Her Majesty's Theatre, exclusively to the wealthy, it has created no new class of supporters; and the consequence is that the London public have continued to remain without an Opera of any kind, except at a very high price of admission.

The Germans, Italians and French, in their own countries, can command an Opera at such moderate terms, that it is to them a popular and habitual, not an exceptional entertainment. The average prices of admission are even less than those at our minor theatres. The English, equally appreciating operatic music, are debarred from its enjoyment by prices which prudence rejects, often even where the means permit. The Directors of the Royal Opera believe it essential to a popular opera, that while its artistes must be of undoubted talent, the works performed of the highest order, and the execution as complete as possible, it should be not less available to the public, at a charge so moderate as to come within the means of all classes. The closing of Her Majesty's Theatre having left a great number of eminent artists disengaged, the Directors believed the present a favourable opportunity for the establishment of the Royal Opera. They trust to be able to prove their claims to public encouragement. Upon the support of those who have hitherto been debarred from such an amusement, they especially rely; and they are not the less confident of being able to deserve the patronage of the aristocratic and wealthy.

The Directors are happy to announce that they have concluded an engagement with the lessee of the Theatre Royal, Drury Lane (E. T. Smith, Esq.), on most favourable terms, for the use of his theatre (which will be thoroughly cleaned and redecorated), from Easter to September of the present year, with the right of renewal for a similar term, in 1855 and 1856—before which they trust that the Royal Opera may be established on a firm basis.

With this preliminary, the Directors beg leave to submit their Prospectus to the nobility and the public in general. They solicit patronage with the conviction that their claims are legitimate, and will ultimately enable them to create a class of supporters of their own, without prejudice to others.

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ST. MARTIN'S HALL.—Handel's Acis and Galatea, Beethoven's Choral Fantasia, with the Overture, and a Selection from Weber's Oberon, will be performed on Wednesday, April 19th, under the direction of Mr. John Hullah. Principal performers—Madame Weiss, Miss Dethridge, Miss Poole, Mr. Augustus Braham, Mr. Montem Smith, Mr. Weiss. Pianoforte—Herr Pauer. Tickets, 1s.; Galleries, 2s. 6d.; Stalls, 5s. Doors open at Seven, commence at Half-past

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MR. WALTER MACFARREN'S FIRST CHAMBER CONCERT will take place on Friday Evening next, when he will perform Mozart's Fantasia in C minor, Mendelssohn's Fantasia in F Sharp minor, and Solos of his own; also Beethoven's Violin Sonata in F; a Violin Sonata (MS.); and a Pianoforte Duo (MS.) of his own composition; assisted by Mr. Blagrove and Mr. Lindsay Sloper. Vocalists—Miss Amy Dolby, Madame and Signor Ferrari. The Second Concert will take place on May 12, when Miss Dolby, Mr. Weiss, Mr. W. H. Holmes, and Mr. Lucas, &c., will appear. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to subscribers, 7s. 6d.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

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MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda and Herr P. de Becker. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

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MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season), under the patronage of Her Grace the Duchess of Sutherland, The Most Noble the Marchioness of Camden, The Right Honourable the Countess of Bradford, The Honourable Lady Isabella Stewart, The Honourable Lady Molesworth, Lady Carmichael Anstruther, &c., will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by M. Sainton, Signor Piatti, Mr. Lazarus, Mr. W. H. Holmes, Madame and Signor F. Lablache, with other distinguished Artists. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers' Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

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MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

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PHILHARMONIC ROOMS, Newman-street, Oxford-street.—These elegant, commodious, and fashionable Rooms, capable of containing upwards of 1000 persons, are open to ENGAGEMENTS for Concerts, Entertainments, Public Meetings, &c. For terms, address to Mr. CHARLES COTTON, proprietor, as above, where also all letters, respecting engagements, &c., for him are requested to be addressed.

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THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

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MR. FRANK BODDA begs to inform his Friends and Pupils he has removed to No. 2, Nottingham-terrace, York Gate, Regent's-park.

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BY HER MAJESTY'S ROYAL LETTERS PATENT.

UPRIGHT GRAND PIANOFORTES, with PATENT METALLIC ENTIRE FRAME, for all Climates, and NEW ROYAL VICTORIA REPEAT. Pianists, and the Musical World, are respectfully invited to inspect and test these Pianofortes, which have now attained the long-sought properties of permanence, quantity, and quality of tone, standing well in tune, with the most prompt and light touch. The purchasers of Pianos have now the advantage of selecting an Instrument to their own taste, which, being of itself permanent, can be sent to any distance without injurious effects. The great improvements taking place around us in the mechanical arts and manufactures, has rendered it necessary that the Pianoforte should be included in the number. The difficult obstacles to conquer in the making of Pianos is, without doubt, that which results from the pressure occasioned by the extreme tension on the strings, and also from the dryness or humidity of the atmosphere, causing the wood placed at the back to expand, sometimes to unglue, and always to force them to rest upon the sounding-board, rendering the instrument (sooner or later) valueless, and significantly expressed by the common observation of "My Piano has lost its tone!" The defects of the ordinary, inefficient, and too weak construction in wood—or with metallic plates—is completely superseded by WOOLLEY'S PATENT METALLIC ENTIRE FRAME, FOR ALL CLIMATES. The frame consists of an entire construction of iron, preventing the possibility of the least shrinking in any direction, and producing positive permanence; a frame of wood is also attached to the iron, which gives it the desired quality of fulness, and greatly increased duration. It is obvious that any thickness of stringing can be put on these frames, without fear of giving way—the tone is increased in volume—is rendered perfect in quality—and from the enormous resistance contained in the frame, the strings throw off their "Real Harmonics."—MECHANISM.—THE NEW ROYAL VICTORIA REPEAT. The power of tone and resistance in the frame, suggests the desirability of a very powerful blow in the hammer. This is completely effected by the "New Royal Victoria Repeat;" the addition to these Pianos having a blow much more powerful than any hitherto produced—combining all the requisites of force, ease, variety of light and shade, superior damping, perfect check, and an untiring repetition, which is produced from an action not likely to get out of order. Mr. Woolley begs to draw attention to the applause which M. Billet elicited at his Classical Concerts at St. Martin's Hall, for the beautiful intonation of this instrument. These Pianos may be seen and purchased at L. L. Lee's Warerooms, 48, Albemarle-street, London; and all the principal Provincial Towns. Woolley and Co., Patentees and Manufacturers.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

MADLLE. RITA FAVANTI leaves Town to-day, the 15th, to fulfil an engagement at Dublin, Cork, Limerick, and Belfast, and will return to London on the 10th of May. All letters to be addressed to her residence, 13, Baker-street, Portman-square.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive.*"—*Report of Jurors, Great Exhibition.*

HARMONIUMS AND SERAPHINES cheaper than at any other house in London, commencing at Six Guineas. Concertinas in great variety, with the latest improvements, from Two Guineas. Several Finger Organs and Pedal Harmoniums on sale. Vibrators supplied to order. Pianofortes, new and second-hand, on sale or hire, at prices to meet the views of all classes—Manufactory and show rooms, 7, Finsbury Pavement—William Sprague, proprietor.

I and I. ERAT, PATENT HARP MANUFACTURERS, 23, Berners-street, Oxford-street, beg to inform the nobility, gentry, and the public, that they are now manufacturing a light and elegant, small-sized double-movement HARP, strongly recommended by the faculty for the use of young ladies and those of delicate health, the large Harp being found much too heavy for general practice. A large assortment of instruments, harps, and pianofortes for sale or hire on moderate terms. Harps and pianos taken in exchange. Repairs of all kinds executed. The suspension sounding board, as invented by I. and I. Erat for N. C. Bochsa; see his First Six Weeks' Instruction for the Harp. Tunings attended to. Strings and every requisite always on hand.

A NEW APPROPRIATE SONG, by CAPTAIN ARMSTRONG.—"WARRIORS OF THE WAVE," splendidly illustrated with a portrait of Nelson in colours. Price 3s.

I.

I sing of England's glory, of her glory and her pride;
For I toast the true, who fight in blue, upon old Neptune's tide;
Britannia's sons of battle, who Vict'ry's laurels reap,
At valour's shrine, in *ev'ry* clime, as pilgrims of the Deep.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

II.

There's not a wave in any sea but British tars have plough'd;
There's not a shore but's heard the roar of Britain's thunders loud;
There's not a tongue but's quick to tell how valiantly they fight;
Nor woman's eye but beams with joy when sailors heave in sight.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

III.

Yes, England's floating bulwarks, *bathed with her* NELSON'S *blood*,
Shall nobly ride, in conqu'ring pride, *sole* rulers of the flood;
To guard their Queen and country, *that home they'd die to save*,
Their birth-isle dear, that loves to rear the beauteous and the brave.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

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VOL. 32.—No. 16. SATURDAY, APRIL 22, 1854. {PRICE 4d. STAMPED 5d.

## MENDELSSOHN.

(*Continued from page* 223.)

We may here speak of the extraordinary success which Mendelssohn's works encountered in various parts of the Continent. The Forty-second Psalm, and the *Meerestille und Glückliche Fahrt* overture were given at the Swiss Festival at Basle, in July of this year. The public journals spoke strongly of the effects produced on the minds of audiences hitherto unacquainted with his inspirations. On the 8th of July, *St. Paul* was performed, under the composer's direction, at Schwerin; on the 21st of September, at Reichenberg, in Bohemia; and, in October, at Dresden and Mayence. In the year 1841, Mendelssohn reappeared at his post in the Gewandhaus, and we read in the Leipzig newspaper of the *furore* he created by his playing Beethoven's pianoforte concerto in G major, at the twelfth subscription concert of that season.

"The gem of this day's concert," says the writer, "was the Beethoven concerto, played by Mendelssohn Bartholdy, to whom we are indebted for the revival of so many great works. The cadenzas he introduced in both movements, not inferior even to those of the well-known concerto in E flat, were those of a master of his art, and he reaped the well-earned applause of a discerning public."

After this meeting, Mendelssohn gave three historical concerts, and filled his programme with specimens of Bach, Handel, Haydn, Mozart, and Beethoven, reserving for himself the choice of compositions, and never introducing more than two of these masters on one occasion. At the first of the three meetings he played the chromatic *fantasia* of Bach, and a theme with variations written by Handel in the year 1720. At the third and last, he accompanied Schröder Devrient in "Adelaide," and directed the performance of the D minor symphony. This last-mentioned work was received with great enthusiasm.

"We heard," says a correspondent of the Leipzig paper, "a new tone in the *scherzo*, and a vigour and life were given to passages quite foreign to anything we have heard before—*das einzige D einer Bassposaune macht dort eine erstaunliche Wirkung und giebt der Stelle ein ganz neues Leben.*"

I think it worth while to subjoin the selection for the Haydn Concert, since the warmest partisans of that composer cannot quarrel with the taste and judgment evinced in the choice of such pieces as the Imperial quartet, the Motet "Du bist's, dem Ruhm und Ehre gebühret," the symphony in B flat, the Hunt and Vintage from *The Seasons*, with recitative, air, and chorus from the *Creation*. The beautiful huntsman's song by Eichendorff, "Wer hat dich, du schöner Wald, aufgebaut so hoch da droben?" with Mendelssohn's music, was introduced for the first time at the seventeenth meeting of the Gewandhaus. The combination of sweet words, and still sweeter sounds, has made this song a favourite with half Europe, and who, that has once heard, can ever forget the mournful "Lebewohl, du schöner Wald?" When the spring comes round again, and the leaves of the wood burst into life, shall not this melody call up the memory of the departed, and hallow the recollection of him that is gone? At the nineteenth subscription concert, we had the good fortune to hear Beethoven's "An die ferne Geliebte," sung by Herr Schmidt, principal tenor at the Opera. Mendelssohn accompanied him, and they understood each other so thoroughly, that the performance of this expressive lyric left nothing to be desired. On one occasion, Schröder Devrient was called to repeat the "Zuleika" song of Mendelssohn, and substituted the "Es ist bestimmt in Gottes Rath." It was known that the composer had accepted an engagement at Berlin, and the words "Doch musst du dieses recht verstehn, wenn Menschen aus einander gehn, so sagen sie auf wiedersehn," seemed to have a pointed application, which was at once felt by the singer, and recognised by the audience. Mendelssohn played again, on the 31st of March, one of his pianoforte duets with Clara Schumann; and brought out, on the same occasion, a new symphony by Robert Schumann. When we remember that he seldom neglected to attend the quartet association, started by his friend David, we can understand that the time and abilities of Felix were not squandered and misused by a desultory and inactive course of life. The greatest proof of his talents as a director, however, was yet to come. On the 4th of April, 1841, Bach's *Grosse Passions Musik* was executed, under his direction, by a large chorus of German amateurs, who had applied themselves most vigorously to the study of a work of which musicians alone can know the extreme difficulty. He, Mendelssohn, began rehearsing it in February; and surely our admiration of his patience and perseverance is enhanced by the recollection of the feeble state of his health, which never once hindered the performance of duties requiring physical no less than mental power. The herculean difficulties of the first double chorus in the *Passions Musik*, seemed at first insuperable; the case appeared hopeless, but cheerfulness succeeded despondency, and Mendelssohn could not resist a hearty fit of laughter at the continued Babel of sounds which he eventually brought into order and harmony. At last, when each individual member of the chorus was certain of his respective part, the character and expression suitable to each movement were studied, and the *chorales*, sung *pianissimo*, produced their intended effect. The concert came off on Palm Sunday, the 4th of April, 1841, in St. Thomas' Church; and the proceeds were devoted to the contemplated statue of the great musician. In 1728, Bach had himself conducted his *Passions Musik* in the very same church where, now more than a century afterwards, one of the great lights of the present age was presiding at a festival in honour of his predecessor.

We find the ever active Felix at Weimar on the 15th April, conducting his oratorio *St. Paul*; and, in the same

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month, by the invitation of the artists of Dresden, directing a festival in honour of Cornelius, the great *fresco* painter of Munich. Honours of every description had been showered upon Mendelssohn for some years previous to the time of which we are treating; and none could complain that they were unworthily bestowed. In the year 1836, the University of Leipzig created him a Doctor of Philosophy—"*propter insignia in arte musicâ merita*"—and in June or July of 1841, he became *Capellmeister* to the King of Saxony. From the earliest part of his reign, Frederic William IV. of Prussia, who had brought together in his own capital the most eminent men of the day, anxious to gain the services of Mendelssohn, offered him a handsome salary as conductor at Berlin. Felix could scarcely do otherwise than accept the royal offer, and the King bestowed much attention in employing him on subjects well adapted to his exalted powers, which may well be believed by those who know that the idea of Mendelssohn's setting the *Antigone* of Sophocles to music entirely originated with his illustrious patron. But Felix, not content with devoting his time and labour merely in accordance with the wishes of the King, felt anxious to do something for the Berlinese also. He was, as he himself said, "*dem Preussischen Cultus Ministerium zur Disposition gestellt*," and any restriction on his independent and restless mind was irksome to one accustomed so long to follow the bent of his own genius. Probably, for the first time in his life, Mendelssohn complained of the duration of his leisure hours; and it is certain that Leipzig presented greater advantages to the musician than the city for ever memorable as the place where the overture and the choruses of *Antigone* were written. This music was composed during a summer residence at Berlin, in the wonderfully short space of eleven days, a fact which itself refutes the notion that it was a laboured work, rather than one of those real inspirations only vouchsafed to great and original artists. Mendelssohn had read *Antigone* in the original Greek; and it is clear that his thoroughly classical mind, imbued with the spirit of the old drama, enabled him to supply so wondrous an accompaniment to the Sophoclean tragedy. The piece was first placed on the royal stage at the palace of Potsdam under the superintendence of Ludwig Tieck; and, on the 15th of October, being the king's birthday, the play was given with the music before a select circle of hearers. Of Mendelssohn's further labours in Berlin little more need be said than that he confined himself to active attendance on the rehearsals of his oratorio, *St. Paul*, which was performed twice under his direction. Mantius, who sang the part of St. Stephen, seems to have distinguished himself as the best vocalist on these occasions.

In November, Felix returned once more to the Gewandhaus, which had prospered under no less conscientious a deputy than Ferdinand David, one recognised by all at Leipzig as the most efficient representative of his absent friend. The oratorio of *St. Paul* in this year won an European reputation for its composer. It was given at Reichenberg, in Bohemia; at Freiberg, in Saxony; at Rochelle, in France, by the *Congrès Musical de l'Ouest*, with the text translated by Garnault, and, in 1842, was heard for the first time in Paris. The chief events in the first three months of the following year were the appearance of Mrs. Alfred Shaw, Clara Schumann, and the productions of Verhulst, a Dutchman, who had studied composition under Mendelssohn; but an all-absorbing topic was the symphony in A minor, given on the 13th of March for the first time under the *bâton* of the composer. This was the third* symphony he had written, but the first which was destined to command European fame during the author's lifetime. He attached little value to his first symphony in C minor, a production of his early years;† his second‡ was composed expressly for the Philharmonic Society in London, and had not yet been heard out of England; so we could only compare the later with the earlier work, and give our preference to the former. In this wonderful symphony, Mendelssohn has shown a profound knowledge of instrumentation, though I cannot go along with critics who assert that the earliest commencement of the work dates from his visit to Rome, and that southern influences are clearly traceable throughout. A plaintive spirit of melancholy pervades the work, which contains no strained effort to gain effects, but speaks by simple means to the feeling heart. Of the whole four movements the graceful *scherzo* and the *adagio* have met with the most favourable reception from the public, though the whole symphony was heartily appreciated at Leipzig, and won universal favour on a second hearing. I ought to have mentioned, antecedent to my brief account of the production of this symphony, that *Antigone* was brought out on the Leipzig stage, on the 5th of March, with Donner's translation, and Mendelssohn's music. If we had not the σαλπιγγες, φορμιγγες and συριγγες of the ancient Greeks, the spirit of antiquity was not lost even upon a modern audience; and so great was the interest excited on behalf of the tragedy, that a meeting of philologists, convened at Cassel in the following year, signed an address to Mendelssohn, thanking him "for having substantially revived an interest in the Greek tragedy by his own music to the *Antigone* of Sophocles." The chorus on the love of the All-Powerful, the "Bacchus" chorus, with its thyrsus and wild cries of inspiration, the melo-dramatic passages where Antigone descends into the vault, and where Creon brings in the corpse of his son—in all these well-known pieces, Mendelssohn has sustained and strengthened the power of the old tragic muse. The parts of Creon and Antigone were filled by Reger and Mdme. Dessoir, and left little to be desired; indeed, the only reason we can suggest for *Antigone* being neglected now-a-days, is that no singers§ (we suppose) are to be found competent to sustain the chief characters. The play was performed at Leipzig on the 5th, 6th, and 8th of March; and, though some ill-natured critic complained that the *libretto* was formed "*von bleiernem Versgeklapper*," it outlived criticism, and was pronounced by men of all classes as a worthy adaptation from the original.

[*To be continued.*]

* The fourth, counting the *Reformation* symphony, in D.—Ed.

† The world, in this instance, is more indulgent than the father to his child.—Ed.

‡ In A major—the "Italian."—Ed.

§ Why should the principal parts be entrusted to *singers*?—Ed.

Cheltenham.—Madame Montignani has announced an evening concert for the 28th instant, for the benefit of the wives and children of the expeditionary army. The programme contains many attractions.

Herr Reichardt is engaged at the Royal Opera, Drury Lane, as principal tenor.

Miss Arabella Goddard has gone to Bath, to perform at a morning and evening concert, under the management of Mr. Case.

Herr Ernst is playing at a series of concerts in Dublin. The great German violinist, who is already well know to the Hibernian public, is creating (as our letters inform us) a *furore*, and is called on three times every evening.

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## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

(*Continued from page* 246.)

### CHAPTER XII.

### (1780—1781.)

In spite of the attempts which had been made by interested persons to prejudice him against Mozart, Carl Theodore, now Elector of Bavaria, remembered the young musician, whose services he had rejected, with feelings of kindness. This prince was very fond of music, and the Munich orchestra, with which was associated a company of eminent singers, was, perhaps, the best in Europe. The Elector, thinking that a task more worthy the talents and reputation of the members of his chapel could not be proposed than the execution of a work by Mozart, our hero was formally asked, in the name of his Royal Highness, to write an *opera seria* for the carnival of the following year, 1781. Mozart consented, and, with much difficulty obtaining six weeks' leave of absence from the Archbishop, set out for Munich, in November. For the production of a grand lyrico-dramatic work, it was, above all things, necessary that the poet, composer, and singers should consult together. On such occasions the poet invariably showed himself the most obliging—like all petty authorities in their dealings with great ones. The *libretto* was to be entitled: *Idomeneo, Re di Creta, osia Ilia e Idamante*. The author, a certain Abbé Varesco, who resided at Salzburg, was unable to go to Munich. Mozart was, therefore, obliged to communicate with him through the mediation of his father, who forwarded the musician's observations to the poet, and received the words, as soon as they were ready or had been altered in accordance with Mozart's instructions. The letters on this subject give frequent proof of Mozart's remarkable tact in perceiving what was fitted for the stage—which, by the way, had no little to do with the dramatic excellence of his music. His suggestions show, even to those unacquainted with *Idomeneo*, that, from his entrance on the career of musical reformer, Mozart trod in the footsteps of Gluck, wherever Gluck was a thinker and logician, and that he had well considered the true relations between dramatic and musical effect. We quote a few passages:

"I have one request to make of the Abbé. In order to render it what I want, I should like the *aria* for Ilia, in the second act, to be somewhat altered. There could not be a better strophe than 'Se il padre perdei, in te lo ritrovo.' But one thing always strikes me as unnatural, N.B., in an *aria*—the '*asides*.' In spoken dialogue these are natural enough, since a word or two 'aside' may be quickly uttered; but in an *aria*, where the words must be repeated, they have a bad effect.

"The second duet is omitted altogether, and with more profit than loss to the opera. You cannot fail to observe, if you read the scene through, that it is rendered dull and cold by the introduction of an *aria* or duet, and is, moreover, very *gênant* for the other actors, who are obliged to remain doing nothing; besides which, the magnanimous contest between Ilia and Idomeneo would become too long, and, as a natural consequence, lose its effect."

The Abbé Varesco introduced a *cavatina* for the King of Crete, between the choruses at the end of the second act.

"Here," Mozart remarks, "it will be preferable to have a simple recitative, in which the orchestra can be well employed. In this scene—which, on account of the action and the groupings, as we arranged them a short time since with Legrand, is likely to be the most striking—such a tumult and confusion will take place on the stage, that an *aria* would cut a sorry figure; besides, there is the storm, which the *aria* of Herr Raff (Idomeneo) will not allow to end so quickly. A *recitative* between the choruses is incomparably better.

"*Apropos!* The scene between father and son, in the first act, and the first scene in the second act, are both too long; they will certainly be tiresome, especially as, in the first act, the two actors are bad, while the one in the second is not much better; besides, the whole is nothing more than a description of what the spectators have already seen with their own eyes. The scenes may be printed as they stand. All I want of the Abbé is to tell me how they can be curtailed, and that, as much as possible; otherwise I must cut them myself, for they will not do as they are—for musical purposes, of course."

Idomeneo, whose son, devoted by his father's oath to the vengeance of the heavenly powers, is restored by the oracle of Neptune, expresses his joy in an *aria*, which is introduced at the end of the opera.

"This *aria*," writes Mozart, "pleases neither Raff nor myself. It is not at all what we wished. It should convey nothing but a sense of tranquillity and contentment, and this it does only in the second part. We have seen, heard, and felt, throughout the whole opera, quite enough of the misfortune of Idomeneo; but it is quite proper that he should speak of his actual condition."

A more important suggestion follows:—

"Do you not think that the answer of the subterranean voice" (the Oracle of Neptune), "is too long? Consider this point carefully. Picture to yourself the theatre. The voice must be horrible—it must penetrate to the heart—the audience must believe it true, and how can this be, if the answer is too long, and makes the spectators every moment more convinced of its unreality? If the speech of the Ghost in *Hamlet* were not so long, the effect would be greater."

An author of taste might express himself with more eloquence, but certainly not with better sense. And yet it is remarkable that the same man, who spoke thus, was destined, at a future time, to bring upon the stage an apparition which is before the audience much longer than Shakspeare's Ghost, and whose protracted presence, far from weakening the effect, strengthens the illusion and raises the unearthly feeling of dread to a pitch that no dramatist, novelist, or musician has ever yet attained, and in all probability ever will. From this we may conclude, that in art there is no truth so firmly established but genius can sometimes overthrow it. I feel convinced, moreover, that it was possible for music alone to sanctify an exception of this kind.

The first two acts of *Idomeneo* excited such enthusiasm, at the rehearsals, among the musicians and connoisseurs of Munich, that Mozart's friends began to grow apprehensive about the third, which was not yet finished. The adage, *Finis coronat opus*, seemed, in this case, almost impossible, and it was doubted whether the composer would be able to preserve, to the end of his work, the high flight he had hitherto taken. Mozart himself, feeling no anxiety, merely redoubled his efforts:—

"Both my head and hands," he writes, "are so full of it, that I should not be astonished if I were to be transformed into the third act myself; this alone costs more trouble than an entire opera, for there is hardly a scene in it which cannot be made highly interesting."

In another part of his correspondence he writes as follows:—

"The third act will be, at least, as good as the other two—for my own part, I believe it will be far better, and that we shall be able to say with justice—*Finis coronat opus*."

Mozart was not mistaken. The third act turned out far better than the others; and, if it cost him more pains than

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"an entire opera," we shall find that it alone out-weighed in the scale all the tragic operas of the last century.

The rehearsals went off capitally, the Elector himself being present, and conversing in the most condescending manner with the composer. "I am delighted at seeing *him** again," said he, on first encountering Mozart; and a few days afterwards he observed to our hero:—"The opera will be charming. *He* will assuredly gain honour by it. One would hardly imagine that such great things were concealed in so little a head." The musicians, most of whom were well-informed and highly talented artists, openly expressed their admiration of a work that far surpassed everything they had previously heard. Mozart himself was in an atmosphere of delight, as is manifest in all the letters he wrote at the time. The flattery of the great, the homage of his equals, the intoxicating influence of genius—so unmistakeably apparent in his first great work—the unerring presentiment of a deathless reputation, and, in addition to all this, the charms of love—requited and happy love—made up a sum of happiness as much as the human soul could possibly endure and enjoy at one and the same time.

No wonder that *Idomeneo*, produced under such circumstances, should ever afterwards have remained one of its parent's best loved children. Never did Mozart conceal his partiality for the first-born of his genius; he even placed it side by side with *Don Juan*, that terrible younger brother, whose loftier stature, in the eyes of all but its composer, made a favourable comparison impossible. Was it a mere delusion, which brought to mind the sweetest moments of Mozart's life—or a partiality founded on the real truth? We shall discuss this in its proper place.

Since the rehearsals of the opera had begun, the reports of its extraordinary merit had been spreading far and wide. In Munich, and the neighbouring towns, nothing was talked of but the new opera, which was to create an era in music. These flattering accounts soon reached Salzburg and came to the ears of Leopold Mozart, confirming the intelligence he had received from his son and from other correspondents. All this was in the highest degree satisfactory. The person most interested in the events, namely, the composer, entertained no doubt whatever of the result. When I said the person most interested, I forgot that there is a feeling which surpasses personal interest and induces more care than self-love itself. While Mozart indulged in a sentiment of perfect security, his father thought of nothing but preventing, by his foresight and advice, the thousand and one unlucky turns of fortune, the possibility of which, in spite of all the most favourable reports, he was unable to banish from his mind.

"You know," he writes to his son, "that we cannot expect every one to be friendly; there must always be a certain amount of doubt, and a *but* mixed up in the most promising affairs. It was doubted whether the second act would be as new and as good as the first. This point has been set at rest, but there will still be some distrust about the third. I would, also, wager my head that some will even doubt whether the music is calculated to produce the same effect on the stage as in a room; and, indeed, to accomplish this, the greatest zeal and the best feeling are necessary on the part of the orchestra. Endeavour to keep the musicians in good humour, and to inspire them all with favourable sentiments towards yourself. I know your manner of writing requires unflagging and studied attention on the part of the instrumentalists; and this is no joke, when all the members of the orchestra must, for three hours, apply themselves with equal zeal and interest. Even the meanest fiddler is most sensibly flattered, when praised in a *tête-à-tête;* he is thereby rendered still more anxious and attentive, and a civility of this description costs nothing."

In another letter, Leopold Mozart says:—

"I recommend you, in your work, to think not only of the musical but of the unmusical public. You know that for every ten judges there are a hundred who understand nothing about it.* Do not, therefore, forget the so-called popular element, for it tickles the long ears."

To this, Mozart replied:—

"Do not be alarmed about the 'so-called popular element.' My opera contains music for all classes—the 'long ears' excepted."

Leopold Mozart had not long to wait for an account of the first representation of *Idomeneo*. Had he deprived himself of the pleasure of assisting, he would not have reaped the full reward of twenty years' solicitude and exertion. He arrived in Munich the 26th of January, the day fixed for the production of the opera, and that immediately preceding Mozart's birthday. Many other persons were also attracted from our hero's native place, to be present at the first performance of their fellow-townsman's admirable work. The opera was greeted with tremendous applause, the public vociferating and applauding with hands and feet. But who can describe the feelings of Mozart's old and venerable father? I picture him to myself seated in a corner of the orchestra, listening to the music, without daring to trust his own ears, lost in the gigantic proportions of the quartet† and the magnificent choruses, in which the applause of the audience disputed the palm with the rage of Neptune himself. Let the reader imagine a man who, after living sixty years, experiences the greatest pleasure of his whole life—a learned musician, plunged into a state of ecstacy by a work of the beauty of which nor he nor any one else had entertained the slightest notion—Mozart's own teacher, sharing in the first lesson of a universal system of music, which the world was to receive from his pupil—the pupil whose little fingers he had guided, when they were too weak to write down what a head of five years had conceived—that pupil whom Heaven had confided to him, and who was the grand object of his life, his boast, his pride, his joy, his all—in a word, his only son! From this moment, the old man's task was at an end; the line of demarcation was distinctly drawn between paternal authority and the complete independence of a son, in whose emancipation *Idomeneo* had a greater share than his four-and-twenty years. We now virtually take leave of Leopold Mozart for the days he has yet to live, since he is no longer so immediately concerned in our hero's destiny. He cannot be reproached with having shared our attention too long with his son; and, besides having been the principal personage of the drama, in so far as the action was concerned, I am pleased to think that Leopold Mozart has, also, earned the friendship and respect of the reader. An excellent man, endowed with rare qualities, he devoted the capabilities which Heaven had given him, with great prudence and wonderful self-denial, to develope the far superior powers of his son. Thus, also, does the lapidary, when he reduces ordinary diamonds to dust, in order to cut and polish the incomparable and priceless brilliant, which is destined to adorn the crown of an emperor.‡

Mozart's genius for sacred music manifested itself during the period at which he re-modelled the lyrico-dramatic art.

* See note, page 50.

* If so favourable a state of things really existed in Munich, no other city was ever so full of connoisseurs.

† In the third act.

‡ Leopold Mozart died on the 28th May, 1787.

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The celebrated *Offertorium*, "Miserecordias Domini," dates from the same time as *Idomeneo*. This fragment of a mass, composed for the Munich chapel, is, with the exception of the *Requiem*, the most perfect specimen of church music ever composed by Mozart. He himself entertained this opinion, and, subsequently, regretted, with the greatest *naïveté*, that he had not preserved a copy of the original manuscript, which he left in Munich. One thing is certain—if Mozart alone could write so many beautiful works, he also alone would have forgotten to have them copied out and published. Others were, fortunately, more careful; and any music-publisher of the present day would be ashamed to own that he had not the lost *Offertorium* in his catalogue.

In his joy, at Munich, Mozart entirely forgot that his leave of absence had expired three months, when a letter from the Archbishop summoned him to Vienna, whither the prelate had gone. The transition from freedom and happiness, from flattery and caresses, to the archiepiscopal rule, was too sudden and violent for Mozart, who felt it all the more keenly. He arrived in Vienna at nine in the morning, and was immediately informed that he was required to be present daily at half-past eleven, the hour appointed for dinner. At this time of the day he was never hungry. It was better, however, to dine without appetite than not to dine at all. But his companions at table were the Archbishop's two grooms of the chamber, who always took the best places—two cooks and a confectioner, with Cecarelli and Brunetti, who were members of the Salzburg *Capelle*. The artists of the kitchen enlivened the repast with highly-seasoned jokes, which Mozart could only avoid by silence. The company into which the Archbishop had forced him could have little attractions for one who had sat at table with princes. Brunetti informed him that all the members of the chapel, according to invariable custom, were obliged to play either in the Archbishop's rooms, when he gave a musical party, or at the houses of other noble gentlemen, where he might condescend to lend out his *people*. One of the prelate's grooms of the chamber was always stationed at the door of the reception-rooms, and, on the arrival of a musician, would call a lackey to show him to a corner of the apartment, where he had to remain, without moving, until the concert began. This kind of etiquette was as little to Mozart's taste as the dinner. The composer of *Idomeneo* was of opinion, that he had no occasion for a master of the ceremonies in livery, to conduct him to a drawing-room, and acted accordingly. On the following day, a Russian nobleman, Prince Galitzin, who resided in Vienna, gave a concert. Although neither the Emperor nor the nobility could endure the Archbishop, he was always invited to their parties, as that was the only means of securing the members of his chapel. Mozart proceeded to the party alone. He went up stairs, passed the groom of the chamber, outstripped the lackey, who had been summonsed to receive him, hurried through the rooms, advanced straight towards the Prince, to whom he "made his bow," and remained fixed at the post of honour, which he had thus bravely gained. While talking in the easiest manner with the master of the house, his comrades, Brunetti and Cecarelli, were sitting in a corner of the orchestra, not daring to move hand or foot. Such an act of audacity as that committed by Mozart excited, in the highest degree, the anger of the Archbishop, who would have thought himself guilty of a breach of duty, had he allowed our hero to escape one iota of the penance to which he had, as the Archbishop considered, rendered himself liable. Mozart was, every day, compelled to hear the most insulting epithets applied to him. In order to crush that pride to which the applause of the world too easily gave birth, and to deliver him from the temptations to which a well-filled purse might expose him, the Archbishop refused him permission to give a concert, and even went so far as to forbid him to play gratuitously at a performance for the benefit of the widows of musicians, in which all the artists and *dilettanti* in Vienna took part. On this occasion, however, the entire aristocracy interceded for the culprit. They represented to the Archbishop that to deprive the concert of an artist of talent, new to the Viennese public, was to rob the widow of her mite, of which, in his character of spiritual shepherd, he was the proper guardian. These and other such allusions reminded him that charity belongs to outward appearances, for which the Archbishop cared not a little; and Mozart was finally allowed to take part in the charitable work. Such a pianist as our hero, then without an equal in the world, of course made a most successful *début* in Vienna, the classical home of the piano. The public received him with enthusiasm. His friends were loud in their congratulations, and urged him to give a concert on his own account, the ladies undertaking to dispose of the tickets. All, however, was in vain; the Archbishop remained inflexible.

Mozart had for some time thought of quitting the service of the Archbishop altogether. The prelate's harshness and avarice, the contempt he always manifested for the members of his chapel, and the insulting expressions to which he continually submitted them, finally exhausted the patience of our hero, who had only accepted the place out of deference to his father. There are, and must be, however, certain limits to filial devotion. The caprice of a tyrant, whom he was obliged to obey, deprived Mozart of the only resource by which an artist can earn his bread. A single concert in Vienna would have brought him in double the wretched pittance he received at Salzburg. Although aware of this, he still hesitated; and it was not until he had been subjected to the most degrading treatment, that he could make up his mind to break the bonds which attached him to his unworthy master. The words "knave," "scoundrel," "rascal," and "blackguard" tingled in his ears. Such were the shameful epithets applied on one occasion to the composer of *Idomeneo;* while he who made use of them was an Archbishop, and a preacher of the Gospel. The effect upon Mozart was such that he was compelled to take to his bed for two days, but he previously sent in his resignation.

*(To be continued.)*

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M. Thalberg, the pianist, is going to Vienna, to be present at the festival in honour of the Emperor of Austria's marriage.

M. Demunck, a young Belgian violoncellist, of great promise, died lately, to the great regret of those who knew him, both in his public and private capacity. M. Demunck was as well known in London as in Brussels, his native city.

Carlo Evasio Soliva, an Italian composer of eminence, died recently aged sixty-two. He wrote many operas, and among others several for the Scala.

Prague.—The municipal authorities have advertised for plans of a new national theatre. The prize offered for the best design is 1,000 florins (£104), and for the second, 300 florins (£32). The plans must be sent in to the authorities within six months, and a committee will be appointed to decide upon their respective merits. They will be exhibited for a fortnight, previous to the committee coming to a decision. The theatre is not to cost more than 150,000 florins (£18,500).

Milan.—Mendelssohn's *St. Paul* has entirely succeeded at the *Conservatorio*. It is now the turn of *Elijah*.

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## ROSSINI'S STABAT MATER.

"In 1832, travelling through Spain, Rossini met with M. Aguado, the Spanish banker, who entertained the warmest friendship for him.—'My dear Rossini,' said M. Aguado—'I have a favour to ask of you. The Abbé de Varéla, an influential personage at Madrid, wishes to have a sacred work from your pen; will you sit down at the piano and compose a *Stabat?* The reverend father will pay handsomely. You must dedicate it to him, and allow it to be performed in a convent.' In two months the *Stabat* was completed and transmitted to Father Varéla, in acknowledgment of which a snuff-box, worth 5000 francs, was presented to Rossini, through the agency of M. Aguado. The composer little thought that, ten years later, his *Stabat* would be the subject of disgraceful law proceedings and the fiercest controversies. In 1841, however, M. Aulagnier, a music publisher in Paris, announced his intention of publishing the *Stabat Mater*, having purchased the manuscript of Father Varéla's executors. M. Aulagnier conceived himself perfectly justified; but unfortunately his bargain only secured him the possession of the manuscript, without the right of publishing or producing it in public. Being informed of what was going on, Rossini was extremely angry. The score which M. Aulagnier threatened to publish, without his permission, was incomplete. Rossini had composed only six pieces of the *Stabat*, the others being the work of Sig. Tadolini, then *directeur du chant* at the Italian Opera in Paris. This annoyed him more than anything else. Moreover, the work had been scored for a small orchestra, and was therefore not calculated to satisfy the public, whom he had accustomed to the richest and most elaborate instrumental accompaniments. He immediately wrote to M. Troupenas, his friend and publisher, to say that he was entirely remodelling the shapeless *Stabat*, and authorised him to arrest, by every legal means in his power, the publication and performance of the original work dedicated to Father Varéla. His letter was as follows:—

"'My dear Troupenas,—I received your letter of the 16th instant, and intend at once to set about marking my *Stabat* by the metronome, as you desire. M. Aulagnier presumes, upon the copy in his possession, so far as to threaten me with an action, suggesting that the present made me by the reverend gentleman, constituted, so far as he was concerned, an act of sale on my part. This is highly amusing. He, also, says he will have the ancient *Stabat* performed, at a monster concert, as he calls it. If he seriously intends to carry out such a plan, I hereby give you full and unlimited power to prevent, by means of application to the courts of law, and the police, the execution of a work under my name, in which there are only six pieces of my composition. I forward you, also, by this post, three more pieces which I have scored; so that all I have now to send you is the final chorus, which you will receive next week. Try not to *blaguer* the merits of my *Stabat* too much in the papers. We should avoid anything that may enable people to turn us both into ridicule. I send you two letters from M. Aulagnier, that you may know what are his views. The letters, of course, are intended solely for your perusal. It is as well, also, that you should know I never signed a deed of sale with the Reverend Father Varéla; that I merely dedicated the *Stabat* to him; that the greater number of the pieces are not composed by me; and that I am ready to pursue to the last, either in France, or elsewhere, any publisher who may try to swindle me.

"'*Bologna, 24th September*, 1841. GIACACCHINO ROSSINI.'

"This letter was accompanied by a deed of assignment, drawn up in the following terms:—

"'I, the undersigned, Giacacchino Rossini, composer of music, now residing at Bologna, in Italy, hereby assign, without reserve, to MM. Troupenas and Co., the music of a *Stabat Mater*, composed by me in the aforesaid city, in 1832. This assignment—which has been made with a view to the publication of the work in question, in whatever form the assignee shall consider most suitable, either with an accompaniment for the orchestra, or for the piano alone, for France as well as for every other country, is in consideration of the sum of six thousand francs, French money, payable on the 15th February next, at the house of MM. Rothschild, Brothers, at Paris. I engage to acknowledge, if necessary, any subsequent assignment M. Troupenas and Co. may make of the aforesaid composition, and declare that, up to this day, I never gave any one else authority to publish it.

"'Done in duplicate between the contracting parties.

"'*Bologna, 22nd September*, 1841. GIACACCHINO ROSSINI.'

"The action had hardly commenced before the work began to create some noise in the artistic world. At a private party in the house of the late M. Zimmerman, the *Stabat* was tried for the first time, in the presence of a few of Rossini's friends. Shortly afterwards, on Sunday, the 31st October, 1841, M. Troupenas invited several well-known musicians and representatives of the press to the residence of M. Henri Herz, when six pieces of the *Stabat* were performed. M. T. Labarre presided at the piano, M. Panseron directed the choruses, M. Girard conducted the double quartet, and Mesdames Viardot Garcia, and Labarre, MM. Alexis Dupont and Géraldy sang the solo parts. The action at law, however, still proceeded, and the legal possessor, M. Troupenas, did not know what means to adopt in order to procure for Rossini's new work the publicity it merited. Two months passed, and every one knew that there existed a sacred composition by the author of *Guillaume Tell*, although not more than fifty had heard it tried.

"After the first private hearing, we proceeded to M. Troupenas, and proposed that he should make over to us the exclusive right of performing the *Stabat*, in Paris, for three months, for the consideration of eight thousand francs. 'The work only cost me six,' said the publisher; 'your offer seems acceptable. In an hour, M. Masset, my partner, shall call and bring you an answer.' The answer was favourable. We paid the eight thousand francs, in return for which we received a copy of the manuscript.

"It was now our turn to knock at the doors of theatres, only to encounter disappointments. M. Léon Pillet, then director of the Opera, told us that his theatre was not the place for church music, and that we ought to take the *Stabat* to the Madeleine. M. Dormoy, the manager of the Italiens, was equally doubtful of its success, and declined to entertain the matter. We had nothing left but to hire the Italian Opera, and provide solo-singers, choristers, and orchestra at our own risk. The first thing was to ensure the co-operation of the principal artists. Mad. Giula Grisi and Signor Mario listened to our proposals with indifference. Signor Tamburini alone appreciated the importance of the work, and, after going through the 'Pro Peccatis' twice, and glancing at the whole composition, exclaimed, 'It is grand; it is admirable: I will speak to Mesdames Grisi and Albertazzi, and to M. Mario; meanwhile, you may reckon upon me without reserve.' The same evening, M. Dormoy informed us that the artists had consented to sing in the *Stabat*. We deposited six thousand francs for the expenses, which ultimately amounted to eleven thousand. The only condition for which we stipulated was, that no one should be admitted into the theatre during the rehearsals.

"The *Stabat* was immediately advertised in large letters in the bills of the Italiens. Two days afterwards, the chorus and orchestra were called for the first rehearsal. More than six hundred persons applied for admission; but M. Dormoy was true to his agreement with us, and refused. On the day of the first trial, there was no one in the front of the theatre but the manager and ourselves. At the conclusion of the rehearsal, a unanimous shout of admiration arose from orchestra and chorus. The effect produced at this rehearsal was soon published abroad; and, in twenty-four hours, every place was taken for the first performance. At last, the eventful day arrived, when the *Stabat Mater* was executed, before an immense audience, on the 7th January, 1842, in the Théâtre Ventadour, at two o'clock in the afternoon. At the end, Rossini's name was pronounced amidst thunders of applause. Three pieces: the 'Inflammatus,' the unaccompanied quartet, and the 'Pro Peccatis,' were encored, and the audience left the theatre deeply moved, and with a general feeling of admiration.

"Up to this period, the Théâtre Italien, under M. Dormoy's management, had dragged along a wretched existence. The *Stabat* endowed it with fresh life. M. Dormoy felt this, and regretted that he had declined to associate himself with us in the speculation. The next day, very early, however, he called, and entreated us to resign the *Stabat*, and aid him in restoring his tottering fortunes. It was in his power to refuse us the use of his theatre for any future performances of the work; and, although we might have gained one hundred thousand francs by the new *chef-d'œuvre*, we ceded our right for a net sum of twelve

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thousand francs. The *Stabat* was performed fourteen times during the season, and brought the management one hundred and fifty thousand francs.

"Two months afterwards, Rossini, who is not so callous as people would make him out, addressed us the following letter:—

"'My dear Sirs,—I have heard all that you have done for the performance of my little *Stabat Mater*, at the Théâtre Italien. I was not aware that M. Troupenas had ceded his right to you; but I am doubly pleased at the circumstance, because it has turned out profitable to yourselves, and, thanks to your valuable friendship for me, my work was confided to artists whose talents ensured its success. Receive my sincere thanks, which I hope to be able to repeat to you at Bologna, since, as M. Troupenas informs me in a letter, you will soon be there.—G. ROSSINI.'

"The action to which the *Stabat* gave rise was at last concluded. M. Aulagnier lost his cause, and M. Troupenas was declared whole and sole proprietor of the score.

"Since 1842, there has not been a single season, in which the *Stabat Mater* has not been performed, at least once. M. Ragani, remaining faithful to the old tradition, entrusted its execution to the *élite* of his company, and in 1854 Rossini's sacred work has had the same success as in 1842. ESCUDIER."

## DRAMATIC.

LYCEUM.—The Lyceum, in all but language, is a French theatre. If it were suddenly transplanted from the Boulevards to the Strand, it could not be more thoroughly Parisian. French taste governs it entirely. The decorations, appointments, and dresses, are all in the French style; a French manner is assumed by the artists; a French atmosphere pervades the stage, and the interior of the house. Every thing produced is got up with deference to French *goût*. Mr. Charles Mathews gives a decided preference to French pieces, and admirably mimics the French actors. Hence, to go to the Lyceum is to go to the Variétés, or the Vaudeville, with the pieces "done into" English.

In the present dearth of dramatic writers in England, Mr. Charles Mathews could hardly do anything else than depend upon French writers for his entertainments. In fact, we seldom see any thing in the bills, but what are translations, or adaptations from the French. Latest of these was a new *Proverbe*, called *Give a Dog an ill Name*, produced on Tuesday. It is a translation from MM. Barrière and Lorin's *Quand on veut tuer son Chien*. (The title, at all events, is no translation.) The plot consists in the attempts of a coxcomb to seduce his friend's wife; the perfect confidence of the husband; the momentary hesitation of the wife; and the ultimate defeat of the coxcomb. This story might be treated seriously, or humourously, according to the inclination of the writer. Had it been written seriously, however, the story would have been repulsive. Nothing can more deeply shock an audience, supposed to preside in a theatre as moral arbiters, than the representation of a virtuous wife about to yield to the impudent addresses of a scoundrel, who has not even the art to conceal his indifference. Indeed, with an actor of less consummate coolness and imperturbability than Mr. Charles Mathews, or, perhaps, at any other theatre than the Lyceum, where French morality is accepted as a fixture, we are inclined to think, that *Give a Dog an ill Name*, would have met with a very different fate. Nevertheless, the "dangerous" position excepted, the *Proverbe* is one of the most commendable pieces of the kind ever seen at the Lyceum. The dialogue is spirited, and the interest well sustained throughout. At the termination, when the shallow rascal is dismissed to contempt and ridicule, morality is somewhat appeased, and poetical justice satisfied. We may remark, however, that the portrait of the all-loving and half-failing wife, is much too subtle for the province of mere farce.

The acting was excellent. Nothing could be better than Mr. Charles Mathews, as the smooth and imperturbable seducer; or than Mr. Frank Matthews, as the hearty and confiding husband; or than the gentle and susceptible wife, Miss M. Oliver, who was all, and more than the twin-authors could have dreamed of. The *proverbe* was received with loud applause, and the author called for at the end. He did not appear, being only a translator; or was, perhaps, ashamed to receive the applause due to the two French gentlemen whom he had so successfully pillaged.

HAYMARKET.—Mr. Buckstone—

"Ille caput flavum lauro Parnasside cinctus"—

finding the trip he took some time since, to the home of the Muses, so profitable, set out, last Monday, on a longer excursion. We had the good fortune to accompany him, and can express our satisfaction at his *Voyage Round the Globe* (in Leicester-square). The idea of the piece is similar to that of Mr. Planché's last. Mr. Buckstone is again at a loss for a subject for his burlesque. In this dilemma, he meets an author (Mr. W. Farren), with whom he proceeds to the monster globe of Mr. Wyld. At the foot of the stairs, they both fall asleep, and dream that they are making a voyage in quest of novelty to the four quarters of the world. Such is the gist of the plot, "qui brille par son absence." The dialogue, however, is so elegant, clever, and witty, the scenery so excellent, the allusions to passing events so happy, the dresses so gorgeous and chaste, and the grouping so classical, that Mr. Buckstone will be doomed, like the Wandering Jew, or the ghost of Hamlet's father, "to walk the earth" for a considerable time to come. Mrs. Fitzwilliam played the part of Cybele with great taste. Miss Featherstone, who impersonated the Spirit of the Overland Mail, would be much better could she divest herself of the idea that she is a favourite (which she certainly is), and of the rather flippant manner assumed by her in consequence (which, with her real talent and personal attractions, is unnecessary). The house has been crowded during the week.

ADELPHI.—*The Overland Journey to Constantinople as undertaken by Lord Bateman*, formed the Easter novelty at this theatre. The author, Mr. R. B. Brough, has, in a manner that must be seen to be appreciated, connected Lord Bateman, of legendary notoriety, with the present war against Russia—the young gentleman being crossed in love by Cæsar de Byzantium (Mr. Selby), no other than a certain Imperial personage who has lately earned for himself an unenviable notoriety. The dialogue is full of telling jokes and inuendoes, which were exceedingly well received by the audience. The *mise-en-scène* even surpasses the usual Adelphi "effects." We may mention, more particularly, the "Fairy Camp by Moonlight," the view of the "Golden Horn," and both scenes in the second act. Nothing, again, could be more admirably managed than the Fairy (French and English) armies, whose evolutions reflected credit on Mad. Celeste, the clever directress. Mrs. Keeley made much of the small part of John Thomas, Lord Bateman's "Proud young Porter," and was the *neatest tiger* we ever saw. Last, not least, Mr. Selby's "make-up" and acting, in mimicry of the Czar Nicholas, were "most tolerable and not to be endured." The piece was quite successful.

PRINCESS'S.—The new drama, *Faust and Marguerite*, produced on Wednesday night, is from a French drama of the same name, which appeared at the Porte St. Martin, in 1850. The plot in the main follows Göthe's poem, but deviates from it in the details. The piece, in its French dress, is highly melo-dramatic, and well fitted to the stage. The cast embraces Mr. Charles Kean as Mephistophiles; Mr. Ryder, Faust; Mr. Cathcart, Valentine; and Miss Lecleroq as Marguerite. The piece obtained a great success, which must be partly attributed to the splendour and completeness of the *mise-en-scène*. Particulars in our next.

KÖNIGSBERG.—Mr. Benedict's *Kreuzfahrer* has been produced here, with success.

GLOGAU.—Herr Wagner's *Tannhäuser* is the last novelty at the theatre.

CARLSRUHE.—Mad. Howitz-Steinau, the *prima donna*, has been appointed *Grohherzogliche Kammersängerin* (Grand-ducal Chamber Singer).

GOTHA.—Herr Lampert has been appointed *Hofkapellmeister*, in the place of Herr Drouet, who has tendered his resignation. Herr Drouet, who will be remembered as a very celebrated flautist, is going to settle in the United States.

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## NOTICE.

ADVERTISEMENTS cannot be received after 1 o'clock, P.M., on Friday.

The Publishers will be glad to purchase copies of Nos. 1 and 3 of the present series of the MUSICAL WORLD.

### TO CORRESPONDENTS.

MR. T. L. F. (Uxbridge.)—*We admire the hymn, but it would be against our rule to insert it.*

W. C. S. (Birmingham.)—*We have had so many kind offers of a similar nature, that as we cannot accept them all, we are compelled to decline them all. Our correspondent calls attention to a paragraph in the Memoir of* MR. SIMS REEVES, *which appeared in the* MUSICAL WORLD, *where it is stated, that on a particular occasion,* MR. REEVES *"was appointed organist and choir-master of North Cray Church." According to* W. C. S., *however—who was at North Cray when* MR. SIMS REEVES *was singing there—"there never was an organ in the church," and consequently "no organist."*

ERRATUM IN OUR LAST.—*In an article on the* MISSES COLE'S *Concert, for "it is not all who would like to hear them can pay* half-a-crown *for that pleasure," read, "it is not all who would like to hear them can pay* half-a-guinea *for that pleasure." The error might have been at once guessed from the context; but we prefer making the* amende honorable *to the two charming young singers.*

H. F. (Nottingham.)—*Our correspondent informs us that* MR. H. C. COOPER, *has already performed Beethoven's violin concerto in public.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 22ND, 1854.

IT being holiday time, we may be excused from saying anything serious about music in our leading columns. Although music is the grand topic to which this journal is devoted, a few words *apropos* of the theatres, and their various contributions to the festivities of Easter week, may not inappropriately usurp the space usually devoted to discussions exclusively musical.

The Drama is not exempt from the common fate of all things substellary. It suffers change and undergoes decay. That particular class of entertainment which delights the public one year, may be despised the next; what flourishes to-day, may die to-morrow. Time was when Pantomime at a theatre, on Boxing-night, was as indispensable as plum-pudding on Christmas Day, or pancakes on Shrove Tuesday. No manager would venture to present even the most startling novelty at Christmas in lieu of pantomime. If he dared, the public would, in all probability, either stay at home or "damn" the innovation. A sort of religious feeling, coeval with the "mysteries," extended to the exclamation *d' intrata* of the clown—"Here we are!"—and to the famous *aria buffa* of "Hot Codlins!" Not to be irreverent, Pantomime to the masses was a kind of *missa solennis*, deprived of which in Christmas time, they would be like fish out of water. Centuries later, a new kind of chronic entertainment began to w up at Easter, and Easter Monday became, as it were, a Spring Boxing-night. The conclusion, that Easter, being a holiday as well as Christmas, should have also its dramatic specialty, was natural enough. It being essential that the new amusement should differ as much as possible from Pantomime, Fairy Spectacle was originated, and for years remained the exclusive prerogative of Easter at our theatres. Fairy Spectacle, however, in time gave way to Burlesque, which now, for many years, has kept possession of the stage, and superseded all the periodical entertainments that, until then, had ushered in the summer, with spangles, elves, blue-fire, and necromancers, forlorn princesses, valiant knights, giants, ogres, and so on. Burlesque was hailed as much a matter of course at Easter as Pantomime at Christmas.

The days of Pantomime are fading fast: it is no longer a *sine quâ non* at Christmas; while, on the other hand, Easter is gradually losing its prescriptive property in Burlesque.

Where Pantomime once displayed its glories, Burlesque may now be seen to encroach; and, in the garden of Burlesque, plants of exotic growth choke up the native produce of the soil. To France and Italy the chief cause of this must be assigned. The former sends by hundreds her piquant farces, *drames, vaudevilles, proverbes, comédies*, and *ballets;* the latter, its countless and often worthless operas. These *chasseurs* of the drama have nearly picked off and mown down our battalions of pantomime, burlesque, travestie, spectacle, burletta, musical piece, comedy, and broad farce. The French and Italian writers are our true dramatic invaders, and have occupied our stage—provisionally, let us hope, as Nicholas, the Czar, the Danubian banks.

In the conflict, Pantomime and Burlesque have suffered most. The place of the others may be filled up; but, for these two hardy children of the stage, no substitute in kind can easily be found.

Speculations akin to the above, in all probability, suggested themselves to the play-goers on Monday night, on perusing the bills of the performances at the various theatres. In lieu of the customary Spectacle and Burlesque, which were wont to constitute the principle features at our most popular establishments, might be seen, at Drury Lane, an Italian Opera; a five-act Tragedy and a French Farce at the Princess's; and four "*petites comédies*" at the Lyceum. Drury Lane is a comet in the managerial system. It is, therefore, a matter of little surprise what face (or tail) it may exhibit, what course it may take, what parabola (or hyperbola) it may describe. The Princess's, although it departed from the ancient custom on Monday, announced a "Grand Magical Drama," for Wednesday, under the title of *Faust and Marguerite*. That the Lyceum, so celebrated for its Easter pieces, should have entirely eschewed them, was, however, a matter of no small surprise. A new *proverbe* from the French, entitled, *Give a Dog an Ill Name*, was the only novelty in the bills; but even of this the visitors were deprived, in consequence of the illness of one of the ladies engaged in the cast; and thus, for the first time in our recollection, there was nothing new at the Lyceum. Where was Madame Vestris?—and what of Mr. Beverley, of the unrolling leaves, expanding buds, and polycoloured gas-lights? Mr. Charles Mathews had, doubtless, his reasons; but the public was left uninformed of them, and had to grope its way out of the darkness of disappointment. There was delusion instead of illusion—no Beverley no brush (or rush), instead of no song no supper.

At the Olympic, too, the performances were confined to a new drama, called *The Happiest Day of my Life*, and two stock pieces from the old *répertoire*. Mr. Robson, it is true,

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appeared in all three, and Mr. Robson is a host in himself. But had Mr. Robson been a host in a burlesque, he would not have been less welcome; while he would have been more *àpropos* to the time, and still more acceptable to the folks in the holidays, who, like those out of the holidays, go "to see Robson" at the Olympic. "*Seeing Wright*," we have seen, but we prefer seeing Robson, who is the veritable witch of Wych Street—the legitimate Wizard of Wigan House, to which he attracts all passers-by through the potent spell of genius. *A Night with Robson* was, after all, the best apology the manager could offer for the absence of burlesque and spectacle. Mr. Robson, in short, though a little man, is "a great fact."

The Haymarket adheres to the ancient system; and Mr. Buckstone has produced one of the best burlesques we have seen for years, called *Mr. Buckstone's Voyage Round the Globe in Leicester Square*, and from the experienced and pungent pen of Mr. Planché.

The Adelphi follows suit, with an excellent burlesque, called *An Overland Journey to Constantinople by Lord Bateman; with interesting particulars of the Fair Sophia*, written by Mr. R. Brough. Mr. Allcroft, at the Strand, has provided two Easter pieces—one, an Irish legendary Drama, entitled *The Enchanted Lake;* the other, a grand historical Burlesque, called *King Richard the Third, according to Act of Parliament, with Notes by Malone.* The characteristics of both are purely Georgehodsonian. At the Marylebone, the Easter piece is called *The Magic Branch and the Golden Glories of Fairy Land.* The theatre opens on Monday with the late operatic company of Drury Lane. Old Sadler's Wells—under the management of Mr. Payne for the summer season—has revived Mr. Talfourd's burlesque, *The Willow Pattern* (played at the Strand some time since), as their Easter offering, and the ex-Olympic drama, called *The Times.* The Surrey and Victoria theatres have joined issue in providing entertainments with a view to inculcate good faith towards the Turks, and animosity towards the Russians in the minds of their holiday visitors. The name of the Surrey piece is *The Sultan and the Czar;* that of the Victoria, *The World's War: or, The Turk's Honour and the Christian's Valour.* By a coincidence, both conclude with burlesques on the same subject—*Villikins and his Dinah*, an old song which has been exhumed from oblivion by Mr. Robson, and endowed with a thousand times its old vitality. Astley's Royal Amphitheatre presents *A Tale of the Spanish War; or, The Horse of the Wreck;* and a dramatic piece, called *Dalrymple versus Tubbs.* The horses have the best of it.

To conclude—many holiday folks were disappointed in having no Easter piece at their favourite theatres, and the dramatic week by no means wore a very brilliant or imposing aspect. The fine weather, moreover, enticed the crowd away from shut-up places of amusement to the half open air of Greenwich, Cremorne, and the Surrey Gardens, where tea and toast, with ginger beer and bottled stout, made the enlivening strains of the quadrille bands still more pleasant, and caused the note of "the loud bassoon" to be listened to with double glee.

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PRESENTATION TO MR. G. HAYWARD.—On Saturday last, a very handsome silver snuff-box was presented to Mr. G. Hayward, musical director of the Theatre Royal Drury Lane, by Mr. E. T. Smith, the lessee, and a few of the gentlemen of the orchestra, as a mark of esteem.

M. LE COMTE DE SAYVE, a well-known French musical composer, died last week in Paris, aged 63.

## ROYAL ITALIAN OPERA.

ROSSINI'S *Matilda di Shabran*, one of his latest works, can hardly be called one of his *chefs-d'œuvre*. It was written for the carnival at Rome, in 1821, produced at the Apollo Theatre, and received with favour, though not with enthusiasm. If it be true that the opera was composed—as is affirmed and as we believe—in ten days, it is only another instance added to the many we hear of Rossini's prodigious quickness of invention and facility of accomplishment.

*Matilda di Shabran* is the last example of the real *opera buffa*, which Rossini brought to perfection. With it he laid down his comic pen; since the *Comte Ory* does not come within the same category, but rather belongs to that of the *opéra comique*, which is very different in every respect.

The last performance of *Matilda di Shabran* in England took place about twenty years ago at Her Majesty's Theatre, when the cast comprised Mesdames Persiani and Albertazzi, Signors Rubini, Tamburini, and Lablache. With such an unparalleled array of talent, nevertheless, the opera failed to excite enthusiasm, and was soon abandoned. A few years previously, it had been performed at the same theatre, with Madame Ronzi de Begnis, Signors Donzelli, Zuchelli, etc.

The *libretto* of *Matilda di Shabran* gives the musician no chance of distinction. Never was there a more unmeaning book. The plot (which we shall not attempt to describe) is absurd and inexplicable, and the *dramatis personæ* without interest. The incidents occur to the spectator like scenes in a kaleidescope, rather than matters of life. Notwithstanding this, some of Rossini's most melodious and brilliant music is to be found in the score of *Matilda di Shabran*. Among many other fine pieces, we need only instance the introduction, the quintet, and the *finale*, in the first act, to show how, in this, as in his other operas, he maintained his supremacy over all the Italian composers for the theatre (except, *perhaps*, Cherubini). Moreover, there are many exquisite *morceaux* interspersed throughout the opera; and the easy hand of the master is invariably evident in the concerted music. The opera is, nevertheless, unequal, and occasionally flags. The composer was evidently not inspired with his task; and the genius that flashed so brightly in the *Barbiere*, the *Turco in Italia*, and *Cenerentola*, but flitted at intervals in *Matilda di Shabran*. Besides, the opera is full of reminiscences of himself and others, and is thus deprived of all the charm of individuality. Nevertheless, the production of *Matilda di Shabran*, as the last *opera buffa* of one so justly renowned as Rossini, and as a work which has not been given in this country for twenty years, was highly creditable to the management of the Royal Italian Opera. That *Matilda di Shabran* is well worth hearing we can assure our musical readers, who, if they hear it once, will be probably tempted to hear it a second time, when, having been initiated into the mysteries of the libretto, and having fathomed the fathomless character of the hero, Corradino, a kind of man-devil, warrior-brigand, woman-hater, and half "spoony," they will be the better enabled to enjoy and appreciate the music.

The performance, on Tuesday night, was, in most respects, admirable. Mad. Bosio, who, with every successive part, makes an advance in public favour, sang magnificently, and with invariable good taste. The music of Matilda, though written in the most florid style, was executed by this talented lady with an ease and fluency which could hardly be surpassed. No *bravura* singing could be more brilliant than that of Mad. Bosio in the *rondo finale*. The duet with Mdlle. Marai (Edoardo), in

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the same act, was an equally striking example of florid vocalisation. In quality of voice, moreover, which constitutes so great a charm, Mad. Bosio is equally gifted. Few voices are more felicitously pure and clear than her own. Sig. Ronconi was as irresistible as ever in the wandering minstrel. Were there no stronger motive for bringing out *Matilda di Shabran* than the introduction of this great artist in a *buffo* part of the true Italian carnavalesque style, of which he is almost the only living representative, the directors would have been amply justified in reviving it. A more droll, amusing, fantastic, and thoroughly original performance than Ronconi's Isidore it would be impossible to see. His singing was on a par with his acting. Always quaint and humorous, it was always in the highest degree artistic. In the first air—a capital pendant to "Largo al Factotum," which in some respects it strongly resembles—where the character of the charlatan is humorously unfolded, Sig. Ronconi was full of strange whim, and mercurial vivacity, and convulsed the audience with laughter. Signor Luchesi, notwithstanding the hardness and uncertainty of his upper notes, is one of the most accomplished singers of florid music on the modern stage. His execution is very fluent, and he has the true feeling, and manner of the old Italian music. From first to last he mastered the music of Corradino with the utmost ease. The Contessa was played by Mdlle. Albini, who, as our readers may probably remember, came out last season as the heroine in *Maria di Rohan*. Signor Tagliafico, who is zealous and efficient in everything he undertakes, gave unexpected importance to the small part of Aliprando, Corradino's doctor and confidential adviser. Aliprando has some difficult and florid music to sing, and is continually employed in the *morceaux-d'ensemble*. Mdlle. Marai (the young and interesting new-comer) sang the music of Edoardo exceedingly well, and, in the duet with Mad. Bosio, impressed the audience by the brilliancy and finish of her execution. Signor Susini played the gaoler in a careful manner, and sang his share of the music to the very best of his ability. One of the great musical "hits" of the evening was the septet in the *finale* to the first act, which was superbly sung and encored unanimously. The last movement of the duet between Matilda and Edoardo (Mad. Bosio and Mdlle. Marai), and the *rondo finale* by Mad. Bosio, created the same enthusiasm. At the conclusion, all the principal singers were re-called, and honoured with loud and prolonged applause. The opera is to be repeated to-night. Next week we shall have more to say about the music (space allowing), which is worth the trouble of analysing. Indeed, when it becomes more familiar to the public, and custom begets toleration for the *libretto*, *Matilda di Shabran* will stand a chance of becoming an established piece in the *répertoire*.

The *ballet divertissement*, called *Fleurette*, produced at the latter end of last season, introduced Mdlle. Quineaux, from the French Opera, for the first time. She is a clever and graceful dancer, and will doubtless prove an acquisition to the Royal Italian Opera. *Guillaume Tell* was repeated for the third time on Thursday, a subscription night. The performance was magnificent. Sig. Tamberlik was greater than ever in the slow movement of the grand *trio*, and "Suivez-moi," in both of which he was encored and recalled. Sig. Ronconi was wonderfully fine in the scene of the apple.

Meanwhile, we may announce, that it is *intended* to produce *Fidelio* on Tuesday (which is impossible); but that more probably it will be given on Thursday, with the following distribution:—Florestan, Sig. Tamberlik; Rocco, Sig. Susini; Pizarro, Sig. Tagliafico; Marcellina, Mdlle. Marai; and Fidelio, Mdlle. Cruvelli. Mdlle. Marai, having undertaken the part of Marcellina, will give completeness to the cast—which wants nothing but Herr Formes in Rocco to be faultless.

## ROYAL OPERA, DRURY LANE.

CERTAINLY no theatre witnesses such changes and transformations as Drury Lane. At one time, it upholds the legitimate drama; at another it exhibits feats of horsemanship; again it encourages Indian jugglers, or walkers on ceilings; by-and-bye, we behold the pit covered in, and promenade concerts taking place, or a masked ball is given, which, in turn, yields to opera, English, German, or Italian.

The Royal Operatic Company, on Monday night, which gave *Norma* for its first performance, did a good turn for Drury Lane. It lent the theatre an air of respectability, and made it look unusually important. This was not to be wondered at, considering that a numerous and excellent band and a very efficient chorus were provided, and that Herr Lindpaintner, the eminent musician and renowned conductor, presided in the orchestra. Moreover, among the singers were Madame Caradori and Herr Formes, in themselves a vocal host; and, altogether, the performance was got up with so much care and completeness, that nothing could have been more satisfactory, and assuredly nothing more promising.

The prospectus issued by the directors of the Royal Opera is, to a certain degree, encouraging. We are perfectly satisfied with their intentions; but, as the list of singers has not yet been announced, it is impossible to draw any inference as to the ultimate success of the undertaking. There is no *absolute* first tenor at present in the company; but Herr Theodore Formes, brother to the great *basso*, is, we understand, engaged to fill that important post. Mdme. Caradori and Herr Formes, however great, cannot constitute a company in themselves, and, if the directors would hope to obtain the liberal support of the public, they must show themselves liberal in advance, and provide a company efficient in all points, and equal to every exigency.

The performance of *Norma* on Monday night was an admirable commencement. Mad. Caradori made a powerful impression as the chief druidess, singing and acting with immense energy and feeling throughout the opera. After the "Casta diva," and the movement "O non tremare," in the grand trio of the first act, she was vociferously applauded and unanimously recalled. In short, Mad. Caradori created quite a *furore*, and sent away the holiday visitors enraptured. Mdlle. Sedlatzek, the young lady who made so favourable a *début* at the last concert of the New Philharmonic Society, was a highly competent Adalgisa, and acted and sang with equal intelligence. Of the Pollio, however, we cannot speak in terms of unqualified praise. Signor Pavesi, the tenor, is new to this country, although he has attained some name on the continent. The part of Pollio is evidently out of his line; and we must see him in another before we can decide as to his merits. Signor Arnoldi—who, if we mistake not, was heard at Her Majesty's Theatre, some few years since—took all possible pains with Oroveso. He has, at any rate, a fine voice, which is one great step in public favour. But why did not Herr Formes assume a part of which he made so much at the Royal Italian Opera, and in which he appeared with such *éclat* at Drury Lane, last autumn? The cast would have been greatly strengthened by his co-operation, and the attraction heightened in

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proportion. The subordinate parts of Flavio and Clotilde were efficiently filled by Signor Santi and Mdlle. Sondheim. The orchestra under Herr Lindpaintner, who was warmly welcomed, was effective throughout.

After the opera, the National Anthem was sung by the whole company, the solos by Mdme. Caradori, Sig. Pavesi, and Herr Formes. The popular German *basso* was received with loud cheering, and, after the anthem, recalled. The entertainments concluded with a short ballet *divertissement*, which was creditably performed, although no stars shone among the dancers.

The theatre has undergone a thorough cleansing, and has had the advantage of the painting brush in many places. It has not for years worn so cheerful, bright, and pleasant an aspect. The house was crammed to the ceiling; while the audience, although frequent and enthusiastic in their applause, were uniformly attentive. We believe that Mr. Jarrett, who is taking a prominent position among our theatrical *entrepreneurs*, is the projector and manager of this speculation, which, under the name of the Royal Opera, has been thus auspiciously inaugurated.

## MR. W. H. HOLMES'S CONCERT.

Mr. W. H. Holmes gave the first of three concerts of pianoforte music, on Wednesday morning, in the Hanover Square Rooms. To judge from the selection on this occasion, the series will be both instructive and interesting. Mr. Holmes is well known to amateurs and musicians as one of the first masters of the pianoforte, and, as a teacher, without a superior in this country. Some of our most accomplished pianists have been educated by him; and, although the position they have attained is in a great measure owing to their own talent and perseverance, not a little is due to the system of teaching which Mr. Holmes has been used to adopt, and the first good example of which was set by his own brilliant and admirable playing.

The concert began with Mozart's double concerto for two pianofortes and orchestral accompaniments, in E flat, a work of great merit even for Mozart, and the more interesting since it is so rarely played in public. It was very finely executed by Mr. Holmes, and Mr. S. J. Noble, one of his most advanced and talented pupils. The *allegro* was given with energy and decision, the melodious slow movement with the true expression, and the quaint and cunningly-worked *finale* with equal brilliancy and point. This piece was alone worth going to the concert to hear. The next *morceau* of prominent interest was a *concerto fantastique* for pianoforte and orchestra, entitled *Consuelo*—a composition of Mr. Holmes.* There is a vast deal of fancy in this work, which is original in form, and, as might be expected from the author, written with great and varied effect for the instrument. Miss Southgate, a very young and very promising pupil of Mr. Holmes, mastered the difficulties of this new concerto (which, by the way, was presented for the first time in public), with singular ease, and her performance was as remarkable for good taste as for fluency. Mr. Holmes seems to be raising up for the public a new race of pianists, who, if they progress as may be expected, under his tuition, will be able to supply the place of the others when they retire upon their laurels. Another of his pupils, Mr. Gibson, gave the first movement of Herr Theodore Kullak's pianoforte concerto in C minor, which is full of showy and difficult *bravura* passages. Mr. Gibson is not so advanced a scholar as Miss Southgate, nor so thorough a master as Mr. S. J. Noble; but he is likely, in time, to do credit to his instructor. Herr Kullak's music was a trying task for a beginner. Mr. Gibson, nevertheless, exhibited both energy and good intention in his performance. Another young pupil of Mr. Holmes, Miss Vinning, in the *barcarolle* and *finale* from Mr. Sterndale Bennett's admirable pianoforte concerto in F minor, made a highly favourable impression. Her reading of the *barcarolle* was charming, and though she took the *finale* too slow, she executed it with neatness and precision. Miss Vinning is a lady of more than ordinary accomplishments. She plays the harp as well as the piano, and sings as well as she does either. A proof of the last acquirement was given in a new song by Mr. W. H. Holmes, called "The Timepiece," in which Miss Vinning displayed both an agreeable voice, and a vocal expression which left nothing to complain of. The song itself is a happy musical illustration of an elegant poem by Mr. J. Montgomery, which will be recalled to the memory of all readers of modern English poetry by the first stanza:—

"Who is *He* so swiftly flying,
His career no eye can see?
Who are *They*, so early dying,
From their birth they cease to be?
Time:—behold his pictured face!
Moments:—can you count their race?"

Mr. Holmes has completely caught the spirit of the poem, and his accompaniments, for pianoforte *obbligato* and orchestra, are, as effective and appropriate as the melody is graceful and continuous.

Thalberg's *Mose*, the best and most popular of his fantasias, was produced in a new form—arranged for three pianofortes, with orchestral accompaniments, by Mr. Holmes. It was played by Miss Southgate, Mr. Holmes, and Mr. S. J. Noble, with wonderful exactitude and brilliancy; and many of the passages in triple unison, if we may so express ourselves, came out with immense effect. A masterly performance by Mr. Holmes, pianoforte solus, of a selection of short compositions, was not the least interesting feature of the concert. We give the list of these small pieces—all gems in their way—

Prelude, C sharp minor, W. S. Bennett; "Murmurs of the Seine," Nocturne, Chopin; Etude in G minor, Potter; Etude in G major, Cramer; "Fairy Fingers," W. H. Holmes.

Not the least pleasing and effective of these was the last—a light and elegant *morceau, à la valse*, with variations, executed by the composer with singular grace and delicacy.

The remainder of the concert must be briefly dismissed. Mr. Blagrove played two movements from the second violin concerto of M. De Beriot; the same gentleman, with Mr. Pegler, gave the duet on *Guillaume Tell*, for pianoforte and violin, by Mr. Osborne and M. De Beriot; and Mr. R. Blagrove performed a *fantasia* on the concertina, upon Scotch airs. There was also some good vocal music. Sig. and Mad. Ferrari both sang admirably—the gentleman in a new and very graceful Italian canzonet, "La Partenza," by Mr. W. Lovell Phillips; the lady in the splendid *aria* from Mozart's *La Clemenza di Tito*—"Parto, ma ben"—which had the great advantage of Mr. Lazarus' finished talent in the clarinet *obbligato*. The duet, "Quis est homo?" from Rossini's *Stabat Mater*, well sung by Mrs. Alfred Gilbert and Miss Susannah Cole, completed the vocal selection, which, like the instrumental, afforded the highest satisfaction.

The applause awarded to the pupils of Mr. Holmes, and to Mr. Holmes himself, was of the most flattering description. The room was crowded by an audience of fashionables and connoisseurs, all of whom seemed pleased and interested.

* Mr. Holmes should dedicate it to Madame George Sand.—Ed.

**St. Martin's Hall.**—The director of the Wednesday Evening Concerts at Exeter Hall gave a very attractive entertainment at the above *locale* on Monday night, under the tempting name of "A Musical Jubilee." A numerous and efficient orchestra was engaged, under the able direction of Mr. W. Lovell Phillips, and a varied and excellent programme was provided. The vocalists were Mesdames Newton Frodsham, Dolby, Poole, Lablache, Grace Alleyne, Cicely Nott, Hemming; Messrs. F. Lablache, Augustus Braham, and Lawler. The solo instrumentalists included Miss Arabella Goddard (pianoforte), Mdlle. Louise Christine (harp), and Mr. Lazarus (clarionet). Seldom has an audience been more pleased with a performance, of twenty-eight pieces no less than fifteen being encored. Among the "encores" we may name Miss Arabella Goddard, who performed Moscheles' "Recollections of Ireland," for pianoforte and orchestra, in her most effective and brilliant style; Mdlle. Christine,

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who executed a solo by Bochsa, on the harp; Miss Poole, in a charming ballad by Mr. Lovell Phillips, called "As if you did'nt know;" Miss Dolby, in an Irish song; Miss Grace Alleyne in an Italian *bolero;* Miss Cicely Nott in M. Jullien's popular ballad "The Echo of Lucerne," and Signor and Madame F. Lablache in "Dunque io son," and Gnecco's buffo duet from *La Prova*. The graphic and splendid *fantasia* of Moscheles, into the strong national spirit of which Miss Goddard entered with the right sort of energy and feeling, was a real treat for the connoisseurs in that genuine school of pianoforte music of which its composer was one of the foremost representatives. The *cadenza*, where the three Hibernian melodies are so ingeniously worked together, produced a marked sensation; and there was no reason why Miss Goddard should have declined the hearty encore with which her performance was greeted. The last time the "Recollections of Ireland" was given in London was, if we are not mistaken, at the farewell concert of Mr. Moscheles, in 1846, previous to his quitting England for Leipsic, when of course it was performed by the composer himself. The band were also encored in an effective "Selection" from *Robert le Diable*, with solos for Messrs. Lazarus, Baumann, Barret, and Trust, which was played admirably. The overtures to *Zampa* and *Fra Diavolo*, and the Wedding March from *A Midsummer Night's Dream*, were also well performed. Mr. Lovell Phillips is as good a conductor as a musician, which was amply proved on this occasion. In short, Mr. Willott, the enterprising director of the Wednesday Evening Concerts, had the gratification of furnishing the holiday folks with one of the most capital entertainments of the Easter Week. The hall was well attended, though not crowded.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The attraction during Passion Week has been Rossini's *Stabat Mater*, at the Théâtre Italien. On the whole I have never heard it better executed. The chief force of the company, including MM. Mario, Neri-Baraldi, Graziani, and Florenza, Mesdames Alboni, E. Grisi, Frezzolini, and Weith, exerted themselves to the utmost to give effect to the music. Madame Alboni and Signor Mario were transcendent in the "Ut portem" and "Cujus gementem." It is superfluous to add that the performance was highly advantageous to the theatre in a pecuniary point of view. M. Duprez also gave selections from the *Stabat* at his *Théâtre-Ecole;* after which he introduced, for the first time, a trifle in the form of a comic opera, of his own composition, the four principal parts being sustained by MM. Roger, Mocker, and Duprez himself, with his charming daughter (Mdlle. Caroline). The entertainments concluded with M. Michotte's *mattauphone*, M. Reichart's double flute, and a *trio* for three tenor voices. We have had a deluge of concerts. Mad. Ucelli, composer and singer, gave one, the feature of which was a vocal piece of her own called "*Omaggio* to Donizetti." Another *Omaggio*, under the title of *Les derniers Moments de Donizetti*, by M. Montuora, was sung at M. Pleyel's rooms, by M. Roger. M. Schulhoff has re-appeared, after an absence of six years, in the *salons* of M. Erard. The celebrated pianist played three new pieces of his own—*Chant du Pêcheur*, a *Tarantella*, and a *Marche*, which are in his most graceful, spirited, and piquant style. His execution is more easy and brilliant than ever. The day after, in the same rooms, some new compositions of M. Félix Godefroid, the harpist, were performed by two young artists, M. Bizet and Francis Planté, with success. Mdlle. Marie Damoreau, likewise, the promising daughter of Mad. Cinti Damoreau, also appeared, and as usual enchanted the audience. This young lady must be heard in London. A concert was given last week in M. Erard's *salons*, at which Mad. Iweins-d'Hennin, MM. Félix Godefroid, Levassor, Paul Malézieux and others, gave their services gratuitously. Mad. Gaveaux-Sabatier (la "*Fauvette des Salons*," as she used to be called) has also announced a concert. I believe Mad. Sabatier will defer her projected visit to London till next season. The long anticipated "*Lunch*" of the versatile M. Levassor (of the Palais Royal) is exciting universal curiosity. "What's in a name?" M. Levassor could answer, if he pleased, and to good purpose. Wait till the "*Lunch*," about which all Paris is talking, takes place, and we shall see. Beethoven's Choral Fantasia for orchestra, piano, and chorus, the chorus of Dervishes, and *Turkish March* from the *Ruins of Athens*, were given at the sixth and last concert of the Société Sainte-Cécile. M. Camille St. Saens (the successful composer of a new symphony, and a Belgian to boot), played the pianoforte part in the *fantasia* with great talent. The other pieces were the *finale* to Mendelssohn's unfinished opera of *Lorely*, a symphony in C major, by M. T. Gouvy, and Cherubini's "Ave Maria," sung by M. Alexis Dupont. MM. Seghers and Wekerlin brought their season to a close, on the 14th, with a sacred concert. The programme included Mendelssohn's magnificent overture to *Athalie*, the "Kyrie" and "Gloria," from Beethoven's First Mass, *La Fuite en Egypte*, of M. Berlioz, *andante* from a symphony of Haydn in G, and the Pastoral Symphony. Mdlle Marie Dussy sang the "Inflammatus" from Rossini's *Stabat*. Beethoven's *Pastoral Symphony* was also performed at the last concert of the *Société des jeunes Artistes*, followed by a *Requiem* from the pen of M. de Liguoro, a Noel by M. Adolphe Adam, and an "Agnus Dei" by M. G. Bousquet. The two last pieces were quite out of place, and have no merit. M. Gounod's parody on the first of the "48" preludes of Bach (for violin, organ, and piano!!!) and extracts from a symphony by M. Lefébure-Wély (organist at the Madeleine) completed the programme. Mad. Stein Müller has had the honour of appearing before the Emperor and Empress at the Tuileries. She sang an air from *I Puritani*, in Italian, a *scena* from *Der Freischütz*, in German, and a *Tyrolienne*, by M. C. Haas, in French.

Mdlle. Carolina Rosati has re-appeared at the Grand Opera, in the ballet *Jovita ou les Boucaniers*. The opera on the same night was the *Maître Chanteur* of M. Limnander—a very "so-so" affair. Mdlle. Dussy has been re-engaged for two years. Mdlle. Sophie Cruvelli leaves for London in a few days. Her superb performance in Spontini's *La Vestale* has increased in attraction. When she has gone, M. Meyerbeer, with his *Etoile du Nord*, which fills the Opéra Comique to the ceiling whenever it is given, will have the field to himself. The *Nonne Sanglante* of M. Gounod will, it is expected, be produced about the 14th or 15th of June.—At the Théâtre Français there has been a grave dispute between Mdlle. Rachel and M. Legouvé; owing, it is said, to the intervention of an exalted personage, however, matters have been amicably arranged, and the great tragic actress will appear as Medea, in M. Legouvé's new tragedy of that name, so long announced, so long expected, and so long delayed.—Mdlle. Lefebre has re-appeared at the Opéra Comique, as Angèle in *Le Domino Noir*, H.R.H. the Duke of Cambridge was present at one of the representations of *L'Etoile du Nord*. Besides M. Victor Massé's three-act opera, now in rehearsal, the management has accepted a work by M. Duprato, and another by the Prince de la Moskowa. Mdlle. Ney, *premier prix du Conservatoire*, is announced to make her *début* at the Opéra Comique, as Anna, in *La Dame Blanche*. The season of the Théâtre Lyrique terminates on the 1st of June. The theatre will re-open in September. The company will, in the interim, proceed to London, to give thirty-four representations at the St. James's Theatre, under the management of M. Lafont, the celebrated comedian. Mdme. Marie Cabel will appear in her two most favourite parts (in the *Bijou Perdu* and *La Promise*). The new comedy, by MM. Emile Augier and Jules Sandeau, entitled *Le Gendre de M. Poirier*, has been well received at the Gymnase. Mdme. Rose Cheri was greatly applauded as Antoinette. At the Variétés, a one-act farce, entitled *Un Mari qui prend du Ventre*, has proved a "hit." It is from the pens of MM. Labiche and Marc Michel, the principal part being sustained by M. Arnal.

VIENNA—(*From our own Correspondent*).—Haydn's *Creation* was given in the *Kaiserlich-Hofburgtheater*, under the direction of *Concertmeister* Assmeyer, in such a slovenly manner that the less said of it the better. About the only exceptions to the general faultiness of the performance were in the singing of Mdlle. Tietjens and Herr Staudigl.—The concert season is drawing to a close. Herr Stockhausen's fifth and last concert took place in the rooms of the *Musik-Verein*, when he was assisted by M. Géraldy from Paris, who sang "Non più andrai," and three French songs, in one of which, "Le Vieux Caporal," he was

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encored. Herr Stockhausen, among other things, sang "Largo al factotum," and some *Lieder* by Mendelssohn, Schumann, and Schubert. The room was well filled.—Mdme. Jenny Lind Goldschmidt's third concert took place in the grand *Redoutensaal*. The attendance was, if possible, more numerous than on the two former occasions. She sang the air from *Der Freischütz*, "Und ob die Wolke sie verhülle," with a feeling and tenderness that elicited thunders of applause, and was not less successful in an air from Rossini's *Il Turco in Italia*, which, with deference, I think was less worthy of her talent. Mdme. Jenny Lind also delighted us with Mendelssohn's lovely "Hirtenlied" and Herr Taubert's "Morgenlied." The enthusiasm of all present was excited to the highest pitch. Her last song was the Dalecarlian *Invitation à la Danse*, which she accompanied herself on the piano. The instrumental part of the concert included the overture to *Der Freischütz*, together with the first movement of Chopin's pianoforte *concerto* in E minor, two "*original Salon-Stücke*," (not very "original," by the way), and one of Mendelssohn's *Lieder ohne Worte*, performed by Herr Otto Goldschmidt.

The tenor, Dr. Rademacher, is engaged at the Imperial Opera House. Mesdames Marlow, Schwarzbach, Herren Staudigl, Hochheimer, Kraus and Steiner have seceded from that establishment. Herr Ander, in company with his brother Ernest, has gone to fulfil a "starring" engagement at Frankfort-on-the-Maine. The third concert of the *Männergesang-Verein* is fixed for the 17th.

BERLIN.—(*From our own Correspondent*).—The brothers Wieniawski (violinist and pianist) have given their seventh concert in the large room of the Royal Opera House, and have also appeared at a concert in the theatre itself, on the 11th, at which Mdlle. Schultz was engaged, and sang the grand *scena*, "Wie nahte mir," from *Der Freischütz*, etc., with great applause. The overtures to *Fidelio* and *Die Lustigen Weiber von Windsor* (the last a very poor affair), were played by the orchestra. Both concerts were under the direction of Herr Leopold Ganz.—On the 7th, the *Königlicher Domchor* gave a concert in the *St. Petrikirche*, for the benefit of the *Königin Elisabeth-Stiftung*; and, on Sunday, the 8th, there was a concert, for charitable purposes, in the great room of the Royal Opera House. The brothers Stahlknecht and Herr Löschhorn played a trio of Beethoven. Mdlle. Johanna Wagner, Herren Theodore Formes, Pfister, Krause, and Bost, sang various songs, and Herr Gareis played a clarinet-solo.—Herr Josef Gungl has given a farewell concert, previous to his departure for St. Petersburg.—A young pupil of the Academy, Herr Hugo Schwantzer, has lately given a *matinée musicale* in the *Stöcker'scher-Saal*, on which occasion a quartet for stringed instruments, of his own composition, was produced for the first time.—Mdlle. Trietsch has signed a fresh engagement, for several years, with the management of the Royal Opera House.

MUNICH.—A grand musical festival is to be given here in the beginning of August, on three successive days, under the direction of Herr Lachner. There is some talk of erecting a large temporary building for the occasion.

FRANKFORT-ON-THE-MAINE.—Weber's *Der Freischütz* has been played here for the 150th time. A musical introduction was composed in honour of the event, by Herr Harald Von Brackel. The house was crowded. *La Part du Diable*, by Auber, has been produced with decided success.

STUTTGART.—Madame Marlow, from the Imperial Opera House, Vienna, is engaged here.

METZ.—The most important musical event that has taken place lately is the production of M. Meyerbeer's *Huguenots*.

HAMBURGH.—The second part of Göthe's *Faust* has been produced at the *Stadttheater* with music by Mr. Pierson, an Englishman, author of an oratorio called *Jerusalem*.* It was completely successful.

ROSTOCK.—There have been a great number of concerts lately. Among these were the quartet *soirée* of Herr Schulz, at which a quartet in F, by Benincori, Mendelssohn's in E minor, and Mozart's in E flat, were played; the concert given by the *Liedertafel* for the benefit of their director, Herr L. Hagen, at which the principal features were the overture to Dr. Spohr's *Jessonda*, and M. Félicien David's *Désert*: and Herr Schulz's concert, the programme of which contained the overture to Weber's *Oberon*, a *concertino* by Herr F. A. Kummer, a *fantaisie caractéristique*, for the violoncello, by M. Servais, a symphony in D, by Herr Carl Schwenke, besides a number of songs and instrumental pieces, too numerous to mention. M. Vieuxtemps has also given a concert, at which he performed the *adagio* and *rondo* from his *concerto* in A major, some original variations, and Paganini's *Variations Diaboliques*, concluding with Herr Ernst's *Carnaval de Venise*. He was most rapturously applauded in all of them, and it was a subject of great regret that, on account of previous engagements, the celebrated *virtuoso* could not give a second concert. Herr Marschner's opera *Der Vampyr* has been given, for the benefit of Herr Schaeff, the barytone.

AGRAM.—The *Musikverein* gave a musical *soirée*, on the 15th, to which only members and their friends were admitted.

BRESLAU.—Herr von Flotow's *Indra* has been produced with success.

BONN.—The fifth Subscription Concert was well attended. The programme consisted of Cherubini's overture to *Anacreon*, the *scena* for *soprano* from Beethoven's *Fidelio*, "Spring," from Haydn's *Seasons*, and Schubert's symphony in C major—a very curious, lengthy, and interesting work.

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NEW ORLEANS.—(*From a Correspondent.*)—The following flourishing apostrophe to Jullien is by a writer in the *Delta* newspaper of New Orleans, who sees a close affinity between the orchestral effects of the renowned *chef-d'orchestre* and the military grandeur of the States:—

"That Jullien was a great musician, we knew; that he was a still greater organiser of musicians, we saw no reason to doubt; that he was the most accomplished conductor of his day, we believed. And yet, perfectly aware of the magnificent re-union of talent which he has effected—aware, too, of his great reputation in Europe, and of the celebrity of his principal supporters—we confess that we were not prepared for the grand festival of the soul which we enjoyed last night at his second concert in this city. It was the true sublime of music.

"We do not pretend to the professional coldness of critics. We prefer to give our involuntary enthusiasm its full sweep and swing, and honestly to declare the impressions created by the grand *maestro*. He has triumphed here as everywhere else. He has aroused patriotic feelings which seemed to slumber amongst us. He has done more by fifteen minutes of his weird enchantment to awaken the American idea—somewhat too latent in modern days—to place us face to face with the grandeur of our country, to recall our military glory, and, at the same time, define our military genius, than all the orators, or writers, or artists of the world could effect, even if different ages lent their united strength—if Demosthenes joined with Raphael, and Shakspere with Henry Clay—after years of ceaseless labour and combined effort.

"This may appear sad rant. But the enthusiasm created by M. Jullien is too deep-felt and genuine not to be expressed. When his grand American piece was played, the passion of the audience broke forth into a wild cheer; and, during the battle-scene, the crashing of the cannon, the roll of the drums, the thunder of the conflict, and the clear notes of König's cornet ringing above all, like an angel's voice proclaiming victory to the Americans, all finally settling down into the triumphant national air,—men and women leaped to their feet, every face glowed with passionate delight, tears of pride and pleasure ran down many an aged cheek, an electric pulse beat through the whole assemblage, and, as the upraised finger of Jullien pointed to the final swell of the anthem, there was not a heart which did not throb with ecstacy, as each remembered at last that these victorious sounds were heard in the city of the great battle, where the foreign foe went down before the headlong charge of America! It is a noble custom, that of rising to salute our country's fighting-tune; and to Jullien is due the honour of establishing it amongst us. The oldest lady in the room rose to her feet from the same impulse that inspired the boys, and in the entire audience there was but one idea,—the martial glory of our nation."

Whatever opinion may be entertained of the judgment of the critic who thus gives the reins to his Pegasus in prose, none will deny that he is an enthusiast of a high order of enthusiasm.

Mad. Sontag appeared, at the St. Charles Theatre, on the 17th of March, in the *Figlia del Reggimento*, and on the 20th in *Sonnambula*. She also assisted Mad. Devries in a concert at Armory Hall.—Meyerbeer's *Prophète* was produced at the Orleans Theatre on the 21st, and *Lucia di Lammermoor* on the 17th.

MOBILE.—Jullien's farewell concert was given on the 15th of March, at Odd Fellows' Hall. The performances were received with enthusiastic applause, and Jullien himself obtained an ovation.

CHARLESTON.—Jullien gave two concerts on the 27th and 29th of March, with the utmost *éclat*, at Military Hall.

* Produced in 1852, at the Norwich Festival.—ED.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Philharmonic Society, Hanover-square, Grand Concert. Eight o'clock.

Mr. C. Cotton's Concert, Philharmonic Rooms, Newman-street, Oxford-street.

Mr. Travers's National Entertainment, Music Hall, Store-street. Eight o'clock.

TUESDAY.—Musical Union, First Matinée Musicale, Willis's Rooms, King-street, St. James's. Half-past Three.

C. Salaman's Amateur Choral Meeting, 36, Baker-street. Eight o'clock.

FRIDAY.—Sacred Harmonic Society, Exeter Hall, Beethoven's Grand Mass in D, &c. Half-past Seven.

Miss Alleyne Goode's Concert, Music Hall, Store-street. Eight o'clock.

SATURDAY.—The Misses Mascall's Concert, Music Hall, Store-street. Eight o'clock.

Grand Concert for the Benefit of the Italian Exiles, St. Martin's Hall. Eight o'clock.

## ADVERTISEMENTS.


NELSON—THE LIFE OF A SAILOR. Illustrated by Dibdin's Songs. Mr. TRAVERS' NATIONAL ENTERTAINMENT every Monday Evening, at the Music Hall, Store-street, at Eight o'clock. Admission, 1s.; Reserved Seats, 2s. 6d.. And at Deptford, Tuesday, April 25th; Woolwich, Thursday, 27th; Liverpool, May 13th. Address, 48, Torrington-square, London.

MUSICAL UNION.—Tenth Season.—Tuesday, April 25, Willis's Rooms. Ernst, Goffrie, Hill, Piatti, and Sterndale Bennett will play Quartets, No. 70 in D, Haydn; No. 7, E minor, Beethoven; and Trio, D minor, No. 1, Mendelssohn. Solos on the Pianoforte by W. S. Bennett. Single admissions, half-a-guinea each, to be had of Cramer and Co., Regent-street; Chappell and Ollivier, Bond-street. Members can pay for visitors, and also their subscription, at the rooms, to Mr. Ollivier. For other particulars address by letter. J. Ella, Director.

SACRED HARMONIC SOCIETY, EXETER HALL—Conductor, Mr. COSTA.—On Friday next, April 28th, will be produced, for the first time by this Society, BEETHOVEN'S GRAND SERVICE IN D. Principal vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes, with orchestra of nearly 700 performers. Tickets, 3s., 5s., and 10s. 6d. each; or subscription, one, two, or three guineas per annum, at the Society's office, No. 6, in Exeter Hall.

ROYAL ACADEMY OF MUSIC.—The Second Concert for the Exhibition of the Students will take place at the Hanover-square Rooms, on Saturday morning, April 29th, to commence at Two o'Clock. Single tickets, 5s.; Family Tickets to admit Four, 16s.; to be had at the principal Musicsellers', and at the Royal Academy of Music, Tenterden-street, Hanover-square.

NEW PHILHARMONIC SOCIETY.—THE THIRD GRAND CONCERT will take place at St. Martin's Hall on Monday Evening, May 1st, instead of April 26th, as previously advertised.

SIGNOR NAPPI begs to announce that his SOIRÉE MUSICALE will take place at Willis's Rooms, on Monday, May the 1st, when he will be assisted by Mesdames Newton Frodsham, Ursula Barclay, Fanny Rowland, Rosa Schott, and Ransford, Messrs. Benson, Paravicini, Li Calsi, Briccialdi, and Giulio Regondi. Conductor, Signor Negri. Tickets, 7s.; to be had at Mr. Lonsdale's, 26, Old Bond-street, and of Signor Nappi, 31, Newman Street.

SIGNOR ENRICO VERONI begs to announce that his MORNING CONCERT will take place, at the Hanover Square Rooms, on Tuesday, the 9th of May, on which occasion he will sing for the first time in England. The following eminent artists, among others, have been engaged:—Madame Clara Novello, Madame Amedei, Mr. Sims Reeves, Mr. Benedict, and Miss Arabella Goddard. Full particulars next week.

MR. WALTER MACFARREN'S SECOND CHAMBER CONCERT of PIANOFORTE MUSIC will take place on Friday Evening, May 12th, at 27, Queen Anne-street, when he will be assisted by Miss Dolby, Miss Amy Dolby, Mr. Weiss, Mr. Lucas, and Mr. W. H. Holmes, &c. Single ticket, 10s. 6d.; double ticket, 15s.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda, and Herr B. de Becker; the Misses Brougham. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

MR. AGUILAR respectfully announces that his ORCHESTRAL CONCERT will take place at the Hanover-square Rooms, on Thursday morning, May 11th, commencing at Half-past Two. Vocalists—Mdme. Hermine Rudersdorff (from the Berlin Opera), Mdlle. Marie Sedlatzek (from Vienna), Miss Messent, Herr Reichart, and Herr Formes; Violin, Herr Ernst; Pianoforte, Mr. Aguilar; Accompanyist, Mr. Brinley Richards. The London Orchestra, conducted by Mr. Frank Mori, will perform, among other pieces, Mr. Aguilar's Concert Overture, "Alpheus," his new Symphony, and the Overture to his MS. Opera. Tickets, 7s.; Reserved Seats, 10s. 6d.; at the principal Music Warehouses, and of Mr. Aguilar, 69, Upper Norton-street, Portland Road.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season), under the patronage of Her Grace the Duchess of Sutherland, The Most Noble the Marchioness of Camden, The Right Honourable the Countess of Bradford, Lady Isabella Stewart, The Lady Molesworth, &c., will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by Herr Ernst, M. Sainton, Signor Piatti, Mr. Lazarus, Mr. W. H. Holmes, Mrs. Endersohn, Madame and Signor F. Lablache, with other distinguished Artists. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

"RULE BRITANNIA," with Variations for the Pianoforte.—Composed by Brinley Richards. Dedicated to, and played by Miss Arabella Goddard, with distinguished success. Price 4s. This popular morceau will be played by Mr. Brinley Richards, at Mr. Ransford's Benefit at the Theatre Royal, Haymarket, on Wednesday evening, May 3rd, and is published only by Wessel and Co., 229, Regent-street.

MADAME NISSEN SALOMAN begs to announce that she has arrived in London for the season. All communications for concerts, &c., &c., to be addressed to her residence, 48, Duke-street, St. James's.

WANTED.—In one of the principal cities in the West of England, an experienced Tuner (for out of doors). Satisfactory references as to ability and character will be required. Address M. G., Post Office, Bath.

MADLLE. E. ST. MARC begs to inform her Friends and Pupils, that she has removed to 70, Torrington-square.

HERR REICHART begs to announce that he has removed to 98, Manchester-street, Manchester-square.

HERR HILDEBRAND ROMBERG begs to announce that he has returned to town. For professional engagements address to Messrs. Cramer and Beale, 201, Regent-street.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.


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BY HER MAJESTY'S ROYAL LETTERS PATENT.

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At valour's shrine, in *ev'ry* clime, as pilgrims of the Deep.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

II.

There's not a wave in any sea but British tars have plough'd;
There's not a shore but's heard the roar of Britain's thunders loud;
There's not a tongue but's quick to tell how valiantly they fight;
Nor woman's eye but beams with joy when sailors heave in sight.
Then here's to each *true blue* one, with three times three—hip, hip!
Whose freehold is the Ocean, and whose homestead is a Ship.

III.

Yes, England's floating bulwarks, *bathed with her* NELSON'S *blood*,
Shall nobly ride, in conqu'ring pride, *sole* rulers of the flood;
To guard their Queen and country, *that home they'd die to save*,
Their birth-isle dear, that loves to rear the beauteous and the brave.
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VOL. 32.—No. 17. SATURDAY, APRIL 29, 1854. {PRICE 4d. STAMPED 5d.

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

(*Continued from page* 265.)

### CHAPTER XIII.

### (1781.)

From this time, Mozart renounced all idea of official appointments. He no longer sought them, nor did they seek him, till the day of his death. He now changed his wandering and adventurous mode of life for the settled domestic existence of a citizen, and took up his permanent residence in Vienna. With his free and open character, his love of agreeable society, his admiration for handsome women, and his partiality for good living, Mozart necessarily sympathised with a people, whose chief business was pleasure, and whose chief pleasure was music. Seen on the Prater; at a masked ball, disguised as harlequin or Pierrot;† a constant visitor to the billiard-table; drinking champagne in the company of ladies of the theatre, or of Schikaneder,‡ Mozart was the type of a perfect Viennese. Vienna could justly claim, as its own, the pianist unrivalled and composer of so much music, which, with irresistible power, invited its hearers to pleasure and to love. But, as we shall subsequently see, there was a second and very different man in Mozart—melancholy in the highest degree, always thinking of death, passing whole nights at his piano, and raising himself, on the pinions of phantasy, to those unknown regions, the secrets of which can only be revealed hereafter. It was long before the city of Vienna could appreciate either the character or the works of this second individual self.

Independently of the manners and peculiarities of its inhabitants, the capital of Austria, to an artist like Mozart, presented other attractions, no less agreeable than those already cited. Vienna was the *rendezvous* of the *virtuosi* of Europe, as much on account of the hospitable welcome they received and the generous appreciation of their efforts, as of the endless pleasures at their disposal. It was, moreover, the usual residence of Haydn and Gluck, two masters, whom Mozart considered it more honourable to regard as friends and emulate as models than to look upon in the light of rivals. He knew which was the better course, and selected it accordingly. The geographical and topographical position of the city, too, was as admirably suited as the character of its inhabitants to make it a very agreeable place for a musician to dwell in. The climate is magnificent, the situation splendid, and the environs apparently laid out by Nature herself for extensive and beautiful walks. On one side lay Italy, and, on the other, Bohemia—the land of music, if there is such a place in the world. Lastly, there was at Vienna an Italian theatre, for which the most celebrated composers of the time were accustomed to write, and to which Metastasio, the king of *libretto*-makers, was attached as poet. A short time afterwards, too, a native company, rich in talent, which only wanted an opportunity—in other words, a composer—to obtain a fair share of consideration, was destined to make public on the banks of the Donau the first strains of that national muse, which, up to the time of Mozart, had merely stammered forth a few weak melodies that found no echo in the rest of Europe.

From the foregoing, the reader will of course conclude with Gerber, author of the *Lexicon der Tonkünstler*, that in Vienna Mozart's style had naturally attained that degree of popularity and attraction which subsequently laid open for him the way to every heart. The biographer adds, however:

"Mozart's earlier works exhibit a certain stiffness, as well as want of polish and colour, which rendered them, when compared with his later productions, insupportable. His style gives evidence of certain tendencies which might have caused him to become a sombre and half-demented contrapuntist. If the pleasant and sportive Muses of Vienna had not cast around him their garlands of roses in time, he would, most undoubtedly, have fallen into the manner of Friedemann Bach.* His masses, especially those in D and B flat, and still more his *Requiem*, prove this incontrovertibly."

I know not what this may prove with regard to Mozart's style, but it assuredly proves something with regard to the excellent Gerber's ideas and logic. If we are to believe him, *Idomeneo* was insupportable, since it was written before the period at which Mozart had changed his place of residence. Such is not exactly the opinion of the author of this work, nor, I make bold to assert, that of the musicians of the present day. We are next informed that Mozart would have fallen into the manner of Bach, had he not fortunately become entangled, at the right time, in the rose-garlands of the Viennese Muses. To prove that this would really have been the case, Gerber quotes the *Requiem*, as probably the work of Mozart in which the composer's first disposition to become an imitator of Bach, and a sombre half-demented contrapuntist, is most evident. From this it is, indeed, very plain that the sportive Viennese Muses alone prevented his fall, since it was towards the end of his residence there, and, indeed, of his sojourn upon earth, that he composed his *Requiem*. *What a magnificent climax to the argument, and how worthy of the commencement!*

Mozart made immense strides in composition from the time he settled in Vienna, at the age of four-and-twenty. No one will dispute this, but it would be showing too much honour to the Viennese Muses, were we to ascribe Mozart's progress wholly to them. On the contrary, it may be confidently stated that Mozart's style and that of the Viennese were invariably opposed. As a proof of this, we have only

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† He generally selected these characters.

‡ The author of the *libretto* of the *Zauberflöte*.

* Sebastian Bach's eldest son.—A. Schaishuon.

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to remember that Mozart's most excellent dramatic works, such as *Figaro, Don Juan*, and *Così fan tutte*, found little favour in Vienna, and were criticised more than praised; that his violin quartets were declared to abound with faults; that his finest symphonies were almost entirely neglected; and that, lastly, the extraordinary success of *Die Zauberflöte* was attributable to certain concessions to the Viennese public, to which Mozart would never have condescended for the sake of forwarding his own interests, but to which it is well known he consented out of kindness to a theatrical manager who had been ruined.

When a musician has no official appointment, he must of necessity *privatisiren* (give private lessons), and this Mozart did in Vienna. The expression is tantamount to saying that, in order to live, he did everything that it is in the power of a musician to undertake. We use the word "musician" in its most extended signification, as an epithet equally applied to the true artist and great composer as to the vilest fiddler existing, from day to day, on whatever chance happens to throw in his way. Thus Mozart gave *Academies* (public concerts), and lessons on the piano for a thaler; he composed operas, published sonatas by subscription; worked for the music-sellers at so much a page; and accepted every commission that was offered him, composing, without the slightest distinction, Italian airs and German songs on given words, symphonies and tunes for musical clocks, *Requiems* and quadrilles. Frequent invitations to the aristocracy's musical *soirées*, at a subsequent period, were the means of adding to his income, by presents made to him in money and valuables. We do not know to how much his income amounted, but it is quite certain that, whatever it was, it never sufficed for the indefatigable artist, who was, we may safely assert, as lavish in his expenses as persevering in his exertions.

About the end of the year, the Grand Prince Paul of Russia, under the name of Graf von Norden, arrived, in company with his wife, the Grand Duchess Maria, at Vienna. At every place which was visited by the illustrious guests, the greatest exertions were made to amuse them, in the best way, and in a manner peculiar to the country. In Vienna, therefore, where there is nothing more national than music, the Emperor Joseph could not do otherwise than entertain them with a contest of artists—a contest of life and death, in the widest acceptation of the word—a contest, which, from the conditions of the strife, could only terminate in the death of one or other of the combatants. The champions selected, were Mozart and Clementi,* who was his senior by ten years. A letter to Leopold Mozart, contains the particulars of this remarkable duel between the two greatest musicians of the age.

"The Emperor," Mozart writes, "expressed his desire, at the concert (after we had complimented each other sufficiently), that he," (Clementi) "should play first. '*La santa chiesa Catolica*,' said the Emperor, 'because Clementi is a Roman.' Clementi preluded, and played a sonata. The Emperor then said to me, '*Allons!* now it is your turn.' I also preluded, and played some variations. The Grand-Duchess then handed us some sonatas of Paisiello (wretchedly written in his own handwriting). I was told to play an *allegro*, and Clementi an *andante* and *rondo*. After this, we selected a theme from one of the sonatas, and extemporised upon it, on two pianos. It is to be remarked that I borrowed the piano of Countess Thun,† but only used it when I played alone—as such was the Emperor's wish. The other piano was out of tune, and wanted three notes. 'Never mind that,' said the Emperor. I explain the matter thus—as, indeed, it can only be explained: the Emperor, who is aware of my musical knowledge and skill, was anxious that the strangers should appreciate me fully. Besides, I have heard, from a very good source, that he was greatly pleased; for he was very gracious, and talked a great deal to me in private—even speaking of my marriage."

Mozart's judgment of Clementi seems more severe than impartial. He says of him:

"He is a good cymbalist, and that is all. He is very clever with his right hand. His best passages are in thirds, but he has not a farthing's worth of either taste or feeling, and is a mere mechanical player."

Either Clementi had not then attained that great mastery over the piano which afterwards procured him the just admiration of *connoisseurs* in England and France, or Mozart, true to his usual custom of measuring everyone by himself, felt that he was superior to his rival in the qualities he considered most important in a musician, namely—taste, method, expression, and equality of force in both hands. That the intelligent admirer of Gluck and Haydn should have been jealous, however, of Clementi, I cannot believe. Let us hear what our hero's contemporaries said about his playing, and what a few judges who knew him still say, perhaps:

"Incredible power of execution, especially in the left hand, uncommon tenderness, most splendid and entrancing expression, and a feeling that found its way to every heart, were the qualities peculiar to the playing of Mozart, and which, in conjunction with the richness of his ideas and the elevated character of his compositions, could not fail to carry away his hearers, and make him the first pianoforte-player of the century in which he lived."

If, to these various gifts, we add that of extemporising, which, according to the same contemporaries, no other musician possessed in so high a degree as our hero, we shall find that he had more than one string to his bow; and that Mozart, the composer and *improvisatore*, would always have carried off the victory, even if it had been denied to Mozart the artist. How, for instance, was it possible for Clementi to equal him, when both had to play the same theme from memory, and compose variations on it in turn? In spite of the superiority of weapons, however, poor Roman gladiator! thou couldst not help being worsted in the fight. The case of thy piano served thee as a grave, and the earth lay lightly on thy remains.

[*To be continued.*]

* Clementi had only returned a short time previous from Italy, and the friends of the Italians and their music in Vienna were of opinion that he would eclipse Mozart.—A. Schmaishuon.

† Mozart's pupil.

Mdlle. Wilhelmina Clauss.—This young, talented, and highly esteemed pianist, has arrived in London for the season.

Sig. Lorenzo, the well-known barytone, who sang during the seasons of 1850-1 at Her Majesty's Theatre, and who as Pizarro (*Fidelio*), Nabucco, Figaro, and other parts, displayed so much dramatic talent, has arrived in London. We hear that he is to appear at the Royal Opera, Drury Lane. Sig. Lorenzo will be a valuable acquisition to Mr. Jarrett's already numerous *troupe*.

Church at St. Margaret's, near Richmond.—Representations having been made to the Executive Committee of the Conservative Land Society of the want of church accommodation in the localities in the vicinity of St. Margaret's, it has been unanimously resolved to set apart a portion of ground in the St. Margaret's Park, for the erection of a new church. The piece of land thus apportioned by the committee is close to the Richmond, Twickenham, and Isleworth high road, and the church stands on the plan of the allotment of the Estate at the junction of the magnificent row of trees called "The Avenue," the Ailsa and Casillis roads. This is the third grant of land within a year for the building of churches, by the Conservative Land Society.

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## LUMLEY v. GYE.

COURT OF QUEEN'S BENCH, WESTMINSTER APRIL 21.—(*Sittings in Banco.*)—*Before Lord* CAMPBELL, *and Justices* WIGHTMAN, ERLE *and* CROMPTON.

In this case the plaintiff, Mr. Benjamin Lumley, the lessee of Her Majesty's Theatre, had brought an action against Mr. Frederick Gye, the director of the Royal Italian Opera, Covent Garden, to recover damages for enticing and procuring Miss Johanna Wagner to break a contract into which she had entered with Mr. Lumley to perform as *prima donna* at Her Majesty's Theatre in the season of 1852. The declaration contained several counts, to which the defendant pleaded only the general issue. At the trial, which took place before Lord Campbell, at Guildhall, at the sittings after last term, the jury, in substance, found a verdict for the defendant. On that occasion Lord Campbell left three questions to the jury for their consideration—1, whether Miss Wagner's agreement with Mr. Lumley remained in force when it was alleged Mr. Gye induced her to break it; 2, whether Mr. Gye induced Miss Wagner to break her agreement, and whether she broke it in consequence of his inducement; and, 3, whether Mr. Gye at that time knew that the agreement between Miss Wagner and Mr. Lumley was then in existence. The jury found the first two questions in the affirmative, but they found the third in the negative—namely, that Mr. Gye did not know that Miss Wagner's agreement with Mr. Lumley was at that time in existence. Lord Campbell had previously directed the jury that if Mr. Gye *bonâ fide* believed that Miss Wagner's agreement with Mr. Lumley had ceased to be binding, the *scientia* was not proved, and Mr. Gye would be entitled to a verdict. Upon the finding of the jury, the verdict was entered for the defendant accordingly.

Sir F. THESIGER (with whom were Sir F. Kelly and Mr. Hoggins, Q.C.) now moved, on the part of the plaintiff, to set aside the verdict and to have a new trial upon the several grounds. The first and principal ground was, that the finding of the jury upon the third question submitted to them was contrary to the evidence. The learned counsel went fully into the evidence given at the trial, with a view to show that when Mr. Gye, on the 5th of April, 1852, induced Miss Wagner to enter into an agreement to sing at Covent Garden Theatre, he must have known that the agreement which she had made with Mr. Lumley on the 9th of November, 1851, was still subsisting and binding upon her. Knowing that circumstance, Mr. Gye, both by his letters and by a personal visit which he paid to Miss Wagner at Hamburg, induced her to violate the engagement into which she had entered. In his letters he from time to time, in the month of March, 1852, threw out insinuations that Mr. Lumley would not be able to open his theatre and fulfil his part of the agreement; and subsequently, on the 5th of April, 1852, on his visit to Miss Wagner at Hamburg, he offered her the sum of 2000*l.* if she would sing at his theatre, although he knew that she had engaged to sing for a longer period at Mr. Lumley's theatre for the sum of 1200*l.* only. He thus bribed Miss Wagner to break her contract with Mr. Lumley by the offer of nearly double the amount which she was to receive from him. It was then proposed by Miss Wagner that Mr. Gye should give her an indemnity, and this also was readily given by Mr. Gye to facilitate the transaction. The learned counsel here read Mr. Wagner's letter, which appeared in the *Morning Post*, but which was proved at the trial to have been in the handwriting of Mr. Gye, to show that, in the early part of March, he (Mr. Gye) represented to Miss Wagner that her contract with Mr. Lumley was not likely to be carried out; and also an extract from an affidavit made by Mr. Gye, in which, in reference to this subject, he (Mr. Gye) stated that, in the month of March, 1852, Mr. Lumley was arrested for the sum of 2,275*l.* 18s., and remained in custody about three days. He then read Mr. Gye's letter to Miss Wagner of the 9th of March, 1852, in which Mr. Gye said, "There is only one thing wanting to render the programme perfect—it is the name of Mademoiselle Wagner. Is there any possibility of that? If you think so, write me two lines, because there is still time." It was evident from that letter that Mr. Gye was aware that at that time the agreement with Mr. Lumley was a subsisting agreement. On the 30th of March Mr. Gye again wrote to Miss Wagner as follows.

"*London, March* 30, 1852.

"*Dear Mademoiselle Wagner,—Will you have the goodness to write me one word in reply to my last letter? Forgive me for troubling you, but it is said here that your arrangements are not quite fixed with Mr. Lumley. Is this true? My theatre opened last Saturday. The opening of Mr. Lumley's theatre was announced for last Saturday, but it did not take place; it was again announced for to-night, but was again put off. Another bill has now come out, in which the opening is announced for Thursday, but there is much doubt. You will see by the enclosed programme that M. Negrini, the tenor singer of whom I spoke to you, is engaged at Covent Garden; the* troupe *is fine, is it not? Excuse me for writing in such a hurry. Give me two lines in answer.*

"*Believe me, &c.,* F. GYE."

That letter showed that Covent Garden had at that time been opened, but, though it was so important for the manager to be present, Mr. Gye, on the 1st or 2nd of April, without waiting for an answer to his letters, went first to Berlin and then to Hamburg, in search of Miss Wagner. He there saw Miss Wagner, on the 5th of April, and induced her to enter into an engagement with him (Mr. Gye) to sing at Covent Garden Theatre. Mr. Gye's account of what took place at that interview was, that as soon as he entered the room Miss Wagner said, "*Je suis libre,*" that she was now at liberty to enter into an agreement with him (Mr. Gye), inasmuch as Mr. Lumley had not kept one of the terms of his agreement with Miss Wagner—viz., to pay her the sum of £300 upon account on the 15th of March. He admitted that Miss Wagner wanted him to wait a day or two longer, but he refused, and at once concluded an agreement by which he covenanted to pay Miss Wagner nearly double the amount promised by Mr. Lumley, and also to give her an indemnity.

Lord CAMPBELL observed that Mr. Gye knew at the time that he was outbidding Mr. Lumley.

Sir F. THESIGER said the account given of this interview by Miss Wagner to Dr. Bacher, as proved by Dr. Bacher at the trial, was rather different. Dr. Bacher said, "The first thing she (Miss Wagner) said was, 'I have committed a very bad action against you.' I said, 'What have you done?' She said, 'I have signed another engagement.' I answered, 'That is impossible.' She said, 'As I signed the engagement, my hand trembled, but Mr. Gye has been here to say to us that Mr. Lumley would not open, and offered me 20,000f. more, and gave me a guarantee for all the damages. I was so much embarrassed I had not time to think.'" The learned counsel contended that all the circumstances were strong to show that Mr. Gye knew the agreement with Mr. Lumley was a subsisting agreement, and that he had induced Miss Wagner, by a bribe and indemnity, to violate it. The learned counsel then proceeded to contend that a correspondence which had passed between Mr. Gye and Miss Wagner, and particularly two letters of the 7th of December, 1851, and the 9th of January, 1852, had been improperly received in evidence. Those letters were well calculated to excite prejudice, but he submitted they were not evidence on the issue.

Lord CAMPBELL said, a part of the plaintiff's case was, that Mr. Gye *mald fide* entered into negotiations with Miss Wagner after she had entered into her agreement with Mr. Lumley, and those letters were admitted to show that the negotiation had been commenced previously.

Sir F. THESIGER then moved for a new trial upon the third ground, but

Lord CAMPBELL said that, as it had been agreed at the trial that the three questions which had been submitted to the jury should decide the case, this third point could not now be raised. Upon the two grounds, that the verdict was against the evidence, and that evidence had been improperly received, the Court would grant a rule to show cause why there should not be a new trial.

Rule *nisi* granted.

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ST. MARTIN'S HALL.—A concert took place at this hall on Saturday last for the benefit of distressed Italians. It was very successful, a full room shewing the sympathy of the wealthy Italians for their less fortunate compatriots. The concert was of a miscellaneous character, though the *morceaux* were chosen from the works of Italian composers, with the exception of a *fantasia* for the concertina, composed and performed by Mr. R. Blagrove, and a ballad by Mr. Wrighton, "Sweet Home," sung by Miss Stabbach. There were several encores during the evening, viz., Sig. Belletti, in "Sulla Poppa;" Mdme. Amedei and Sig. Belletti, in the duet from *Semiramide*, "Bell 'Imago;" the duet from *I Puritani*, "Suoni la Tromba," by Herr Formes and Signor Belletti; and a *Bolero* by Bergson, entitled "Quand' ollezzante brezza," sung by Signor Belletti. The other vocalists were Miss Ursula Barclay, Mdlle. Adelaida Cesarini, a young, charming, and improving artist, who was greatly applauded in "Ah, non credea" (*Sonnambula*), Miss Milis, Miss Blanche Tudor, Signor Marras, and Signor Nappi. The instrumentalists were Mdlle. Coulon, who performed Benedict's arrangement of Rossini's *Sultan's March*, and *La Sicilienne*, by Ravina, with great spirit; and Signor Briccialdi, who played a brilliant flute solo. Sig. Fossi accompanied the vocal music on the pianoforte in a highly efficient manner, and received the thanks of the committee for his exertions, and his endeavours to promote the success of the concert.

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## MENDELSSOHN.

(*Continued from page* 262.)

As Whitsuntide was now approaching, Mendelssohn repaired to Düsseldorf, the scene of his early triumphs, and was there met by his friend Julius Rietz, who was to share the duties of conductorship in the forthcoming festival. The services of more than five hundred performers, vocal and instrumental, had been secured. Arrangements were made on the most liberal scale, and artists, engaged from various parts of Germany, united forces to contribute to the general effect. Cäcilie Kreuzer, Pirscher, Sophie Schloss, Schunke, Oehrlein and Lämmer, were the solo singers. The festival commenced on Whitsunday with the C minor symphony of Beethoven, followed by Handel's *Israel in Egypt*. As the organ accompaniment would have been too overpowering in the confined space of the concert-room, Felix arranged it for wind instruments, and added an accompaniment to the recitatives for two violoncellos and a double bass. On Monday, Weber's *Fest-cantata*, Haydn's *Motett*, "Insanæ et vanæ curæ," the march from Beethoven's *Ruins of Athens*, and the *Lobgesang* were given. On Tuesday, Ernst, the great violinist, who was to have appeared, was taken ill, and detained at Weimar, and Mendelssohn, without previous rehearsal, substituted Beethoven's concerto in E flat.

"His appearance," says a Leipzig correspondent, "after so many famous artists, reminded us of the magicians of Egypt, with whom Moses once had to contend. All that art and manipulation of the instrument could effect was effected by him, though the wonderful mechanism was never made derogatory to the spirit of the composer, whose work he was interpreting. After the concerto, he delighted his listeners with some of the *Lieder ohne Worte*, and concluded with an extemporary *fantasia* on themes of the greatest pieces on the previous days of the festival." "If a complete organisation of masses," continues the writer, "into one harmonised whole, be taken as the criterion of a musician's power, Mendelssohn stands alone as a conductor inciting the apathetic to zeal, the impatient to perseverance."

The public at Düsseldorf, acknowledged unanimously the greatness of his services, and a fresh instance of royal favour was conferred on him by the King of Prussia, who gave him the cross of *Ritter der Friedensclasse* of the *Orden pour le Mérite*, instituted by Frederic the Great. At the end of May, he travelled to London with his wife, and here his old friends and new triumphs awaited him. On the 13th of June he conducted his symphony in A minor, at the Philharmonic Concert, and, on the 24th, at Moscheles' house, a concert for the benefit of the sufferers in the Hamburgh fire; he played with Moscheles the *Hommage à Handel*, besides accompanying Adelaide Kemble and Miss Hawes, the former in the "Auf Flügeln des Gesanges," and "Es brechen im schallenden Reigen," and the latter in the *alto* solo from *St. Paul*. On the 26th of June he performed his music to the *Antigone* before a select few in Moscheles' house, and, shortly afterwards, his overture to the *Ruy Blas* of Victor Hugo, with some variations on an original theme in E flat, from the manuscript.

We next hear of Mendelssohn at Lausanne, in Switzerland, whither he had been invited to conduct his *Lobgesang*. From some unforeseen accident he arrived a day too late, and missed hearing the *Stabat Mater* of Rossini, which followed immediately after the *Lobgesang*—an arrangement he was not likely to approve of; though the violent contrast of the different styles did nothing to endanger or lessen the fame of either composer—the learned disciple of Handel and Bach, or the graceful and brilliant Rossini, "the swan of Pesaro." This year aided, if possible, its predecessor in giving strength and universality to Mendelssohn's fame, the *Lobgesang* and *St. Paul* becoming stock pieces in Holland, Bohemia, and various parts of Germany. Up to the month of November, Mendelssohn was engaged at various periods in Berlin and Frankfort, assisting at the latter place his friend Ferdinand Hiller, but he remained at Leipzig almost without intermission from November of this year to the winter of 1842. The great topic of conversation now was the proposed scheme of a Musical Conservatory at Leipzig, a pet plan of Mendelssohn, who wrote to Moscheles: "Jetzt oder nie ist der Zeitpunct wo die Idee Eines Conservatoriums in Leipzig ins Leben treten muss." It happened at this time that a valuable legacy had been bequeathed to the crown of Saxony by the will of a private gentleman of the name of Blümner, and the king generously handed this sum over to the committee for the fund, on condition that six natives of Leipzig should receive their education gratuitously at the Conservatory. On the 16th of January, the prospectus of the new school of music at Leipzig was issued for the benefit of the public, and those who intended to offer themselves as candidates for studentships. It was to be comprised of well qualified professors, to instruct in every branch of musical science, practical and theoretical. The illustrious names of Mendelssohn, Schumann, David, Hauptmann, Pohlenz, and Becker, were proposed as teachers and overseers of the Conservatory, and all who wished to become pupils were requested to send in their names before the 23rd of March. By that time, forty-six had made applications, and the number in July was increased to sixty-eight candidates, out of whom forty-two were ultimately selected —of these the majority naturally consisted of Germans; but, not excluding other nations in their choice, the committee accepted two Dutchmen, one Englishman, and an American. On the third of April, the Conservatory was opened with public rejoicings; and, in the middle of the month, the scheme of lectures issued, with the following particulars. Mendelssohn was to have the direction of the solo singing, pianoforte playing, and composition; Hauptmann, of harmony and counter-point; Schumann of private tuition in the theory of music; David of the violin, and Becker of the organ. Pohlenz, an excellent singing master, died suddenly, on the 10th of March, and Mad. Grabau-Bünau, and Herr Böhme were to succeed him in training the chorus, assisted by Klengel, Plaidy, and Wenzel. Ghezzi gave lessons in the Italian language; and, since 1845, Brendel, the present editor of the Leipzig *Zeitschrift für Musik*, gave a series of lectures on the history and development of the science. The institution had from its infancy several warm friends and supporters, who testified their good wishes by substantial help, either in the shape of money, or presents of books, instruments, etc. Mendelssohn not only founded the institution, but proved its most zealous and active member. If the greatest man is not often the best teacher, he was an exception to the general rule, for none could ever question the judicious management of pupils entrusted to him. He was in constant attendance at the public and private examinations of the different classes in the Conservatory, and laboured to give each of his pupils a facility in the art of modulating and transposing. This was an essential branch of his teaching; but, more than all, he strove to encourage a high moral tone among the students, and severely censured those whose conduct or character excited a just suspicion. It is recorded of him that he sat up half the night on one occasion, writing some observations of his own addressed to each member of

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the Conservatory. His mission as a public man prevented him continuing this unwearied zeal towards the institution, after it had been once fairly started, though in its early days it may be said to have had the monopoly of his undivided interest. On being requested to pass as the chief of the whole staff of professors,, he modestly declined any distinction, with the words "I am only one of six teachers." He knew nothing of professional jealousy; and his anxiety to share in the labours of others induced him to gain the assistance of Moscheles, whose admission to a membership in the Conservatory was mainly owing to the interposition of Mendelssohn. I need scarcely add that Moscheles has fully satisfied the electors of the wisdom of their choice.

Let us now return from Felix, the tutor and teacher, to Felix, the writer and artist. His music to the *First Walpurgis Night* was given at Leipzig on the 2nd February, 1843, with Schloss, Schmidt, Pögner, Kindermann, as solo singers, and a body of connoisseurs assisting as chorus. He had selected and arranged the words of the poem for his music when he was at Rome, probably at Goethe's express desire, who may have conferred previously with him on the subject. The poet wrote to him on the 9th of September, 1831, when the greatest part of the composition had been finished:

"This poem" (said Goethe), "is intended to be in a peculiar sense highly symbolic. Denn es muss sich in der Weltgeschichte immerfort wiederholen, dass ein Altes, Gegründetes, Geprüftes, Beruhigendes durch auftauchende Neuerungen gedrängt, geschoben, verrückt, und wo nicht vertilgt, doch in den engsten Raum eingespfercht werde. The period when the passion of hatred is allowed to bring a reaction is here fully portrayed, and a reckless indestructible enthusiasm shines forth in light and lustre."

Now, allowing, as all unprejudiced students will, the beauties of this poem, we cannot affirm the poet to have succeeded in carrying out these ideas of symbolism. He has collected massive materials for a structure whereon Christendom, in the garb and caricature of superstition, plays a mournful part, and symbolism itself is converted into an objective drama, the historical import of which the writer scarcely felt and realised. It is only the conclusion of the subject, with its earnest longings for truth, its pious confessions and strivings for light, that atone for the writer's argument and introduction. But the fancy, vivid colouring, and dramatic force of the work were not lost on the musician. The overture expresses the passing away of winter into the early spring, the caprice of April with her showers, sunshine, storm, and hail; and this is followed by a short tenor solo and chorus of trebles in praise of the clear skies and pure breath of May, "the mad and merry time" of which Felix loved to sing. In a mighty chorus, "Disperse, disperse, ye gallant Men," and the somewhat grotesque "Kommt mit Zacken und mit Gabeln," the composer has given way to the extreme of fancy and poetical feeling, and in a chaos of sound has yet contrived to keep a form, order, and harmony distinct, in the midst of confusion and wild enthusiasm. After the first performance Mendelssohn altered many of the vocal parts, and greatly improved the last-mentioned of these choruses. Clear above all the din of concerted sound is heard the earnest voice of the Druid:—

"Die Flamme reinigt sich vom Rauch,
So reinig' unsern Glauben,
Und raubt man uns den alten Brauch,
Dein Licht, wer will es rauben!"

But even in this song we find the foreboding of a brighter future (if the meaning and spirit be conformable to the words), rather than the expression of inward content and freedom from religious disquietude. I must add, that Mendelssohn fully satisfied the expectations which the treatment of such a subject called for, and if we do not feel the emotions Goethe intended to convey, I attribute the result fearlessly to the *libretto*, rather than the music. The next novelty that calls for any remark was a *scena* by Mendelssohn, sung by Mdlle. Schloss, in the concert on the 9th of February. I do not think it has yet appeared in print, but in character and style it was something between the "Ah, perfido," of Beethoven, and the great song from Weber's *Athalia*. The chief event of this year was the inauguration of the Bach statue on the 23rd of April. We give the selection of music as chosen by Mendelssohn:—

Overture—*Arioso*—Gavotte; Trio and *finale* (*Bourée* und *Gigue*), and the double motett, "Ich lasse dich nicht;" a pianoforte concert, with orchestra, executed by Mendelssohn, the air with oboe *obbligato* from the *Passions-Musik*, "Ich will bei meinem Jesu wachen;" and an extempore on themes from Sebastian Bach.

Immediately after the concert, the ceremony of uncovering the statue began in presence of a large assemblage. Among the crowd, we observed the veteran *capellmeister* of Berlin, Christopher, grandson of Sebastian Bach, who had travelled to Leipzig to be present. The statue, designed by Hübner and Bendemann, and executed in stone by Knaur, is not a happy specimen of sculpture; but it will have answered its purpose if it reminds posterity that a great artist lived and laboured there, and that another great man strove in gratitude and piety to perpetuate his memory. Leipzig, not forgetful of the disinterested services paid her by Mendelssohn, presented him in the April of this year with the freedom of the city.

After attending a public performance of *St. Paul*, at Dresden, Mendelssohn seems to have allowed himself some temporary cessation from labour, and to have rested awhile on the laurels already won, for neither in England nor Germany did he assist, for a time, at any musical festival. It is probable that he finished, during this summer, the remainder of the music to *A Midsummer Night's Dream*, at the express desire of the King of Prussia; for the entire play, with orchestral and vocal accompaniments, was heard in October, at Potsdam, under the superintendence of Ludwig Tieck and the composer. It was soon brought out at Berlin, with great applause, and Mendelssohn, being engaged for a considerable time in that city, resigned his post at the Gewandhaus this winter to Ferdinand Hiller. At the farewell concert given him previously to his leaving Leipzig, I must call to mind the performance of Bach's triple concerto by Hiller, Clara Schumann, and Mendelssohn, Mendelssohn's new sonata, Op. 58 (in D), for piano and violoncello, and last, not least, the *ottetto* played by David, Klengel, Hauptmann, Bach, Mendelssohn, Gade, Grenser, and Wittman. This great musical phalanx was greeted, after each movement of the *ottetto*, with a storm of applause. Hiller maintained his difficult position this season most honourably, and brought out the romantic oratorio of Schumann, *The Paradise and Peri*, a fact which I cannot suppress in remembrance of a fellow citizen so distinguished and honourable as an artist. On the 30th of December, we heard, in the walls of our own theatre, the *Midsummer Night's Dream*, with Mendelssohn's music. The *mise-en-scène*, considering the resources of the theatre, was worthy of all praise, and though it was remarked that the parts were not well distributed, yet this deficiency was not without its service, if it turned the attention of the audience exclusively to the labours of Mendelssohn. How thoroughly

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the musician entered into the lovely fancy which inspired the poet, all who have heard these accompaniments will confess. The music, during the continued action of the play, may be called an extension and enlargement of the ideas developed in the overture, a beautiful outline in itself, and now a perfect and finished picture. The dainty gambols of the fairies, from leaf to leaf, in the moonshine, the longings and complaints of disappointed love, the brilliant pomp and circumstance of the royal wedding, with other familiar scenes, were now doubly powerful to the imagination, attended by their suitable accompaniment of music, and all are agreed that Mendelssohn handled the subject with a profound knowledge of poetry and that extreme delicacy which forbade the marring of such a poem. As exquisite *morceaux*, we may cite especially the fairy lullaby from Titania, the *Nachtlied ohne Worte*,* which is played as she is resting in the grotto; and, last not least, the brilliant Wedding March.† So strongly convinced are we of the value of the music, that we dare affirm Shakespere's poem has won much by the accompaniment, as far as stage representations are concerned, for with matter of fact minds, which glean even from poetry something material and actual, Mendelssohn has been of use in helping to realise the summer night with its fairy train of elves and urchins.

* The *notturno* in E.—ED.

† What about the *scherzo* in G minor—the composer's masterpiece in that style?—ED.

[*To be continued.*]

NEW PHILHARMONIC SOCIETY.—The third concert this season of this important Society takes place on Monday, May 1st, at St. Martin's Hall, when Dr. Wylde's music to Milton's *Paradise Lost*, which was performed last year with such success, will form an interesting feature in the programme.

SALAMAN'S AMATEUR CHORAL SOCIETY.—The ninth and last meeting took place on Tuesday, when a miscellaneous selection was given. The programme was well varied, and the pieces in general excellently given; but the performance created less interest than any of the eight which had preceded it. This was not to be wondered at, when we remember that the Amateur Choral Society had already performed Beethoven's Mass in C, Mendelssohn's *Lobgesang*, *First Walpurgis Night*, and *Elijah*, Rossini's *William Tell*, Weber's *Oberon*, Handel's *Acis and Galatea*, Barnett's *Mountain Sylph*, etc., etc. Nevertheless, as a miscellaneous concert, the entertainment of Tuesday was entitled to much praise; and we take leave of the young and thriving Society for this year with no small hopes as to its future success, under the able and zealous direction of Mr. Charles Salaman.

PHILHARMONIC ROOMS.—On the occasion of the inauguration of the newly-built concert room, called "The Philharmonic," in Newman-street, the proprietor, Mr. Charles Cotton, gave a concert, in which he was assisted by several popular artistes, among others, Mesdames Clara Novello and Amedei, the Misses M'Alpine, Messrs. Augustus Braham, F. Bodda, etc., etc. Mad. Amedei was encored in Meyerbeer's "Ah, mon fils." Mr. Chas. Cotton gave several solos with much effect. The room is elegantly and tastefully fitted up, and excellently adapted for sound. After the concert, the friends of Mr. Cotton sat down for a house-warming to a capital supper, and, after a good deal of mirth and speech-making, dancing commenced in the concert room, and was kept up until morning.

PRESENTATION TO MR. FREDERICK CHATTERTON.—(*From a Correspondent*).—On Monday evening, the 17th instant, the box-keepers of Drury Lane Theatre met at Mr. Frost's, the Grapes Tavern, Bow-street, for the purpose of presenting Mr. Frederick Chatterton, the box-bookkeeper, with a silver snuff-box and morocco case as a mark of esteem. Mr. Chatterton acknowledged the testimonial in an appropriate speech, after which he introduced a few private friends to spend a social hour. Messrs. Lomax and Ive added to the conviviality of the evening by their singing.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The attraction during the week at the Grand Opéra has been the *Huguenots*, which has been given three times, with Mdlle. Sophie Cruvelli as Valentine. M. Gounod's *Nonne Sanglante* is always in active rehearsal. At the Opéra-Comique, Mdlle. Amélie Rey has made a successful *début* in Boïeldieu's *Dame Blanche*. A new comic opera, *Une Rencontre dans le Danube*, the *libretto* by MM. Germain Delavigne and J. de Wailly, and the music by M. Paul Henrion, has been favourably received at the Théâtre-Lyrique. The composer has hitherto been known as the author of some popular ballads and *chansonnettes*. The principal parts were entrusted to MM. Meillet and Grignon, and Mdlle. Petit-Brière. M. Plouvier's new piece, *Le Songe d'une Nuit d'Hiver*, with Mdlle. Augustine Brohan as the heroine, is in rehearsal at the Théâtre-Français, and will shortly be produced. A five-act drama, entitled *La Servante du Roi*, is the last novelty at the Odéon. A trifle, by M. Achille Dartois, has been successful at the Vaudeville. It is called *Reculer pour mieux sauter*. *L'Esprit familier* is the name of a musical vaudeville by MM. Hip. Lucas and Jautard, played for the first time on Friday. The Russian piece announced some time since at the Porte-St.-Martin failed, and is withdrawn. The troop of Chinese, lately in London, will supply its place. Frédéric Lemaître has made another great hit in a five-act drama called *Une Bonne Aventure*, by MM. Dinaux, Dennery, and Paul Foucher, at the Gaîté. *Un Lovelace malgré lui* is the last offering to the *habitués* of the Délassements-Comiques. The Minister of the Interior has forwarded a circular to the managers of theatres ordering that, in future, all the scenery and dresses must be used at the last rehearsals of pieces, which are under the superintendence of the government inspector. A notice has appeared in the *Moniteur*, specifying the conditions laid down by the Académie des Beaux-Arts to be observed by persons desirous of competing for the prize awarded for the best words for the *cantata* at the *Concours de Composition Musicale* for 1854. The words must be forwarded in a sealed envelope to the perpetual secretary of the Academy, at the Institute, by the 17th May. As the candidates are to enter their rooms for the *concours d'essai* at 10 A.M. on Saturday, May 6, and to leave them at 10 A.M. on Friday, the 12th, the judges will pronounce their decision on Saturday, the 13th, at ten, A.M. For the *concours définitif*, the candidates enter their rooms on the 20th of May, at noon, and leave them at the same hour on the 14th of June. The preparatory decision will be delivered on the 7th, and the definitive one on the 8th of July. I forgot to mention, in my last, that four pieces from Rossini's *Stabat Mater* were performed at the concert of the Conservatoire on Good Friday. Two masses, with full orchestra, were performed on Easter Sunday: one by M. Leprevost, organist of the church, at St. Roch, the other by M. Alfred Lair, of Beauvais, at St. Eustache.

Mad. Stolz has returned to Paris, where she is at present reposing after the fatigues of her long season at Turin.

VIENNA.—(*From our own Correspondent.*)—This week you must be content to take the will for the deed. There has been so little doing in musical matters that, with all the desire in the world, I shall not be able to send you a long letter. The principal event at the Imperial Opera has been the *début* of Mdlle. Bendazzi, the successor of Mdlle. Marai (now, as you know, in London, at the Royal Italian Opera), who made her first appearance in *Rigoletto*. She was very favourably received, and recalled after the third and fourth acts. Her *mezza voce* is very pleasing, and she sings *staccato* passages well, but is deficient in expression and tenderness.—The *Männergesang Verein* have left the *Redoutensaal* for the *Theater an der Wien*, where they gave their third concert for the season. They have gained nothing by the change, as their new *locale* is not half so favourable as the old one for the performance of that peculiar kind of music in which they excel. Their most successful pieces, in the first part of the concert, were Schubert's setting of the 23rd Psalm, and a chorus, entitled "Morgenwanderung," the words by Geibel and the music by Herr Esser. Herr Kücken's vocal quartet, "Gut' Nacht, fahr wohl," was a failure, owing to

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its imperfect execution. In the second part, we had Schubert's chorus, "Mondenschein," Herr Hoven's "Schifferlied," and Kücken's "Jäger," all excellently rendered. The concert concluded with a "Sängergruss," in honour of the future Empress, the words by Herr J. N. Vogl, and the music by Herr H. Esser. This was, of course, highly successful. —Herren Hellmesberger, Durst, Heissler, and Schlesinger have given their sixth and last quartet *soirée* of the second series, in the great *Redoutensaal*. The concert opened with a quartet of Haydn, in C major, the *andante*, minuet, and *finale* of which pleased greatly. The first was encored. Mendelssohn's masterly trio in C minor, for pianoforte, violin, and violoncello followed, Herr Pirkhert taking the pianoforte part. The performance concluded with Beethoven's ever-fresh and playful quartet in B flat, No. 6, Op. 18.—The first concert of M. Géraldy, the well-known French professor, took place in the room of the *Musikverein* on the 20th, and was well attended.

LEIPSIC.—Herr R. Wagner's *Tannhäuser* was lately given for the 23rd time. The concert season concluded with a performance in the Gewandhaus, for the benefit of the poor. Herr R. Schumann's *Paradies und Peri* was performed on the occasion. Herr C. F. Becker, who, for 28 years, filled the office of organist to the *Nicholaikirche*, has sent in his resignation and retired into private life. Herr Hermann Schellenberg, formerly organist to the *Johanniskirche*, has been appointed by the Town Council to the vacant office.

DRESDEN.—A young lady named Catharina von Coniar, born in Russia, was lately introduced to the public by Concertmeister Carl Lipinski, at a concert in Thieme's Hotel. She sang two airs with recitative, by Bach; and made a favourable impression. M. Hector Berlioz is daily expected to make arrangements for one or two concerts in the *Hoftheater*, on which occasions the programme will consist entirely of compositions by M. Berlioz himself.

AIX-LA-CHAPELLE.—At the *Niederrheinisches Musikfest* next Whitsuntide (under the direction of Herr Lindpaintner), the first day's performance will consist of Gluck's overture to *Iphigenia in Aulis*, and Handel's *Israel in Egypt*. On the second day, the programme will include the overture to the *Genueserin* by Herr Lindpaintner, and the *finale* to the *Vampyr*, by the same composer; Beethoven's symphony No. 7, in A major; Cherubini's overture to *Anacreon*, and Mozart's oratorio *cantata* of *Davidde penitente*.

BERLIN.—(*From our own Correspondent.*)—According to the time-honoured custom of the Berlinese, Graun's *Der Tod Jesu* was produced in Passion Week. We had one performance of it by the *Hausmann-Schneider'scher Verein*, in the *Garnison-Kirche*, and another in the room of the *Singakademie*. In the first, which was the fiftieth anniversary of the oratorio, the solos were taken by Herren Basse and Mantius, Mdlles. Burkhardt and Trietsch. It is worth mentioning, as a curious coincidence, that this was the fiftieth time that Herr Mantius had sung in the *Tod Jesu*. The pieces deserving especial notice were the airs, "Singt dem göttlichen Propheten," by Mdlle. Burkhardt, and "Ein Gebet um neue Stärke." The choruses were very steady, and the orchestra went well under *Concertmeister* L. Ganz. The performance in the *Singakademie*, which their Majesties the King and Queen, their Royal Highnesses the Prince of Prussia, Princes Albrecht and George, and the Hereditary Princess of Meiningen honoured with their presence, was very satisfactory. Hennig's *Gesangverein* gave a concert in Kroll's room, when the programme was composed of several pieces out of the *Tod Jesu*, and Beethoven's *Christus am Oelberge* (Mount of Olives). Mdlles. von Meddlhammer and Hartmann, Herren Prelinger and Grunow, members of Kroll's opera company, were intrusted with the solo parts, and acquitted themselves well. The room was crowded to suffocation. The brothers Wieniawski (pianist and violinist) gave a concert, on the 18th, at Potsdam, at the request of several influential families, where they met with their accustomed success.

ODESSA.—Notwithstanding the war, the impending or actual bombardment of this emporium of grain and breadstuffs, and the expected desertion of the inhabitants, M. Adolphe Henselt, the celebrated pianist and composer for the piano, is at present residing here, and giving concerts with great success.

WEIMAR.—Weber's *Euryanthe* has been produced here with immense success. The execution was worthy of all praise, and the public were delighted beyond measure.

COLOGNE.—Mdlle. Agnes Bury* has been playing in the *Sonnambula*, *Il Barbiere*, *Martha*, and *Lucia di Lammermoor*. The local papers speak highly of her. Mdlle. Ney, too, has commenced her "starring" engagement, as Valentine in the *Huguenots*. Her next characters will be Donna Anna and Norma. Herr Ander is expected in a few days. Marschner's *Hans Heiling* is in rehearsal at the *Stadttheater*.

STETTIN.—Her Tichatscheck has appeared before a densely packed house in the *Tannhäuser* of Herr Wagner.

PRAGUE.—Herr Ander has been well received as Edgar in *Lucia di Lammermoor*.

HANOVER.—The Brothers Müller have given two quartet *soirées*, which have afforded great satisfaction.

DANZIG.—Herr Kellermann, a Danish violoncellist, has given four concerts here with success.

MADRID.—Mdlle. Gazzaniga has been engaged. The most popular operas here, after Meyerbeer's *Roberto il Diavolo*, are Verdi's *Trovatore* and *Luise Miller*.

CONSTANTINOPLE.—Verdi's *Macbeth* has been very successful. The principal parts were sustained by Madame Foroni-Conti and Signor Mattioli.

SAN FRANCISCO.—A fair amateur, the Countess Fernandin, from Havannah, has been singing at concerts here. She travels with her husband, and exercises her talent solely to gratify her love of music. The proceeds of all her concerts are devoted to the poor.

MAGDEBURG.—Herr Flotow's *Stradella* has been given for the benefit of the members of the orchestra.

ERFURT.—The *Musikverein* gave a *Passions-Oratorium* in the church, on Maunday Thursday. Agreeably to general desire the work selected was *Der Todestag des Herrn* of Ketschau, which had been performed last year with great success. The next work will be Mendelssohn's *St. Paul*.

BONN.—The second half of the series of *Abonnements-Concerts* was inaugurated by a very good performance of Handel's *Messiah*.

GERA.—On the 30th March, Haydn's *Creation* was performed by the members of the *Musikalischer Verein*, under the direction of Herr Tschirch.

SCHWERIN.—Weber's *Euryanthe* has been revived, and favourably received.

HAMBURG.—Mdlle. Emilie Krall, from the Imperial Opera, Vienna, has appeared with success as Agatha in *Der Freischütz*, and Amina in the *Sonnambula*.

STUTTGART.—Mad. Marlow is definitely engaged here for a considerable period.

FRANKFORT-ON-THE-MAINE.—Mdlles. Wildhauer and Ney will shortly commence a starring engagement here.

COBLENTZ.—The opera company from Cologne have visited this town, and given representations of *Tannhäuser*, *Zampa*, and the *Prophet*. The theatre has been well attended.

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M. PANOFKA has been appointed honorary member of the Society Santa Cecilia at Rome, in the section of composers. He was already an honorary member in the section of executants.

EMILE PRUDENT.—This well-known *pianiste*, *virtuoso* and composer, will arrive in London in the course of next week.

HERR ROSENHAIN, who will be remembered as a composer and pianist of distinguished talent, will be here in a few days.

MR. JOHN THOMAS, the young and talented performer on the harp, has just returned to London, after a sojourn of six months in Paris, where he has given concerts and performed at private *réunions* with great success. Mr. Hector Berlioz, before whom Mr. Thomas played in private, has spoken of him in flattering terms in the *Journal des Débats*.

MARKET HARBOROUGH.—(*From a Correspondent.*)—Thanks to our organist, we have a concert here occasionally. On Wednesday, the 19th, Mr. Dixon gave a very successful one, assisted by the Messrs. Nicholson (flute and violin). Mr. Streather (harp), Mrs. Streather and Mr. Paget (Vocal). Mr. Nicholson's flute solo was encored, as was Mr. Dixon's pianoforte *fantasia*, in which he displayed more than ordinary talent.

STRETFORD.—On Thursday evening a vocal concert was given in the Temperance Hall. The singers were Miss Shaw, Mrs. Brooke, Master Bradshaw, Mr. Delavanti, Messrs. Baxter, Walton, Ingham, and Brooke. The concert, which consisted of songs, duets, and glees, concluded with the National Anthem.

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* Now at the Royal Opera, Drury Lane.—ED.

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## TO CORRESPONDENTS.

E. H. T. (Nottingham.)—*Our Correspondent informs us that Mr.* H. C. Cooper *only played the first movement of Beethoven's violin concerto at Nottingham. What he may have done at Shrewsbury, however,* E. H. T. *does not hint.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, APRIL 29TH, 1854.

We are aware that it is not the general opinion in this country that musicians have souls, or that they can speculate on other matters besides crotchets and quavers. Our government legislates for painters, for sculptors, for architects—for surgeons, dentists, and physicians—for men of letters generally—for lawyers (a pest on them!) universally—for merchants and tradesmen—for actors—for railway shareholders and even betting men—but not for musicians. The body musical in England is overlooked. Shakspere and other famous poets talk a great deal about the matter, and the Queen and her ministers have boxes at the Opera; but all this has no influence with our statesmen, who, in the midst of their debates, have never a word to say in favour of the poor musician—leaving him to fight his way in the world, *sans* aid and *sans* protection. How is this? Is not music a great and glorious art? Is not harmony a science as noble and true as the mathematics? Yes—a thousand times, yes! But observe how differently painters and musicians are treated by our aristocrats and our fashionables. You shall go to a *soirée* at my Lord the Duke of Devonshire's, and you shall see Daniel Maclise, the painter, an invited guest—received and treated in all respects as an equal. And so it should be; for Daniel Maclise is a great artist, and man can aspire to nothing higher. But are there no great artists among our musicians? No one will gainsay it; yet who would dream of meeting one of them in the mansion of my Lord the Duke? Would *Immanuel* entitle Mr. Henry Leslie, flushed with his recent triumph, to be the invited guest of an English nobleman? No. *Immanuel* is but an *oratorio;* and the works of musicians are not reckoned by our aristocracy among the things of art. A great picture wins for its author a station in society: he is acknowledged and treated as a gentleman. But neither a *Fidelio* nor a *Don Giovanni* would be of any benefit to an English-born musician, in respect to his social position. The musician, it is true, is received at the *réunions* of our aristocracy—but as a hireling, not as an invited guest. His art is neither understood nor valued; how, then, should its representatives command respect?

There are more reasons for the comparatively low estimate in which musicians are held than could be discussed in fifty such essays as our limits will allow. Much may be traced to the detrimental influence exercised by the foreign music most popular with our fashionable world—a despotic leader of public taste in all that regards the arts. The ranging of music and dancing in the same category—a result naturally springing from the style of composition in vogue, which merits no higher place than *ballet* or dance music—also leads to the general depreciation of art and its followers. But, though the taste of our great personages be ever so vile, it exercises but an indirect influence on the social position of our artists. Philosophers and men of letters, who are unacquainted with the mysteries of the science, cannot be expected to entertain a very high notion of its votaries, if they draw their inference from the position held in society, and the general information displayed by musicians, on other subjects than those immediately connected with their calling. The more intelligent of the aristocracy, who view music as they view dancing and pencil drawing, simply in the light of a recreation for the leisure hours of their wives and daughters, are not likely to be undeceived by any abstract quality of the artists with whom they may come in contact. It is, indeed, too lamentably a truth, that, in average cases, a musical education excludes all other knowledge. While the great majority of painters, sculptors, and architects, are necessarily men of reading and acquirement, men of learning and refined ideas, qualified to move in any society, the great majority of musicians are exactly the contrary. And yet the intellect required to make a finished musician is of the highest order, and would render the acquisition of any subsidiary accomplishment a matter of the utmost facility. It is also a fact, that, though a more unlettered class of men than the great body of musicians is hardly to be found, one more intelligent does not exist. The shrewdest men, who are unaware of the qualifications necessary to constitute a perfect musician, commit a great error in their general notion of his merits. Not only are a sensible ear, and a fine development of the organs of time and tune required, but a ready memory, a quick study, a logical brain, and a correct judgment, aided and made available by enduring perseverance and unremitting labour, are indispensable to one who would obtain anything like proficiency in this most difficult and profound, as well as most beautiful, of arts. A world of passion, expression, refinement, and sentiment—of form, symmetrical and compact—of development, elaborate and complete—of ornament, various and fanciful—of idea, infinite and divine—is lost to him for whom music is but a freak of sound, without beginning, middle, or end! A picture is more appreciable by the mass than a musical composition, because it makes a direct appeal, without the necessity of previous education, to a greater number of qualities of the mind. Both are addressed to a particular sense, one to the eye, the other to the ear; but painting, being in some degree a mimetic art, can be estimated roughly, even by the most ignorant—while music, except to the musician, has only the ear for its interpreter, and its influence, however various and strong upon those who are delicately organised, is neither understood nor thought worthy of analysis. A man utterly uninformed may tell you that he likes a sky of Turner's better than a sky of Salvator Rosa's, because he remembers to have seen something resembling the first, and nothing resembling the last; but only one initiated in the mysteries of the art can tell you why he prefers (if he happens to prefer) an overture of Beethoven to an overture of Rossini. Thus, in a country where music is so little understood by the higher and more influential classes as in England, a barrier is placed between the musician and his social fellows, who have no sympathy with him where sympathy is most required—in the power and beauty of his art, which to him is a universe, while to them it is perhaps a *blank*.

There is then only one chance for the British musician. Either he must strive to educate the laity so as to understand him, or he must educate himself so as to understand the laity. With the sort of music that prevails among our higher circles, it would be a most difficult matter to create any profound respect for the art. The intelligent among them could learn only to condemn; they could be made to

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understand, that outline, development, and form, are as essential to music as to poetry and painting, only to find the invariable absence of those qualities in the music they are accustomed to hear. The musician's energies should, therefore, be directed to the cultivation of the taste of his patron, not only by educating him, but by placing before him the noblest and best models. His whole endeavours should be concentrated in waging a *holy war* against the infidel trash with which the country is inundated. For, however well informed the middle classes may be, it is the aristocracy and wealth of a country that support the arts—and, while the fashionable compositions of the day are presented to the aristocracy and wealth of the country as the models of art, indifference to art must of necessity exist. But for the musician to reach the ear of such high personages—for the musician to acquire an influence in such high places—it is indispensable that he should be educated in a manner at once to enforce respect, and entitle him to a position in society to which at present he cannot aspire.

This is, perhaps, a dull subject for an essay in a periodical which aims to amuse as much as to teach; but to the inquirer who would analyse the ingredients of which society is composed, and try to know why this or that class is over or under estimated—why this has a place, and that, no place at all—it will not be without interest. The English musician can never be properly estimated, or his merits generally acknowledged, until he is better educated. A consideration of this argument will neutralise the absurdities about country and climate, on which certain philosophers are so voluble, when music and musicians form the topic of discussion.

## ROYAL ITALIAN OPERA.

*Matilda di Shabran* was repeated on Saturday, and a second hearing impressed us more deeply with its merits. The first act is a *chef-d'œuvre*, quite worthy of Rossini's reputation. Many of the ideas may be traced to other operas of the composer; but there are enough original, masterly, and beautiful ones, to constitute *Matilda di Shabran* a really great work. The unaccompanied *septet* in the first act, although in effect it bears a resemblance to the famous quintet in the *Turco in Italia*, is novel in thought and treatment, and certainly one of Rossini's happiest *morceaux d'ensemble*. It is not likely, however, with all its recommendations in a musical point of view, that *Matilda di Shabran* can ever become a great favourite with the public, at least, until good music is admired for its own sake, independently of the story to which it may be allied. Whether such a time will ever arrive remains to be proved. Such a time was, when, in Italy and in France, the same *libretto* used to serve for many composers in succession; but MM. Scribe and his followers have changed that fashion, and good books are now of more consequence even than good music: and while *La Juive*, *La Reine de Chypre*, and other works of that *calibre*, find so much favour with the operatic public, *Matilda di Shabran* has little chance of obtaining anything more than a *succès d'estime*. There may be a "good time coming" for music as well as other matters, but we fear the period is remote indeed, and have no hope that we shall live to see it. It is with singing as with music. Everything goes by custom and *prestige*, and the greatest artist of modern time, whoever he may be, would receive far short of the applause due to his talents, unless well puffed in advance; or until time had won him a name that admitted of no questioning. As a case in point, we may cite the performance of Mad. Bosio, in *Matilda di Shabran*. We remember few instances of more finished and splendid singing, yet the sensation she created on the two nights of her appearance in Rossini's opera, was as nothing when compared with her real deserts. Had Mad. Jenny Lind but sung half as well, she would have set the audience beside themselves with rapture. And yet the poet said—"A rose by any other name, &c." Had he known the rose called Jenny Lind, he would have said:

*"No rose by any other name can smell as sweet!"*

The performance of *Matilda di Shabran* on Saturday was as complete and efficient as that of Tuesday; but still there was no enthusiasm. The finest music, combined with the finest singing, failed to produce effect; and the majority of the audience seemed as listless and unmoved as if they were hearing a work of little merit by a composer of less fame, and interpreted by singers of least pretensions. Is musical taste in England making rapid advances, as we are led to believe? In opera, we fear the taste is retrograding—not to borrow from the prospectus of the Royal Opera, Drury Lane.

On Tuesday, Donizetti's *L'Elisir d'Amore* was produced for the first time this season. The cast was the same as last year; and, if not so perfect as that of 1850, when Sig. Mario appeared as Nemorino and Sig. Tamburini as Sergeant Belcore, there was little to cavil at, under the actual circumstances. Sig. Luchesi is not so happy in Nemorino as in Corradino—the florid music of the latter suiting his style better; he, nevertheless, acted always, and sang for the most part with a great deal of natural ease. The charming air, "Una furtiva lagrima," however, was by no means improved by the ornaments. Sig. Mario, who possesses one of the most flexible voices ever heard, and who sang it divinely, did not introduce a single cadence or *roulade*. Mdme. Bosio sang exquisitely. The music of Adina suits her to perfection; but a little more archness and animation in her acting would not have been amiss. As far as grace and quiet coquetry were concerned there was nothing to desire. Sig. Ronconi's Dulcamara is a masterpiece of quaint comedy. He was humourous, arch, and irresistibly funny on Tuesday, and kept the audience in roars of laughter throughout, never allowing them an interval of rest while he was on the stage. If sometimes his action approached the verge of caricature it was no more than it should be, seeing that the part of Dulcamara is an amusing exaggeration from beginning to end—a piece of exquisite carnavalesque *buffoneric*. Sig. Tagliafico was a bustling, spirited, rollicking, and impudent Serjeant Belcore, and sang with great volubility and "*laisser aller*." *Allons!* A word of praise is due to Mdlle. Cotti for the careful and efficient manner in which she sustained the little part of Giannetta. The band and chorus, under Mr. Costa, were perfect, and the opera passed off with much *éclat*. This was not to be wondered at, since the music is charming and spontaneous, and the singing, on the whole, was highly satisfactory. There was *not* a good house. How would it have been, had the opera been cast with the whole strength of the Royal Italian Opera Company? When will managers see their own interests clearly?

Thursday night was remarkable for the first appearance of Mdlle. Sophie Cruvelli at the Royal Italian Opera. The event was a *fête* for the theatre; there was a brilliant audience from the *élite* of society, and the cream of connoisseurs; and, for the first time during the present season, Her Majesty the Queen and Prince Albert were present.

What is our opinion of *Otello*, and its magnificent last act, we need not repeat. For three or four seasons past we have spoken of it in detail, and must therefore refer such of our readers as care to know something of the history and character of Rossini's opera, which was composed with such prodigous rapidity, and yet contains so many beauties, to our Operatic notices of 1850-51-52 and 53. We have only space at present to speak of the performance on Thursday night, and to record the deserved success of Mdlle. Sophie Cruvelli. A more graceful, sympathetic, gentle, and yet passionate Desdemona we have never seen. Its abiding charm was its womanly tenderness, which, even in the scene of despair and agony, was always apparent, as the back-ground to the picture. While Otello's suspicions made him hated by the audience, his jealousy of such a Desdemona was quite pardonable. Mdlle. Cruvelli did not sing the *aria d'entrata*, "Quando guerrier;" and no reason was assigned for its omission; but, in the little duet with

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Emilia (Mdlle. Cotti), it was at once heard that her voice had lost none of its beauty of tone and rich quality. The trio with Elmiro (Sig. Tagliafico), and Rodrigo (Sig. Stigelli), in which her father joins Rodrigo in pleading the suit of Otello's rival, was full of nice points of feeling, and the *mezza voce* singing in the *ensemble*, "Del Fato il rigore," was quite lovely. There are few dramatic vocalists now on the stage who can rival Mdlle. Cruvelli in her command of *mezza voce*, while in the *sotto voce*, and in the art of sustaining a note, augmenting and diminishing its volume to the finest point—

"Till nothing's heard 'twixt it and silence"—

now that Jenny Lind no longer comes to charm and astonish our amateurs, she is without a competitor. Again, the perfect mellowness of the middle tones of her voice was displayed with charming effect in the passage "Incerta l'anima" (the finest point in the *finale* to Act 1).

The second act displayed the histrionic as well as vocal powers of Mdlle. Cruvelli to more brilliant advantage. In the first, she seemed to avoid all violent bursts of passion; but throughout the whole of the second she allowed her energies full play, and in the *finale*, where conflicting sentiments agitate the breast of Desdemona in the presence of Rodrigo, whose addresses she repulses with scorn, and of Otello, to whom she is heart and soul devoted, and whose obstinate incredulity stings her to madness, her acting was impressive, varied, and admirably dramatic. We have rarely heard the phrase, "Tra tante smanie," sung with more feeling, or the fine piece of vocal declamation, "Che smania! ahime! che affanno!" with a broken and agitated utterance more thoroughly suited to it. At the end of this act she was unanimously called before the curtain, and came forward with Sig. Tamberlik.

In the third act, Mdlle. Cruvelli was, from beginning to end, perfection. Any thing more ideal, poetical, and profoundly touching, we have never witnessed on the stage.

When *Otello* was revived in 1850, the character of the Moor was considered the most successful impersonation of Signor Tamberlik, both in a vocal and histrionic point of view. It was his first season in London; and, though he had gradually wrought upon the sympathies and won the esteem of the public, it was not until his appearance as Otello that the now popular tenor was unhesitatingly pronounced a first-rate singer and actor. His performance then, however, admitted of no denial, and his reputation was established. Whatever part Signor Tamberlik has since essayed—and every one has displayed more or less excellence—numbering even Arnoldo, in *Guglielmo Tell*, the best of all, Otello still remains his masterpiece. He looks, acts, and sings the part as, probably, no one, certainly no one in our time, has done before him. Had Rossini consulted the peculiarities of his voice, before putting pen to paper, he could not have fitted Signor Tamberlik more entirely. The music suits him from first to last, as much in the *morceaux d'ensemble* as in the duets and solos. Ronconi's Iago is a shrewd and subtle conception. Where the author has done nothing, Ronconi contrives to suggest a great deal. His demeanour throughout, especially in his scenes with Otello, seems to indicate a desire to revive, where it is practicable, the spirit of Shakspere, which has vanished from the pages of the librettist. At all events, Ronconi invests the phantom Iago of the Italian with a certain air of mystery, removing him from the class of common villains, and creating a belief that there is more in him than is immediately apprehended. Thus attention, if not sympathy, is excited, and the character saved from being a nonentity. Sig. Stigelli made his first appearance as Rodrigo, the music of which he took infinite pains to make effective; but we cannot think it well suited to his talent or his voice. Sig. Tagliafico's Elmiro was as careful and efficient as it is invariably; and the last scene (the most important) of Elvira was very nicely played by Mdlle. Cotti.

As usual, the duet, "Non m' inganno," in which Iago exasperates Otello by showing him the letter and handkerchief of Desdemona, was one of the grand points of the performance. It was splendidly sung by Signors Tamberlik and Ronconi; and the C sharp, taken with more tremendous force than ever by the former, raised the enthusiasm of the audience to the highest pitch. The last movement was encored amidst the loudest applause, and repeated with increased effect—the C sharp (the highest note ever known to have been sung, from the chest, by a tenor) being given out with even greater resonance and volume by Sig. Tamberlik. At the end of the duet, both singers were summoned to appear. The last scene of the opera was the most impressive of all. Mdlle. Cruvelli sang the exquisite romance, "Assisa à piè d'un salice," and the prayer, "Del! calma, O Ciel!" with a pathos that found its way to every heart, and produced an indescribable impression. Nothing could surpass the purity of tone, or the delicious quality of her voice in these two plaintive *morceaux*. Once more, the perfect *mezza voce* of Mdlle. Cruvelli was used with the most telling effect in the romance, which she sang throughout in a suppressed tone. The refined taste she displayed in the variations cannot be too highly praised. The soliloquy of Otello, previous to the murder of his wife, was a noble display of vocal declamation on the part of Sig. Tamberlik. In the concluding duet, which terminates with the murder of Desdemona, the suicide of Otello, the acting and singing of both artists reached the highest degree of expression without even bordering on exaggeration. It was a terrible scene, represented with terrible reality; the incident of the double murder was managed with eminent skill, and the curtain fell upon a legitimate artistic triumph. Mdlle. Cruvelli and Sig. Tamberlik were recalled, and applauded with the greatest enthusiasm.

Her Majesty remained to the end of the Opera.

*Otello* is to be repeated to-night; Sig. Mario appears for the first time on Tuesday in *Rigoletto;* and on Thursday, perhaps, *Fidelio* will be given.

## ROYAL OPERA, DRURY LANE.

The new speculation at Drury Lane already begins to assume a favourable aspect. The four performances of *Norma* attracted crowded audiences, and, on each occasion, Mad. Caradori created enthusiasm. This lady has attained the highest degree of popularity with the visitors to Drury Lane; and in every respect merits the position she has reached. Mad. Caradori is a great dramatic singer, and her histrionic powers are surpassed by few on the present operatic stage. To the Royal Opera the services of Mad. Caradori are invaluable; and, indeed, the speculation could hardly thrive without her. It behoves, therefore, the new directors not to tax her strength so much as they have done lately—Mad. Caradori having performed in *Norma* and *Lucrezia Borgia* no less than six times in eight days. The engagement of a new *prima donna*, Mdlle. Agnes Bury, was a judicious step. No singer could go through the season, singing four nights a-week, in modern Italian opera.

On Monday night, *Lucrezia Borgia* was given, with a cast differing in every respect from that of last autumn, except in that of the heroine, who, of course, was again represented by Mad. Caradori. Signor Pavesi appeared as Gennaro; Mr. Hamilton

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Braham—his first appearance on the stage in England—as Duke Alfonso; and Mdlle. Vestvali—a new Italian *contralto*—made her *début* as Maffeo Orsini.

Signor Pavesi is no improvement on Herr Reichart. His voice is hard, and not agreeable in quality; but he sings with tolerable skill, and takes commendable pains. He sang the music of Gennaro better than that of Pollio, and occasionally gave indications of dramatic feeling in his acting. Mr. Hamilton Braham laboured under the disadvantage of nervousness. The promise held out to his friends, by his singing in concerts and private *soirées*, for some few seasons past in England, warranted them in expecting good things from the son of the glorious veteran of English song; and, though Mr. Hamilton Braham did not exactly come up to expectation, he did not altogether disappoint it. He has a well-toned barytone voice, of even quality; and sang the music very correctly throughout. Mr. Hamilton Braham was received in the most flattering manner, and was repeatedly applauded. Duke Alfonso is not a favourable part for the initiative essay of a young dramatic singer. On the contrary, it is one of the most difficult in the whole range of modern opera. The music, too, is not always either grateful or effective; and the one song of Alfonso—"Vieni, la mia vendetta!"—is the worst thing in the opera. However, there is much that is dramatically fine in the duet and trio in the second act; and in both of these Mr. Hamilton Braham so identified himself with the situation, and sang with so much pains, as to win his share of the encores and applause bestowed on Madame Caradori in both of them.

Mdlle. Vestvali came to London with strong recommendations and no small reputation. She is, we believe, a Pole by birth, and, among other masters, has studied under Mercadante. It is worthy of remark, that Mdlle. Vestvali is almost the only *contralto* who has visited this country within our recollection, who has not had lessons from Rossini. Had she received lessons from Rossini, it would doubtless have improved her, and her singing is capable of improvement. Mdlle. Vestvali has, nevertheless, much in her favour. Her appearance is good. She is tall, fine-looking, and has a certain commanding air that well befits her for male attire. Altogether, Mdlle. Vestvali is a very attractive person; and, if she sang as well as she looks, would not fail to become a formidable rival to any *contralto*. There was not much to criticise in her acting, unless that it was rather wild here and there. A little less boldness and fearless *abandon* would have been advisable. More self-possession was never witnessed in any artist on a first appearance. Mdlle. Vestvali should not take all the applause to herself. Her return to the foot-lights, after the chorus, "Bando, bando a sì triste," was quite uncalled-for—since she was uncalled-for, and it was the chorus that was applauded, and no one in particular. Of Mdlle. Vestvali's voice we are inclined to think well; but of her singing the less said the better, at present. She began on Monday night much better than she ended. Her first *romanza*, "Nella fatal di Rimini," was very satisfactory, far more so, indeed, than the famous "Brindisi," which was sung thrice. This gives us room to believe that we have not heard her to the best advantage, and that she may yet produce a more entirely favourable impression than on the night of her first appearance—upon the judicious, we should add, seeing that Mdlle. Vestvali created an immense sensation, was vociferously applauded in everything, and absolutely pelted with bouquets, of all shades and colours, flowers, herbs, and shrubs. One part of the audience was quite enraptured; another quite as indifferent. "Who shall decide when doctors disagree?" *Nous verrons*. Another performance will better enable us to judge of Mdlle. Vestvali's capabilities.

The general performance of *Lucrezia Borgia* was excellent. The band and chorus, conducted by Herr Anschuez, in the absence of Herr Lindpaintner, were highly efficient, and all the subordinates up to the mark. At the termination of the second act, Mad. Caradori, Signor Pavesi, and Mr. Hamilton Braham were recalled; and, at the fall of the curtain, the same artists, with Mdlle. Vestvali. The real honours of the evening, however, were solely and wholly for Mad. Caradori.

A new *ballet divertissement*, called *Les Favorites du Sultan*, was produced after the opera with success.

The Royal Opera commenced its German season on Thursday night with *Der Freitschütz*, and Herr Formes as Caspar. It was the great *basso's* first appearance this year, and his reception was enthusiastic. The cast had the further advantage of Herr Reichart as Max, whose performance last season at Drury Lane will be remembered. Mad. Caradori was Agatha, Madlle. Sedlatzek, Annschen; Herr Hoelzel, Kilian and Ottokar (both); and Herr Dohring, Zamiel. So effective a representation of Weber's masterpiece has not been given for many years at Drury Lane.

Mad. Caradori's *dramatic* powers were set off to less advantage in Agatha than in other characters. Agatha is neither grand nor tragic, but tender and sentimental. Much depth of feeling, however, is required; and only a singer of the highest pretensions can do full justice to the music. The grand *scena* and *aria* ("Before my Eyes beheld Him," and "Softly sighs the Breath of Evening") tax the capabilities of the vocalist to the utmost; and here Mdme. Caradori's large style and superb energy were favourably called into play. The audience applauded her tumultuously, and Mdme. Caradori, being compelled to repeat the slow movement, was recalled at the end with enthusiasm. Mdlle. Sedlatzek advanced a step in public favour by the manner in which she sang the charming music of Annschen, and by the pretty and lively earnestness of her acting. She is young and inexperienced; but there is purpose in all she does, and a praiseworthy carefulness in her singing. Herr Hoelzel has been heretofore recognised in this country only as a concert singer, although a member of the Royal Opera at Vienna. He has a good bass voice, and possesses a dry quaint humour. He was as lively in Kilian as he was dignified in Prince Ottokar. Herr Hoelzel is celebrated in Germany for his performance of the character of Basilio. Herr Dohring was the original Zamiel, when *Der Freischütz* was first produced, with Herr Formes, in England. His conception of the character is peculiar, but it is artistic and striking.

The Caspar of Herr Formes is a grand piece of high melo-dramatic acting, unsurpassed by anything of modern times. His singing is as vigorous and powerful, as his acting is picturesque and magnificent. The fine bacchanalian air in the first act is "*enlevé*" with a force and audacity which cannot fail to excite the audience; while the revenge air, at the end of the first act, though less in the *ad captandum* style, is overpowering in its effect. That the bacchanalian song should be encored, was no more than was to be expected. Herr Formes was in glorious voice, and sang it with genuine spirit. In the duet scene, Herr Formes exhibited all that reckless energy and wild despair, which have made it one of the most graphic displays of historical art. When the curtain fell, one universal cry arose for Herr Formes, who came forward twice, with Mad. Caradori.

The performance of *Der Freischütz* was the most complete yet given by the company of the Royal Opera. The conductor, this time, was Herr Lindpaintner, under whose firm and able direction the overture was finely played, and encored tumultuously. The same compliment was paid to the famous "Huntsman's Chorus," which was capitally sung—with six horns on the stage, by the way. The incantation scene was famously managed, with all sorts of new spectres, blue, red, and yellow lights, etc. Herr Formes was never more demoniacal, and Herr Reichart never presented a more genuine picture of mingled courage, terror, and despair. The opera was immensely successful.

Last night, *La Sonnambula* was given in Italian—Amina Mdlle. Agnes Bury, Elvino, Sig. Bettini—both new to the London stage. Mdlle. Agnes Bury made a highly favourable *début* last season at Miss Arabella Goddard's concerts, and Sig. Bettini is a continental singer of reputation. We shall notice the performance in our next.

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SURREY.—Miss Cushman commenced a short engagement on Monday in the character of Lady Macbeth. The performance was received with the utmost enthusiasm by an audience which filled the theatre in every part.

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## THE MUSICAL UNION.

The tenth season of this valuable institution began, as usual, at Willis's Rooms. There was a very crowded audience—an audience for the most part made up from the *haut ton* of society and the *élite* of our amateurs and professors. The Musical Union has effected a vast deal of good in its especial department. It has done for the aristocracy and wealthier classes what M. Jullien has done for the crowd; it has taught them to understand and enjoy the finest compositions of the great masters, and led them to the conviction that there is something in music beyond what belongs to a mere frivolous means of relaxation and amusement—that it is, in short, an intellectual art, worthy of serious study and reflection. The success of such an institution must, therefore, be a theme for congratulation to those who believe that the progress of music stands for something in the general advance of civilisation, and that the cultivation of a pure and healthy taste among all classes is, for that reason, a matter of consequence. For the manner in which the Musical Union has been conducted since its first establishment much credit is due to Mr. Ella, its founder and director. The few mistakes of judgment he may have committed from time to time are readily excusable, and weigh but little in the scale against the almost uniform good management and steady adherence to the best principles, which have distinguished his policy from the beginning. The Musical Union originated—like some other praiseworthy institutions—in an ardent love of the art, at first elucidated by amateur performances, or combinations of amateurs and professors, to which audiences were admitted gratis, till at length it gave rise to the present society, which yearly grows in importance, and is already one of the most prosperous and influential this metropolis can boast.

The programme of the first concert was excellent, and the performers first-rate. The selection may be cited:—

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| Quartet, in D (No. 70) | ... | ... | ... | Haydn. |
| Trio, in D minor ... | ... | ... | ... | Mendelssohn. |
| Quartett, E minor (Op. 59) | | ... | ... | Beethoven. |

The executants were Herr Ernst (violin), Herr Goffrie (second violin), Mr. Hill (viola), Signor Piatti (violoncello), and Mr. Sterndale Bennett (pianoforte). It would not have been easy to assemble a more competent set of "interpreters"—to make use of a term which is now less frequently applied to executive musicians than formerly. Mr. Ella is quite wrong, however, in supposing that Haydn's very fine quartet had "escaped the attention of our violinists" until he discovered it. It may have been previously unknown to him; but to all acquainted with Haydn's chamber-music it has been long, and as a matter of course, familiar. It was admirably played; and, not for the first time, Herr Ernst proved himself as much at home in the primitive writings of the "Father of the Symphony" as in the more passionate music of Mozart, the loftier inspirations of Beethoven, and the impetuous and elaborate works of Mendelssohn, the last great composer of quartets and trios. The exquisite tenderness that marked his reading of the *adagio* was only equalled by the humour and unstudied simplicity with which he played the staid *minuetto*, and the quaint and animated *finale*. In the wonderful quartet of Beethoven (one of the set dedicated to Prince Rasoumoffsky) the genius of Herr Ernst was still more forcibly displayed; and his consummate expression in the *adagio* realized to the full the direction which Beethoven prefixed to the movement—"*Si tratta questo pezzo molto di sentimento.*" There was all the sentiment demanded, and, which is invariably the case with Herr Ernst, a sentiment wholly divested of exaggeration and false reading. The last movement—the fiery, eccentric, and ungovernable *presto*—was a masterpiece of conception and execution. The other parts in the quartets were sustained with great efficiency. There is not a steadier or more zealous "second violin" than Herr Goffrie, a more admirable "tenor" than Mr. Hill, or (it is almost superfluous to add) a more faultless "violoncello" than Signor Piatti. Mendelssohn's glorious pianoforte *trio* (No. 1)—which at once placed its author, as a composer of concerted music for the chamber, in the same rank as Mozart and Beethoven—was played to perfection by Mr. Sterndale Bennett, Herr Ernst, and Signor Piatti, and served as an agreeable and effective contrast to the stringed quartets. At the end of the regular programme Mr. Bennett played some of Mendelssohn's *Lieder ohne Worte;* and three children, the Masters Boothe (from Carlsruhe) aged 8, 11, and 13 respectively—performed *concertante* variations, for violins, upon the theme of "God save the Queen," displaying considerable talent for their years.

## PHILHARMONIC SOCIETY.

The fourth concert, on Monday night, was a good one. There was a new symphony, and a concerto of Herr Molique, performed by himself—both of which facts conferred a special interest on the programme, which was as follows:—

PART I.

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| Sinfonia (MS.) - - - - - - | *Rosenhain.* |
| Recit. and Aria (Figaro), Sig. Belletti - | *Mozart.* |
| Concerto, A minor, Violin, Herr Molique | *Molique.* |
| Recit. and Aria (Alceste), Mad. Novello - | *Gluck.* |
| Overture, "Isles of Fingal" - - - | *Mendelssohn.* |

PART II.

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|---|---|
| Sinfonia in B flat, No. 4 - - - - | *Beethoven.* |
| Duet, "Crudel, perchè," Mad. Novello and Sig. Belletti - - - - - | *Mozart.* |
| Overture, "Le Colporteur" - - - | *Onslow.* |

The symphony of Herr Rosenhain, a pianist and composer of deserved eminence, is clever, thoughtful and elaborate. Further than this we cannot say until we hear it again. The *andantino* reminded us of Beethoven (slow movement in the C minor), and the *scherzo* of Mendelssohn—both very welcome reminders. The opening of the first movement, *allegro risoluto*, is fine; and there is merit in every one of the four pieces. Nevertheless, the symphony was not well played, and the audience received it with indifference. The conceit of the Philharmonic *abonnés* is only equalled by that of the Paris Conservatoire. It would be well if the performances of new works by the off-hand gentlemen who compose the band, were really such as to authorise the subscribers in emulating the affected *nonchalance* and stolid bigotry of the French "perruques."

Mendelssohn's splendid overture was executed with a boisterous roughness, which left all the delicate points of the score to the appreciation of those who could hear them—which we could not. Beethoven's symphony was played vigorously and well; and Onslow's dry and musician-like overture went off, to speak in metaphor, like a shot. Sig. Belletti was encored in the song from *Figaro*—"Vedro mentr' io sospiro," one of the best in that glorious opera. As for Mad. Clara Novello, we have never heard her sing more nobly than in Gluck's dramatic and declamatory recitative and air. The exquisite love duet of Susanna and Almaviva was sung charmingly by the lady, but *hardly* (so) by the gentleman.

The feature of the concert was the violin concerto of Herr Molique, one of the greatest players and composers in the world. Herr Molique, by right of merit, should appear every year at the Philharmonic Concerts, and for that reason, we suppose, he does *not*. His reception by the audience, and by the members of the orchestra (who ought to be made to pay for their admission, whenever they take upon themselves what is the sole prerogative of the audience), was hearty and unanimous, his performance first-rate in every respect, and his success triumphant. The concerto, moreover, is not only one of the best of Herr Molique, but one of the most original, ingenious, and masterly ever composed. The great artist retired from the orchestra amidst a storm of applause.

St. Martin's Hall.—Want of space compelled us last week to postpone our notice of the concert given on Wednesday, the 19th inst., under the direction of Mr. Hullah. After the great success of his sacred performances, Mr. Hullah was perfectly justified in trying the effect of a concert of secular music. The peices were the same as usual, and the Hall was crowded in every part. The programme consisted of Handel's *Acis and Galatea*, Beethoven's choral fantasia, with Herr Pauer at the piano, and some selections from *Oberon*. The principal singers in the *serenata* and in *Oberon* were Mesdames Weiss, Dethridge, Poole, Messrs. Augustus Braham, Montem Smith, and Weiss

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The chorus was composed of Mr. Hullah's Upper Singing Class. The *serenata* was admirably performed; the members of Mr. Hullah's class sang better than usual, and won an encore in the magnificently picturesque chorus, "Wretched Lovers." The same compliment was bestowed upon Mr. Weiss, and very deservedly, for his broad and energetic singing in "O ruddier than the Cherry." Mr. Montem Smith, too, was obliged to repeat, "Would you gain the tender Creature," which he gave in an unaffected manner. Beethoven's exquisite *fantasia* was remarkably well played, and Herr Pauer was loudly applauded at the termination. The overture to *Oberon* was also well played by the band, and the various *morceaux* from that enchanted and enchanting opera proved highly effective. On the whole, the entertainment was one of the most satisfactory ever given at the New Hall under Mr. Hullah's able direction.

Mr. Walter Macfarren's First Chamber Concert took place at the New Beethoven Rooms, Queen Anne-street, on Friday evening. The rooms were nearly full. The concert opened with a MS. sonata for pianoforte and violin—the composition of Mr. W. Macfarren—executed by the composer and Mr. Blagrove. The sonata betrays the hand of the musician both in construction and development, while the thoughts are fresh and spontaneous. The *adagio*, if anything, is *too* beautiful; the *scherzo quasi fantasia* is worked up with great animation; and the first and last movement—both *allegro*—are spirited and striking. The performance requires very adroit mechanism; but Mr. W. Macfarren was equal to the task. He was ably assisted by Mr. Blagrove at the violin. Mozart's superb Fantasia in C minor exhibited Mr. W. Macfarren as a solo performer in the classic school. He played it admirably. Although claiming no extraordinary amount of finger dexterity, this Fantasia demands a certain vigour of execution, combined with feeling and refined taste. Mr. W. Macfarren was loudly applauded in this very excellent performance. He also played Mendelssohn's immensely difficult Fantasia in F sharp minor, which stands far more than Mozart's work in need of superior powers of execution. Mr. W. Macfarren played like a thorough artist. The other important piece was Beethoven's sonata in F (Op. 24), for pianoforte and violin. Here again the pianist had the assistance of Mr. Blagrove. The performances on both hands was unexceptionable, and the applause at the end of each movement most liberal. In another MS. contribution from his own pen—duo for pianoforte—Mr. Walter Macfarren had the advantage of Mr. Lindsay Sloper's assistance. The duet, a work of decided merit, was executed in a very perfect manner. Its great length, however—especially in the first movement, *allegro grazioso*—detracts from its effect. The *Scherzo come Bolero*—the most characteristic movement—was executed well, and with so much spirit as to obtain an unequivocal encore. Mr. W. Macfarren, to conclude, played some charming bagatelles of his own composition—"Prima vera" (*Rondoletto*), "Bianca" (*Roman*), and "May Morn" (*Rondo*). The vocal music was assigned to Signor and Mad. Ferrari. The gentleman gave Mr. Lovell Phillips' canzonet "La Partenza" with genuine feeling, and joined the lady in the duet from *Faust*, "Dearest, let thy footsteps follow." Mad. Ferrari gave the two *lieders* by Mendelssohn, "Song of Spring" and "Journey Song," with the right expression. The concert gave entire satisfaction.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK

Monday.—Signor Nappi's Soirée Musicale, Willis's Rooms, King-street, St. James's.——Mr. Travers's National Entertainment, Music Hall, Store-street. Eight o'clock.——New Philharmonic Society's Third Concert, St. Martin's Hall. Eight o'clock.

Tuesday.—City Musical Union, "Elijah," Crosby Hall, Bishopsgate-street. Eight o'clock.

Wednesday.—Harmonic Union, Exeter Hall. Haydn's "Creation." Half-past Seven.—— Réunion des Arts, 76, Harley-street, Soirée Musicale.—— Mr. Ransford's Benefit Concert, Theatre Royal Haymarket. Seven o'clock.

Thursday.—Cecilian Society, Mozart's "Requiem," &c., Albion Hall, London-wall, City. Eight o'clock.——Quartet Association, First Concert, Willis's Rooms, King-street, St. James's. Quarter-past six.—— Mr. Neate's Concert, Hanover Square Rooms. Half-past Two.

Friday.—Mrs. Plummer's Soirée Musicale, New Beethoven Rooms, 27, Queen Anne-street. Eight o'clock.


## ADVERTISEMENTS.

NELSON—THE LIFE OF A SAILOR. Illustrated by Dibdin's Songs. Mr. TRAVERS'S NATIONAL ENTERTAINMENT every Monday Evening, at the Music Hall, Store-street, at Eight o'clock. Admission, 1s.; Reserved Seats, 2s. 6d. Private Boxes at Leader and Cock's, 63, New Bond-street. Sunderland, May 3rd, 4th, and 5th. Liverpool, 13th. Margate, 17th to 20th. Harrowgate, June 12th and 13th.

ROYAL OPERA,

DRURY LANE.

ON MONDAY NEXT, May 1st, Donizetti,s Opera LUCREZIA BORGIA. Lucrezia Borgia, Madame Caradori; Gennaro, Signor Pavesi; and The Duke, Mr. Hamilton Braham.—On Tuesday, Thursday, and Saturday, May 2nd, 4th, and 6th, (in German) Webers's grand Opera, DER FREISCHUTZ. Agnes, Mad. Caradori; Max, Herr Reichardt; and Caspar, Herr Formes. On Wednesday, May 3rd, Bellini's Opera LA SONNAMBULA—Amina, Madlle. Bury; Elvino, Signor Bettini; Rodolpho, Signor Arnoldi. On Friday, May 5th (first time), Bellini's Opera IL PURITANI. Conductors—Herr Lindpaintner and Herr Anschuez. Prices—Gallery, 1s.; Pit, 2s.; Boxes, 3s.; Dress Circle, 4s.; Stalls, 7s.; Private Boxes, 21s., 42s., 63s., and 84s., to be had of Messrs. Leader & Cock, 63, New Bond-street, corner of Brook-street, and at the Box-Office, daily, from 10 till 6.

NEW PHILHARMONIC SOCIETY.—THE THIRD CONCERT will take place on Monday, May 1st, when will be performed Dr. Wylde's music to MILTON'S PARADISE LOST. The invocation will be sung by Miss Louisa Pyne; Satan, Herr Formes; Beelzebub, Signor Belletti; Moloch, Mr. Weiss; Belial, Signor Ciabatta. Mendelssohn's Concerto in G minor—Pianoforte, Mdlle. Clauss; Beethoven's Symphony in B flat; Mozart's Overture the Schauspiel Director; and Wagner's Overture to Tannhaüser. Conductors, Herr Lindpaintner and Dr. Wylde. The Subscription is £2 2s. Persons now subscribing will be entitled to two extra tickets for this Concert. Single Tickets, 10s. 6d., 5s., and 2s. 6d., to be had at Cramer, Beale, and Co., 201, Regent-street, and at St. Martin's Hall.

Willert Beale, Honorary Secretary.

HARMONIC UNION, EXETER HALL.—Conductor, Mr. Benedict; Organist, Mr. W. Rea. Next Wednesday, May 3rd, will be performed Hadyn's CREATION, preceded by Dr. Wylde's Cantata, PRAYER AND PRAISE. Vocalists, Miss Louisa Pyne, Miss Stabbach, Mr. Sims Reeves, and Herr Formes. The Band and Chorus will consist of 500 performers. Tickets, Area or Gallery, 3s.; Reserved, 5s.; Central numbered Stalls, 10s. 6d. each. Society's Office, 5, Exeter Hall.

QUARTETT ASSOCIATION, WILLIS'S ROOMS, ST. JAMES'S.—Third Season.—Under the immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness the Prince Albert, and Her Royal Highness the Duchess of Kent. First Performance this Season, Thursday Morning, May 4th, 1854, commencing at Quarter-past Three o'clock precisely. Executants—Pianoforte, Mr. Charles Hallé; Violin, M. Sainton and Mr. H. C. Cooper; Viola, Mr. Hill; Violoncello, Signor Piatti. Programme: Quartett No. 1, Op. 41—Schumann; 1st Grand Trio, Op. 119 (Pianoforte, Violin, and Violoncello)—Spohr; Quartett, Op. 12—Mendelssohn; Pianoforte Solo, Mr. Charles Hallé. The Analytical Programme by Mr. G. A. Macfarren. Tickets for the Series, £1 11s. 6d.; Single Tickets, 10s. 6d. each; may be obtained of Addison & Co., 210, Cramer & Co., 201, and Schott & Co., 159, Regent-street; Leader and Cock, 63, New Bond Street; Turner & Co., 19, Poultry, City; M. Sainton, 8, Hinde-street, Manchester-square; Signor Piatti, 51, Stanhope-street, Regent's-park; and of Mr. Cooper, 44, Upper Charlotte-street, Fitzroy-square.

MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda, and Herr P. de Becker; the Misses Brougham. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.


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MR. AGUILAR respectfully announces that his ORCHESTRAL CONCERT will take place at the Hanover-square Rooms, on Thursday morning, May 11th, commencing at Half-past Two. Vocalists—Mdme. Hermine Rudersdorff (from the Berlin Opera), Mdlle. Marie Sedlatzek (from Vienna), Miss Messent, Herr Reichart, and Herr Formes; Violin, Herr Ernst; Pianoforte, Mr. Aguilar; Accompanyist, Mr. Brinley Richards. The London Orchestra, conducted by Mr. Frank Mori, will perform, among other pieces, Mr. Aguilar's Concert Overture, "Alpheus," his new Symphony, and the Overture to his MS. Opera. Tickets, 7s.; Reserved Seats, 10s. 6d.; at the principal Music Warehouses, and of Mr. Aguilar, 68, Upper Norton-street, Portland Road.

SIGNOR VERONI, primo baritone, from La Scala, and other principal theatres in Italy, begs to announce to the nobility, gentry, and his friends, that his FIRST MATINÉE MUSICALE will take place on Tuesday, May the 9th, at the Queen's Concert Rooms, Hanover Square, on which occasion he will make his first appearance in England. Signor Veroni will be assisted by the following eminent artists:—Vocalists—Mesdames Clara Novello and Caradori (of the Royal Opera, Drury Lane); Mr. Sims Reeves, Sig. Mariani (primo tenore, from the Imperial Opera, Verona), Sig. Belletti, and Herr Formes. Instrumentalists—Miss Arabella Goddard (Pianoforte), Herr Ernst (Violin), and Sig. Briccialdi (Flute). Conductors—Mr. Benedict and Sig. Pilotti. Tickets, Half-a-Guinea; Reserved Seats (numbered), One Guinea. To be had of Messrs. Cramer, Beale, and Co., and Jullien, Regent-street; T. Chappell, Campbell and Ransford, New Bond-street; Mitchell; Eber's, Old Bond-street; Leader and Cock, New Bond-street. The programme will be published forthwith.

MR. WALTER MACFARREN'S SECOND CHAMBER CONCERT will take place on Friday Evening, May 12th, at 27, Queen Anne-street, when he will perform Beethoven's Sonata in C, Op. 53, and other Solos, also a new Pianoforte Duo and a Violoncello Sonata, of his own composition, assisted by Mr. W. H. Holmes and Mr. Lucas. Vocalists—Miss Dolby, Miss Amy Dolby, and Mr. Weiss. Single ticket, 10s. 6d.; double ticket, 15s.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

SIGNOR AND MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover Square Rooms, on Friday evening, May 19th. Vocalists: Madame Mortier La Fontaine, Miss Augusta Thomson, and Madame Ferrari; Messrs. Herberte, H. C. Regaldi, Wallworth, and Signor Ferrari. Instrumentalists: Piano, Mrs. F. B. Jewson and Mr. George Russell; Concertino, Signor Giulio Regondi; Harp, Mr. John Thomas; Violoncello, M. Paque and Mr. Schroeder; Violin, M. Folkes. Accompanyists: Messrs. Lindsay Sloper and G. Russell. Tickets, 7s., to be had of the principal music-sellers. Reserved Seats 10s. 6d., to be had only of Signor and Madame Ferrari, 69, Upper Norton Street, Portland Place.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season), under the patronage of Her Grace the Duchess of Sutherland, The Most Noble the Marchioness of Camden, The Right Honourable the Countess of Bradford, Lady Isabella Stewart, The Lady Molesworth, &c., will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by Herr Ernst, M. Sainton, Signor Piatti, Mr. Lazarus, Mr. W. H. Holmes, Mrs. Endersohn, Madame and Signor F. Lablache, with other distinguished Artists. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

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MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

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MADAME MARIE DORIA begs to announce that she has arrived in London for the season. All communications to be adressed to Robert W. Ollivier, Concert Agent, Music-seller, and Publisher, 19, Old Bond-street, Piccadilly.

MR. FRANK BODDA begs to inform his Friends and Pupils he has removed to No. 2, Nottingham-terrace, York Gate, Regent's-park.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

GOD DEFEND THE RIGHT!—Inscribed to Admiral Sir C. Napier, by GEORGE LINLEY. 2s. (post free for stamps.) John Shepherd, Newgate-street.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

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"Among the many gallant composers who devote their ideas to the services of the ladies, Herr Gollmick stands foremost. His pre-eminence may be attributed to the forcible character of his compositions, which, although within the reach of average pianists, have attractions for musicians 'of a larger growth.' Although light, the pieces before us may be really termed 'good,' as that word is understood in musical dialect. Fo instance, in no modern 'musique di bravura' have we met with anything to compare to the 'Europa' for happy melody, brilliancy, and finish. There is a perfect unity and decided individuality about it, bearing evidence of true genius in the author. The 'Valse Styrienne' is remarkably graceful, with a pleasant touch of melancholy, characteristic of Styrian music. Equal praise must be awarded to the 'Marche Éroique,' a bold and spontaneous theme, followed by a delicious trio, belonging to that class of music of which Lindpaintner's 'Standard Bearer,' and Giuiglo Krieger's 'Leest' are famous specimens. Easily acquired, but not easily forgotten, are Herr Gollmick's compositions. Their melodies strike the fancy, while many passages are so beautifully wrought as to win instant and unqualified admiration."—*Ladies' Newspaper*, May 14.

"Herr Adolph Gollmick, a composer of considerable celebrity, and still more considerable talent, is a resident in London, highly esteemed in musical circles for his graceful style of pianism. The above quoted specimens of his compositions, the first we have seen, give us at once a favourable idea of his powers, and entitle him to the consideration of our musical readers. The characteristics of Herr Gollmick's writings are—fascinating melodies, an easy, brilliant, and graceful style of writing, offering a variety of effects, and not presenting any great difficulties. In no modern music have we met with such a happy and spontaneous idea as the theme of the 'Europa Galop.' It is of that pleasantly-exciting kind that one listens to over and over again without tiring. The 'Marche Éroique' is bold and vigorous, with a charming 'motivo' for its principal subject. It is rather less effective than the 'Europa,' and may be more adapted for the orchestra than the piano, notwithstanding which it will doubtless be played by all who admire really tuneful music. The 'Valse Styrienne' will in a very short time form part of every lady's 'repertoire' for the piano, or we are no judges of the taste of our fair countrywomen. The most bewitching valse is this 'Styrienne.' Indeed, if this 'morceau' were indorsed by Bellini's name, we should compliment the composer on his happy inspiration. The 'Ethiopian Caprice' is a fantasia in the modern style, on the well-known melody of 'Mary Blane.' Of this piece, which has no pretensions to originality, we can speak in terms of commendation, and can recommend it to players who have a tolerably good command of the piano, and can execute bravura passages without stumbling. Our readers will observe, from our remarks, that M. Gollmick's compositions are specially adapted for drawing-room performance, on account of the attractive melodies and finished passages which pervade them, unaccompanied by the awkward difficulties which tyros and uneducated musicians throw into their music."—*Critic*, April 15, 1853."

"It is not always the best way of enjoying a work to hear the author read it; but still it is an advantage to have the emphasis and expression conveyed by one so deeply versed in it. In music this is still more desirable, as the composer, if he be of an original kind, has much inspiration that mere notation cannot convey. We were glad, therefore, the other day, to have an opportunity of hearing a young German composer (Gollmick) play over several of his compositions; for he interpreted his own creations with a spirit and grace that gave full effect to them. Our musical readers will be acquainted with the *galop de concert*, entitled 'Europa,' which has had a wide reputation.

"We attended M. Gollmick's performance, because we were glad of an opportunity of extending a reputation already considerable, and because we believe he is gifted with a genuine invention and power. In all his productions there is much true melody, and he has the rare gift of invention. The manufacture of music, like the manufacture of Sheffield plate, can be carried on by artisans; but the artist alone invests with new life and interest the old sounds or forms. This young German seems to us gifted with a genuine capacity for composition, and in all his pieces there is freedom and fanciful expression.

"In a piece entitled 'Gage d'Amitié,' brilliancy and joyousness run through it, mingled with a tenderness that makes it worthy of its name. 'La Grande Marche Éroïque,' has a great deal of professional grandeur in it. This is an orchestral composition, and therefore is not heard to full advantage in its mere arrangement for the pianoforte. Still there is fully perceptible the long resounding tread, and the lofty and elevating ideas that should predominate in such a piece. 'La Revoir,' is a more tender piece, but without a taint of the mere sentimental, it being a characteristic of M. Gollmick that he is healthy and sound, and seems not to have any morbidity or affectation in him. In the 'Valz Styrien' there is a great deal of character, and the movement sounds fresh and unhacknied.

"We have been solicitous to draw attention to M. Gollmick and his composition, because, whatever has the qualities of originality and pureness deserves it; and we believe that the musical composer is as much entitled to distinct notice, and is as much rewarded by discreet admiration, as the author who appears in letter-press."—*Morning Advertiser*, May 14, 1853.

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## HARMONIUM MUSIC.

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GIACOMO MEYERBEER.

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THE MUSICAL TIMES, No. 123, for May 1, price 1½d., stamped 2½d., contains an Article by Leigh Hunt (Eating Songs) Fétis on Choir and Chorus Singing, Brief Chronicle of Musical Matters during the last fortnight, Original Correspondence, and Four Pages of Music, being the Prayer from Mosè in Egitto, by Rossini, with English and Italian words. J. Alfred Novello, London and New York.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.


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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 18. SATURDAY, MAY 6, 1854. {PRICE 4d. STAMPED 5d.

## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Continued from page* 227.)

In answer to the summons of the Chorus, Theseus comes, demanding what new occasion requires his presence. Œdipus announces to him that the fated hour is here, as declared by the voice of heaven, when Athens is to receive through his death—the old blind outcast, that promised benefit that will eternally repay the generous hospitality of the king. It is imperative that Theseus alone witness the catastrophe of his guest's career, and that he maintain an inviolable secresy as to the place of his death, as to his tomb, and as to the revelation he is about to make, disclosing it only at his own death hour to the successor to the throne, who must in like wise transmit it as an inheritance of silence to the next ruler; and by this influence will Athens remain impregnable by the arms of Thebes. Œdipus, long dependent, from his self-inflicted infirmity, upon the guidance of others, feels now a miraculous power within him, the manifestation of the directing deity, which prompts his steps and enables him to lead to the spot destined to be the scene of his awful dissolution. This is one of the most powerful, at least it is one of the most dramatic situations in the tragedy; there is more grandeur in the appearance of the eyeless wanderer, newly empowered by a preternatural sense to assume the direction of others, and with more than the majesty of his long-lost station, with the dignity of one inspired, commanding Theseus to follow him, than in all his scenes of violence, than even his imprecations upon Creon, his curse of his son. The present purpose is to speak of Mendelssohn, not Sophocles, from which I have already made too long a digression; it is now, therefore, to proceed with the examination of the Ode, which the impressive departure of Œdipus introduces.

### VIII.

This is an invocation to the awful deities who preside over the world of shadows, calling upon them to appease the death pangs of the destined Œdipus, and to requite his life of painful suffering with repose in Hades.

It is most interesting to observe the very delicate sense of propriety, a natural quality of a refined mind and a characteristic essential of pure genius, that distinguishes our composer, as evidenced in his treatment of the present piece. This has all the solemnity demanded by the impressive situation in which it occurs, all the profound earnestness of prayer, of prayer addressed with the deepest reverence to the most dreaded powers that determine the destiny of mortals; but it is so completely unlike in style to the sacred music of Mendelssohn, I mean that written to express the sentiment of the Christian church, as most powerfully to dissociate it from any train of religious ideas that the genius of the master may have elsewhere suggested. True it is that Mendelssohn, like all musicians in all ages since our art has had a history, wrote upon the same principles, whether his music were applied to a sacred or a secular subject; but here is a proof, and a very striking one, that unlike many of his greatest predecessors, though he employed what one may call the same idiom, the idiom that was natural and proper to him, that was original in him, and that was individual from him, though, in fact, he wrote the music of Mendelssohn, he had the rare power of so modifying its expression, as always to identify its character with that of the subject he illustrated. No, no; there can never come a ghoul in the character of a doctor of music to adapt scriptural words to pastoral airs and opera love songs, and palm them upon the world, with any plausible pretensions of propriety, as specimens of sacred compositions; one might as lief presume to praise the Lord to the tune of the drinking song in the *Freischütz* as to sing a Christian hymn to the composition under notice, and yet, with all its obvious secularity of character, it is an appropriate prayer for the most solemn occasion that could possibly exercise the rites of heathen worship.

It would be most difficult, perhaps impossible, to define what especially distinguishes the chorus under notice as an illustration of paganism; and, however difficult to render, equally dull to read, would be a conjectural catalogue of technicalities that might more or less describe such points of peculiarity as strike my attention, but could convey no idea of the spirit, by which, truly, the music is characterised, to one who knew not the composition. You must become acquainted with the chorus; you must remember the artistic refinement that characterised the classic age; you must consider the poetical glow that, investing all the relations and associations of existence, was reflected by the imagination of the Athenian people; you must recollect how every object that affected their senses, every impulse that excited their feelings, was regarded as typical of some superior power, each of which had to be severally besought, according to their supposed concern in the various occasions of life; you must think of the temples and the statues, and, still more, of the soft sunny climate, and its luxuriant productions by which that people were surrounded, and, if then you cannot perceive the exquisitely appropriate connexion between the music of Mendelssohn and the subject it illustrates, if you find not that he embodies the true feelings of the situation, you are a pleasure the poorer, and I can only hope, as a requital for your patience in wending through my remarks, that your next musical investigation may be of a work more congenial to your taste and more appreciable by your judgment.

With all their refinement, with all their cultivation, the Greeks were, with respect to music, in a state of barbarism; so we may determine from the vestiges of their musical system, the only vestiges, that have come down to us in the form of the Gregorian chant, or in what are described as the Ecclesiastical Modes in musical terminology. It is not here to discuss the seeming anomaly of the Greeks' exquisite sense of the beautiful in all else, but yet insensitiveness to the most beautiful embodied in our art, and withal so profound a reverence for this art as to name it music, or a concentration of the attributes of all the Muses—harmony or a signification of the fitness of things. In this is the evidence of a yearning for something excelling all their other excellence, which it remained for the present age not only to develope, but, in a practical sense, truly, to discover; and by opening this new region for the exercise of the imagination, to afford to this faculty a wider scope for the display of its powers, a more delicate medium and a more subtle, through which to penetrate into the hearts of those whom it addresses. Plato reasoned upon music; we feel it: he yearned for its beauty; we find that this beauty embodies every yearning of the human heart.

Now it is not to be supposed that in musically presenting what we may well regard as a musical solemnity of the Greeks, Mendelssohn has pretended to realize what may have been the musical effect of a Greek hymn; I need but to refer your com-



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mon sense, let me not say your artistic feeling, to the experience of the results of the mistaken zeal of some well-intentioned enthusiasts, in endeavouring to restore into practical use the dull crudities of this unnatural, unphilosophical, unscientific, purely artificial, and utterly barbarous system, to prove that such a pretension would have been most remote from the poetical purpose with which this entire work is conceived—from the artistic excellence with which this purpose is fulfilled. Not to realize, but to idealize, is the province of the poet; and in the exercise of this province has our composer presented, instead of what the Greeks might possibly have sung in their religious invocations, what they must certainly have felt in singing them. Thus, then, I come round to the consideration, that it is in the spirit which characterizes the music that its illustrative beauty is to be recognised; and, if a reference to its mysterious solemnity fail to indicate the subtle quality that distinguishes the music, this proves the inefficiency of words, or at least of my application of them, as an exponency of musical effects, but it disproves nothing of the effects of the music.

The opening bars of the ode are an index to its general character:

glowing, almost impassioned in their expression, but, as I have already said, solemn and mysterious in their effect, these phrases of earnest melody, with its enforcement of very emphatic harmony, in speaking from the heart, speak to the heart in a language of sympathy that cannot be misunderstood. A particular point is made upon the word "Aidoneus" (one of the names of Pluto), which is pronounced by all the voices in unison, in slow repetitions of a low note, without accompaniment, but with the harmony of the orchestra introduced at the unaccented part of the measure while the last, the diphthong syllable, is sustained; the effect of this, associated, as it must be, with an idea of the awful reverence with which at all times, and most especially at the hour of death, the name of the king of the shadow-world could only be uttered—the effect of this is truly thrilling, and proves the high poetical feeling of the composer, by its most timely and most touching simplicity, more a thousandfold than could the grandest display of artistic elaboration. However we may admire such a musician for his inventive fluency, or such another for the practical command of the resources of his art, there is yet another quality, unavailing, indeed, if uncombined with these, but paramount to, if coincident with them, which is this same poetical feeling that draws a meaning from every subject it illustrates, and thus, so idealizes it as not only to elevate the subject in the minds of them who contemplate it through this medium, but to exalt their minds, and to refine and purify, by quickening their sense of beauty, or at least stimulating their power to perceive it. How different is this from the practice of word-painting that deforms the works of some of the greatest masters of our art, and how equally remote from that laborious style of expression which so exaggerates the sense of every word as to annul the meaning of an entire passage! Here is the word of most importance in the whole hymn, the word that epitomizes the whole, rendered with the most exquisite judgment and by the most appropriate means, the most prominent and the most impressive; and thus is Mendelssohn shown to be one of the most imaginative, one of the most truly poetical writers that have ennobled music and established its superior greatness above the other fine arts.

As an example of musical excellence, equally striking with the poetical reading of the passage I have just been describing, let me refer to the novel modulation into the key of C flat that follows immediately upon it, from which we have this very original and very beautiful course of progression

to lead us back to the original key, preparatory to the very exquisite cadence, the first perfect cadence in the key of A flat that has occurred, which closes the strophe,

where a most charming effect is made by the gradual cessation of the accompaniment, which has been augmented by the introduction of all the instruments upon the harmony that establishes the return to the key, whereby the concluding notes are left to the voices alone.

Thus much is assigned to a quartet of solo voices. The Antistrophe, which is, with slight modification, a repetition of the same musical ideas, is admirably varied in its effect by the introduction of the full choir, and, still further, by the engagement of the solo quartet in some responsive phrases that are now engrafted upon the original. By that subtle art of appropriation which is most eminently displayed throughout this entire work, the passage that so beautifully illustrates, as I have attempted to describe, the shuddering awe with which the dread name of the monarch of Hades passes through the thought, is applied with scarcely less pertinent effect in a description of the monster hound that guards the entrance to the world of shadows to the rendering of the words "Watch keeps there," which are thus given with such peculiar mystery as well befits the idea of that existence which may be supposed to symbolise our last struggle in passing from our living to our spiritual existence. There is a very important change of the original accentuation, to give force to the pronunciation of the "name of Death," when this fearful offspring of Gaed and Tartarus is invoked to receive with gentleness the long-suffering Œdipus.

A short coda, formed upon a phrase of two bars that constituted the introductory symphony, and was again employed to separate the Strophe from the Antistrophe, concludes the piece with solemn stillness, and leaves an impression of the most earnest character upon our feelings.

There is yet to remark upon the singular peculiarity of the instrumentation, which shares not a little in the striking individuality of effect that especially distinguishes the present ode. This is restricted to the tenor and bass instruments only, the violoncellos in separate parts, the viola, the bassoons, a horn, a bass-trombone, and the double basses, which are disposed in such a very original distribution, as to produce a most novel and eminently characteristic quality of tone that is solemn in its stillness, sepulchral in its strange unlikeness to all familiar associations, rich, resonant and beautiful as regards its mere sound, and most felicitously appropriate to the situation. Thus our composer shows himself as great a master of the important art of musical coloring as he is ever successful in the conception and development of his ideas, of which the skilful application of this art most valuably enhances the effect. G. A. Macfarren.

*(To be continued.)*

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## QUARTET ASSOCIATION.

WILLIS's Rooms was crowded on Thursday morning by one of the most elegant assemblies we have seen at the agreeable *réunions* of the Quartet Association, which is fast rising into reputation. The Association has only reached its third season, and already it has laid hold on the sympathies of the upper classes, to whom chiefly it must look for support. The quartet performers are the same as last season—namely, Messrs. Sainton, H. C. Cooper, Hill, and Piatti. The first concert of the season on Thursday had the further attraction of the services of M. Charles Hallé, one of the most accomplished pianists of the day. It was M. Hallé's first appearance at these quartet meetings, and he was welcomed with unusual warmth.

The programme of Thursday included one special novelty—a quartet by Herr Robert Schumann, the first time of performance in this country—in A minor, Op. 41, No. 1, dedicated to Mendelssohn. It was played magnificently, but failed to excite the least interest. The Quartet is well written, and shows infinite care and elaboration, Herr Schumann seemingly being determined that his work should be worthy of the great composer to whom it is dedicated. Without asserting so much of it, we are bound to acknowledge that the directors of the Quartet Association were justified in presenting to their subscribers an unknown work from a composer who has made so much stir in the musical world. Moreover, the overture to *Tannhauser* had been performed on the previous Monday at the concert of the New Philharmonic Society; and a quartet by Herr Robert Schumann is surely as much entitled to notice as an instrumental prelude by Herr Richard Wagner.

The second piece was Spohr's *Trio Concertante* for pianoforte, violin, and violoncello, No. 1, in E minor, Op. 119, dedicated to Madame de Malsbourg. The *trio* was a great relief after the quartet, and its numerous beauties were never more thoroughly appreciated. The *scherzo*—one of the quaintest, most fanciful, and, so to speak, tantalising movements ever written, was superbly executed by M. Charles Hallé and Signor Piatti, and loudly encored. M. Sainton, however, would not interrupt the progress of the trio, and at once struck into the brilliant and vivacious *finale*. M. Charles Hallé had but little to do of the showy or brilliant kind, in the first two movements, although the difficulties are intolerable throughout. In the *scherzo* and *finale*, nevertheless, his great powers had full scope, and his playing was heard to the greatest advantage.

The trio was followed by Mendelssohn's quartet, No. 2. in E flat, Op. 12, written in the earliest period of the musician's career, but bearing as manifestly the stamp of his genius as any of the three great quartets in op. 44. Each movement was received with delight, and the *canzonetta allegretto* with acclamations. The whole quartet was played to perfection. Mr. Hill and Signor Piatti, as *alto* and violoncello, were faultless.

M. Charles Hallé gave, as a wind-up, Mendelssohn's *presto scherzando*, which he executed with brilliancy and consummate ease. M. Sainton led the Mendelssohn, and Mr. H. C. Cooper the Schumann quartet. We may congratulate these gentlemen on this auspicious commencement of their second season.

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MANCHESTER.—(*From our own Correspondent.*)—The following was the programme of the last Classical Chamber Concert, given on Thursday, the 27th ult.:—

PART I.—Grand Trio (in D, Op. 70, No. 1), Beethoven; Grand Sonata, pianoforte and violin (in A minor, Op. 47), dedicated to Kreutzer, Beethoven.

PART II.—Grand Trio, (in D minor, Op. 49), Mendelssohn; Fantasia, violoncello, "La Favorite," Piatti; Solo, pianoforte, Nocturne, (in D flat, Op. 27), Chopin; Presto scherzando, (in F sharp minor), Mendelssohn; Solo, violin, Allegretto (in G), Notturno (in E), Ernst.

In order to gratify his friends and supporters, M. Hallé took advantage of the arrival of Herr Ernst, and engaged him to appear with Signor Piatti at a special concert, in the Town Hall Room, where most of M. Hallé's usual subscribers were present. Of the concert itself, and the performance of the three great artists—it is impossible to speak too highly. The selection was admirable, and included, among other things, Beethoven's Trio, Op. 70, No. 1, in D, and the Sonata in A minor, for pianoforte and violin, of the same composer, dedicated to Kreutzer. Both had been given during the past season, but every one seemed glad to have the opportunity of hearing Ernst in them, and never was he heard to greater advantage or more warmly applauded. One of the variations in the *andante* of the Sonata was encored; and the performance of the whole of it, as of the trio, was first-rate on all hands. Mendelssohn's Trio in D minor (No. 1), was another happy choice, and was admirably executed by MM. Hallé, Ernst, and Piatti. The *andante* was one of the most exquisite performances we have ever listened to, and would have been encored but for the length of the concert. The solo performances, which wound up the concert, were equally good in their way. None can surpass Signor Piatti on the violoncello; and few, but Mendelssohn himself, could play the *Presto Scherzando* in F sharp minor in the masterly style of M. Charles Hallé, who was not less successful in Chopin's elegant *Nocturne* in D flat (Op. 27). Signor Piatti's solo was a *fantasia* of his own on airs from the *Favorite* of Donizetti. Herr Ernst brought the concert to a close with two charming bagatelles of his own—*Allegretto* (in G), and *Notturno* (in E), which he played to perfection. M. Hallé accompanied him on the pianoforte.

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## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 278.)

### CHAPTER XIV.

### (1781-1782.)

JOSEPH II., as great in his ideas as other sovereigns in their actions, had included even the lyrical drama in his projects of reform. His lofty spirit of patriotism inspired him with the notion of establishing a German Opera, on a level with that of the Italians, to whom Germany had hitherto been tributary. Having discovered the fitting man to liberate his fatherland from a foreign yoke, he summonsed, therefore, the best native singers to his capital, and, placing them under the direction of Mozart, submitted to our hero an amusing piece by Bretzner, as the *libretto* for an opera. The name of this piece was, *Die Entführung aus dem Serail, oder, Belmonte und Constanze.*

The Emperor's intentions were crowned with the most brilliant success. The first German opera worthy of the name was enthusiastically received, and soon afterwards brought out at the principal theatres in Germany. This was the most happy reform effected by Joseph II., since, at least, it was the most lasting.

In its original form, Bretzner's play was an operetta, or rather a comedy with music. In order to make it into a regular opera, Mozart was obliged, in the first instance, to apply to a Herr Stephani, who interpolated the new matter under the direction of the composer. Every musician, artist, and connoisseur, will peruse with the utmost interest the letter which Mozart wrote to his father, after he had commenced working at the *Entführung*. It is one of the most valuable fragments of his correspondence, and, perhaps, the only instance of his giving himself the trouble to explain and analyse his own labours. I will give it entire, but I must warn the reader that, in order to understand it thoroughly, he must have the whole opera in his memory, or, at all events, before his eyes.

"*Vienna, the 26th September*, 1781.

"The opera, at first, began with a monologue, out of which I requested Herr Stephani to make an *arietta*, and to substitute a duet for the small talk of the two personages, after Osmin's

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little song. As we intend the part of Osmin for Herr Fischer, who possesses an excellent bass voice—although the Archbishop told me that he sang too low for a *basso*, on which I assured him that Herr Fischer would sing higher in future—we must take advantage of his powers, especially as he is a great favourite with the public here. This Osmin, however, in the original, has one little song, and no more, except a part in the *trio* and *finale*. I have, therefore, written a new air for him in the first act, and he will have another in the second. I have given Herr Stephani the whole air, the principal thing—the music—having been quite ready before he knew a word of the matter. You have only the commencement and the end, which last will produce a good effect. Osmin's rage will be rendered comic, because the Turkish music is here introduced. In the working out of the air, I have given Herr Fischer an opportunity of displaying his fine lower notes. The 'D'rum bei'm Barte des Propheten,' etc., is in the same *tempo*, but with short notes—and, as his rage continues to increase, and everyone imagines the *aria* to be at an end, the allegro *assai*, in a different measure and a different key, must produce the best effect; a man, in such a violent access of passion, oversteps every limit, mark, and boundary, and no longer knows what he is about;—and, just in the same manner, the music must no longer know what it is about. As, however, the passions, whether violent or the contrary, must never excite disgust by their expression: music, under the most harrowing circumstances, should never offend the ear, but still afford it pleasure, or, in other words, still continue to be music. I have introduced no key opposed to F (the key of the *aria*), and though I have not chosen the nearest, D minor, I have selected as good a one, A minor, which is further off. Now, do you know how I have rendered Belmonte's air in A major, 'O wie ängstlich, O wie feurig,' etc.—in which the beating heart is already manifested? I have put the violins in octaves. This is the favourite air among all those you have heard, and it is so with me as well; it is written expressly for Herr Adamberger's voice. You see the trembling and hesitation, the heaving of the breast, in a *crescendo;* you hear the whispering and sighing, in the first violins united, with the flute in unison. The chorus of Janissaries is all that can be required from a composition of the kind—short, jolly, and written precisely to suit the taste of the Viennese. I have somewhat sacrificed Constanze's air to the flexible throat of Mademoiselle Cavalieri. I have endeavoured to express as much as possible with a strange *bravura* air, to the words—'Trennung war mein ganzes Loos, und nun schwimmt mein Aug' in Thränen.' I have changed the 'Hui' into 'schnell,' thus:—'doch wie schnell schwand meine Freude,' etc. I know not what our German poets are thinking of. There is no reason why, because they do not understand the stage, where opera is concerned, that they should make the different personages speak as to a number of pigs.

"And now, with regard to the trio—I mean the conclusion of the first act. Pedrillo has given his master out for an architect, in order that the latter may enjoy an opportunity of meeting his Constanze in the garden. The Bashaw has taken him into his service; but Osmin, who knows nothing of the matter, is an ill-mannered cur, an enemy to all strangers, and, in his character of overseer, impertinent, and will not allow them to enter the garden. The first part of the scene, as I have sketched it out, is very short, and, as the text gave me an opportunity, I have set it with tolerable success for three voices. The music, however, then begins *pianissimo*, in the major key, and should be taken in very quick time. The end will be noisy indeed, which is all that is required for the termination of an act—the more noise the better—the shorter the better—so that the audience may not grow cold in their applause. The overture is extremely short. It alternates throughout between *forte* and *piano*, the Turkish music being always introduced with the *fortes*—and progresses, in this way, through the different keys. I think the audience will not be able to fall asleep, when they hear it, even should they not have closed their eyes for a single moment the night before.

"But now comes the rub. For more than three weeks, the first act has been finished, as well as an air in the second, and the drinking duet, which is nothing but a Turkish tattoo; but I can do no more at present, as the whole thing has been turned topsy-turvy, and that, too, at my request, In the commencement of the third act, there is a charming quintet, or rather *finale*, which I should prefer at the termination of the second.* In order, however, to accomplish this, there must be great changes, and, in fact, quite a new plot, so that Stephani is up to his ears in work.

"Now with regard to the words of the opera. As far as Stephani is concerned, you are quite right; nevertheless the poetry is quite suited to the character of the stupid, ill-mannered and malicious Osmin. I am quite aware that this is not the best part of the *libretto*, but it agrees so well with my musical ideas, which were running in my head for a long time previous, that it pleases me, as a natural consequence, and I will make a wager that nothing is missed at the representation. With regard to the poetry already in the piece, I have really no reason to condemn it. Belmonte's air—'O wie ängstlich,' etc., could scarcely be written better for musical effect. The *aria*, too, especially the first part, is not bad, with the exception of the 'Hui,' and 'Kummer ruht in meinem Schoss'† (For grief cannot repose);—and I know that in some operas it is absolutely necessary for the music to play the part of an obedient child. Why do the Italian comic operas please everywhere, in spite of all the wretched stuff contained in the *libretto*—even in Paris, as I myself have seen? Why—because the music holds undivided sway, and makes everything else forgotten. How much more successful, then, must an opera be, when the plot is well worked out, while the words are written with a view to the music alone, and, not for the sake of some wretched rhyme (these rhymes, by Heaven, do nothing but injure a theatrical representation, whatever it may be), for which words, and even stanzas, are stuck in, and wholly ruin the composer's ideas. Verse is indispensable to music—but rhyme, mere rhyme, most damaging. Those gentlemen who write so pedantically must inevitably fail, and the music with them. When a good composer, who understands the stage, and is able himself to give some hints, happens to associate with that *rara avis*, a modest poet, there is no cause to be apprehensive about the applause of the ignorant. I almost look upon poets in the light of trumpeters, with their professional tom-foolery; if we composers were always so closely to follow rules (which, when we knew nothing better, were very good for us), we should write as much bad music as the poets make worthless books. I think I have now talked quite enough nonsense to you."

Had I the inclination, I might write a whole volume in the way of comment on this letter. I shall, however, content myself with a few deductions, to which I may subsequently have occasion to refer.

In the first place, it will be remarked how well Mozart was able to guide his authors, or rather to teach them their trade, performing himself the most important part of their work. If the reader is thoroughly acquainted with the music of the *Entführung*, it cannot possibly have escaped his notice that the most original character in the piece, and one of the most genuine creations of the comic muse, in a word, Osmin, was entirely the composer's own. Without the duet and the two wonderful airs which Mozart has given him, and the chief poetical features of which he dictated to the author of the *libretto*, Osmin, musically speaking, would never have existed. Yet Mozart had nothing but his ear to enable him to judge of the verses, and nothing but his straightforward good sense to help him to decide on the action of the drama. His ear, however, never deceived him where harmony was concerned; and his good sense assumed the form of high literary and critical intelligence, wherever it was necessary in the opera to dictate the relations of his own art with that of the dramatist, in the most favourable, and, indeed, the only good, and only true way for a musician. An analysis of the

* The second act concludes with a quartet, and not with a quintet.

† "Grief reposes in my lap."

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airs of Osmin and Belmont show with what mature deliberation the composer set to work, and what importance he attached to the expression of the music in connection with the words. But, while he made everything subordinate to dramatic truth, which he adopted as the rational basis of his operas, he shows us, at the same time, the modifications necessary in carrying it out, so that it may not be applied wholly without control, or, at least, in an exaggerated manner. The music, he says, even in the most terrible situations, should always be agreeable to the ear—always continue to be music. This, too, is a reason why Mozart's operas cannot be systematically classed with the French operas of the old school, including those of Gluck, or with those of the Italians, either ancient or modern. The principles of harmony which he invariably observed in his classical works, completely separate them from those of the first-mentioned school, which, in straining after dramatic effect, frequently missed its aim and went beyond it, as must inevitably be the case where music ceases to be music, and degenerates into mere screaming for the voices, and unmeaning noise for the orchestra. The truest possible rendering of the sense of the words, and the adaptation of the music to the various characters and situations distinguish Mozart's operas no less remarkably from those of the Italian masters, who too often use the text as a mere connecting thread, the costumes as adjuncts of a masquerade, and the situations as nothing else than the means of displaying the talents of the individual singers, according to the fashion or taste of the period.

Various obstacles caused the representation of the new opera to be postponed until the 12th of July, 1782; but Mozart lost nothing by the delay. *Belmonte und Constanze* was received with the greatest applause, and most of the pieces were encored. There was a pretty strong cabal, but those who composed it were afraid to let their disapprobation be heard through such unanimous applause and bravos. The number of the well-inclined was too considerable for any opposition to be made with impunity. The members of the cabal, however, consoled themselves with the hope of being more successful another time; and their hope was realized, when *Figaro's Hochzeit* was afterwards produced. It is probable that attempts had been made to ruin the *Entführung* in the Emperor's opinion, which was all the easier for the flatterers among the musicians about him, since Joseph himself pretended to the character of a connoisseur. After the performance, the Emperor ordered Mozart to be summonsed to his presence. "There are" said he, "a great many notes in your opera, my good Mozart." "Just as many, your majesty," replied our hero, "as there ought to be." "How remarkable!" observes Herr Von Nissen. "When Napoleon heard the admirable composition on the death of General Hoche, he addressed these very words of the Emperor Joseph, to its composer, who, in turn, replied in the same terms as Mozart."

Prague was the only city in the world where Mozart's works were appreciated, in his lifetime, as they were by posterity, twenty years after his death. Professor Niemetschek, the author of an anecdotal biography of our hero, describes the great sensation created by the *Entführung* in the capital of Bohemia, and among all true judges.

"Every one was carried away, every one lost in astonishment at the new harmonies, the original and, until then, undreamt of passages for the wind instruments. It seemed as if all that had hitherto been heard and known was now unworthy to be called music."

Such success necessarily gave uneasiness to those whose self-love was hurt by Mozart's national triumph, and whose credit, or means of existence, was threatened by it. That Mozart had a great number of enemies, is a fact needing no confirmation, since, besides exciting jealousy by his reputation, which was increasing every day, he was reproached for his somewhat blunt and uncompromising candour and for that love of criticising others so evident in his letters, and which he never restrained, even in company. Mozart spoke boldly and without reserve of every one and everything, as if his own extraordinary talent were not of itself a sufficiently mortal offence for those on whose works and playing he pronounced unfavourable opinions. Among the Italian composers at Vienna, there were some who saw far enough into the future to feel convinced that Mozart would ultimately be their ruin; that his German opera was the first blow dealt at the universal supremacy of Italian music, and that these German barbarians would end by wresting the musical sceptre from their hands, as their forefathers had already swayed the sceptre of the world. The wounds thus inflicted upon the national pride of the Italians, driven from their last entrenchments, and touched in their most vulnerable part, were, naturally, deep and incurable. A great many German musicians, whose silly vanity rendered them jealous of Mozart, made common cause with the Italians. Of all the instances of hate and enmity towards the great man, however, only one has become historical; that of Salieri, a pupil of Gluck, and a more learned musician than any other operatic composer among his own countrymen. Salieri was naturally Mozart's most implacable foe. The flattering error of judgment which caused the Parisians to mistake Salieri's opera, *Die Danaiden*, for the composition of Gluck, his position as first *capellmeister* at the Imperial court, his great reputation, and his many dramatic triumphs, all combined to increase his hatred of a young man, who, though without official title or appointment, and a poor music-master, Salieri could not fail to perceive, surpassed himself as he did everyone else. Soon afterwards, much more redoubtable enemies, possessing the means of vengeance in their hands, or, rather, throats, swelled the hostile phalanx, already sufficiently formidable. I allude to the Italian singers, who fought *pro aris et focis*, in the cause of their *maestri*. They had it in their power to do Mozart great harm, and did not neglect the opportunity. Were the others less fortunate? Have we no black deed to record of those colleagues of Mozart, against whom he had such just cause of complaint? If we are to believe a tradition which, even at the present day, finds an echo in some breasts, one of these—Salieri—rendered himself infamous by a dreadful act. According to the report, he poisoned Mozart. Luckily for the honour of Italian musicians, this tradition is as destitute of foundation as of probability; as stupid as it is horrible. No; hate alone, now-a-days, very seldom begets such crimes among the educated classes. It does not declare itself in murders, poisonings, or any other melo-dramatic effects and catastrophes. O! happy age, that hast diffused thine intellectual light even over those who hate most heartily! Enemies should speak, shake hands, whisper in each other's ears, become intimate acquaintances, professional colleagues or brothers in Apollo, and meet and visit, as Mozart used to meet and visit Salieri, who always received him cordially. The devil, however, loses nothing by this alteration in their line of policy. Instead of physically, men are now morally assassinated, and, in the art of moral poisoning, Mozart's enemies were proficients. They employed, however, so

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much strategic skill in their machinations, that our hero appears to have experienced the consequences without ever discovering their secret reasons. In exactly the same manner, and in spite of his favourable prospects, his plans of enduring success in Mannheim and Munich had been thwarted by persons who always remained invisible. Thus, again, neither he nor his biographers have ever thoroughly explained why Joseph II., although he admired Mozart's talent, and entertained feelings of kindness for him personally, accorded him nothing but mere empty favour. It was not, however, sufficient for Mozart's enemies in Vienna to deprive him of the Imperial patronage, and the hopes of an official appointment; the public, in this case, might have compensated him for the obliviousness of the Court; they determined to ruin him equally in the estimation of the public. But how was this to be most readily accomplished? It would have been a difficult matter to depreciate his playing; his enemies would have even had a better chance by attacking his compositions, although to attempt that was still rather hazardous, where there were so many ears that hate had not struck deaf. But could not the man be made to suffer for the artist? As a man, however, Mozart was one of the best, the most noble and most reasonable of God's creatures. No matter; when envy, unable to find other means, resolves to attack the morals and character of its victim, it never meets with one who is quite invulnerable. After his professional labours, Mozart fled to amusement; his heart was not invulnerable to the temptations of love: he was fond, too, of the sparkling draught, which excites the nerves of the musician and of the poet. His purse, always open to his friends, whom he might have selected with more judgment, was, not to conceal the truth, often empty, and almost always light. He borrowed money in all directions, and frequently at usurious rates of interest. Much less than this would have sufficed to paint him in the blackest colours—to represent him as a drunkard, a profligate, and a reckless spendthrift. Envy, therefore, lent its microscope to the public, and the latter, impelled by curiosity, looked through it at Mozart. Many pious, clever people shook their heads, apparently deeply grieved, but, in reality, highly delighted, at a discovery always agreeable to men of mediocre abilities, even if they are not envious. There is nothing more consoling to some people than the power of saying to themselves: "We certainly don't possess the talent and genius of this man, but, for all that, we do not consider ourselves less fortunate in not resembling him." The reports in circulation against Mozart were, therefore, believed by some who were credulous, by others, who wished to believe them, and by the majority who did not think it worth while to sift the matter to the bottom. The enemies of Mozart, like true calumniators, reckoned on this indifference to attain their ends. Their victory was complete, so much so, indeed, that traces of it are still observable, being, I fear, indelible. It is in vain for the biographer to let Mozart's deeds speak for themselves; it is in vain for him to assert that one who died so young, and whose works are alone sufficient to form a whole library of music, could have devoted very little time to his pleasures; that a husband, passionately fond of his wife and fondly cherished in return—who, moreover, in the course of nine years was the father of six children—could hardly have been a thorough profligate; that an artist whose company was universally sought, and daily admitted into the highest circles, could not have been an habitual drunkard. On the contrary, if anything ought to excite astonishment, it is that the father of a family, with an income scarcely equal to that of a tradesman in middling circumstances, who was in no instance mean, who lent his friends money, without any prospect of its ever being returned, and who could yet find sufficient to send, from time to time, thirty or forty ducats to his old father—if, I repeat, anything ought to excite astonishment, it is that such a man, at his death, did not leave more debts behind him than amounted to the miserable sum of 3,000 florins! No matter; in the eyes of the many, who will not be taught better, Mozart must always pass for a worthless reprobate.

The feeling of hatred towards our hero did not even sink with him into the grave. In addition to the immortal legacy he bequeathed the world in his works, he left behind him a widow and two young children. Like love, hate has its articles of belief. Hate and love believe, respectively, that the persecution or the kind treatment of those in whom, as it were, a departed existence is continued, touches certain chords which, perhaps, may vibrate even in death. In all probability, we are justified in concluding that the position of Mozart's widow would have interested a prince like Leopold II., although we know that the state of affairs, at the period of his accession to the throne, compelled him, above all things, to adopt a course of strict economy. But what was really the case? A cipher was added to the amount of Mozart's debts, which, thus villanously falsified, terrified the Emperor, as it was expected it would. A lady of high rank, formerly a pupil of Mozart, discovered this atrocity, and informed his widow of it. The latter directly solicited an audience of the Emperor. Her request being granted, she explained the real state of matters, and immediately obtained a yearly pension of two hundred and fifty florins. Her friends, also, were enabled to pay our hero's debts out of the proceeds of a concert, the amount of which the Emperor generously guaranteed.

I have anticipated the natural order of events, because I had to speak of men who exercised so great an influence on Mozart's fate, not by actions, which would have been accurately traced, one after the other, but by secretly combined plots, and unvarying readiness to injure him. I was desirous of recording as quickly as possible, and then dismissing for ever, all that was connected with this unhappy subject.

*[To be continued.]*

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MR. NEATE'S FIRST MORNING CONCERT.—The Hanover Square Rooms were crowded on Thursday morning, the attraction being a very excellent programme provided by Mr. Neate, one of our oldest and most respected professors of the pianoforte. The first part opened with Mozart's quartet in G minor, for piano, violin, viola, and violoncello, played by Messrs. Neate, Blagrove, R. Blagrove, and Lucas; Beethoven's pianoforte sonata, in G (No. 1 of Op. 29), executed by Neate; an aria by Haydn, and a song by Weber. The quartet was well played, and Mr. Neate, in Beethoven's sonata, showed himself quite familiar with the pianoforte music of the classical school. In the second part, Mendelssohn's early pianoforte quartet in C minor (No. 1 of Op. 1), for pianoforte, violin, viola, and violoncello, was a great treat to the lovers of good music, since it is very rarely heard. Mr. Neate played a fantasia of his own composition on "Rule Britannia," which was honoured with the warmest approval. Miss Messent sung a highly pleasing canzonet (M.S.), by Mr. Neate, called "The little Trout," and Miss Dolby introduced a charming song by Mr. Henry Leslie, entitled "Oh, let Me sing to Thee." In the first part, Mr. Herberte sang the air from *Euryanthe*, "Soft Airs around Me." The concert was a very agreeable one.

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## FOREIGN.

PARIS—(*From our own Correspondent*).—Rossini's *Guillaume Tell* has been revived at the Grand Opéra. Mdlle. Marie Dussy made her first appearance as Mathilde, and acquitted herself to the satisfaction of the audience. She has been re-engaged for two years, and will sing the parts formerly sustained by Mdlle. Nau, who is going to America. The general performance of the opera was not very good. M. Gueymard was fatigued, and M. Morelli out of his element in the part of the Swiss patriot. Moreover, the manner in which the singers took upon themselves to alter Rossini's music, was in extreme bad taste, to say the least of it. *Beatrice di Tenda*, which has not been produced for some years, the last time it was performed having been under M. Vatel's management, was revived at the Italiens last week. Mad. Frezzolini distinguished herself both as an actress and a singer in the part of the heroine; and Sig. Gardoni was excellent as Orombello, the Duchess's rejected lover. The Opéra-Comique has revived *Le Songe d'une Nuit d'Eté*, of M. Ambroise Thomas, Mdlle. Lefebre being the Elizabeth. In 1850, when this opera was in active rehearsal, Mdme. Ugalde declared that she had lost her voice, on which Mdlle. Lefebre undertook to supply her place, and in ten days was perfect in the part of the Queen. M. Faure undertook the part of Falstaff, the other evening, instead of M. Battaille, the original representative. Last Wednesday, the Emperor and Empress honoured the performance by their presence. At the Théâtre Lyrique, *La Reine d'un Jour* has been revived, with Mad. Meillet as Francine Camusat, a *rôle* which was "created" by Mad. Jenny Colon. The revival was successful, as was that of Paër's *Maître de Chapelle*, with Mdlle. Garnier as Gertrude. M. Levassor's *Lunch* has come off at last. It was a great success, and lasted so long that it might almost have been called a dinner, commencing at two o'clock and finishing at six. M. Schulhoff gave his second concert at the Salle Herz to a brilliant and numerous audience. M. Henri Herz has given a concert with M. Servais, the violoncellist, who executed M. Gounod's fiddle *Méditation sur le prélude de Bach*, on the graver instrument, which did not improve it. M. Gounod is said to be meditating another *méditation* on another of Bach's preludes! Concerts have also been given by Mad. Sabatier: Mdlle. Joséphine Martin; MM. Stamaty and Krüger; M. Goldbeck and Mad. Philibert; M. Léon Le Cieux; MM. Jacquard and Seligmann; the brothers Lionnet; and M. Lamazou. At the grand *fête* given by the Princess Mathilde, and honoured by the presence of the Emperor and Empress, all the high dignitaries of State, and the members of the *corps diplomatique*, the programme was entirely composed of the works of the post-musician, M. Nadaud. An elegant theatre had been constructed in the large drawing room for the performance of the little comic opera *Le Docteur Vieuxtemps*, after which M. Nadaud, at the request of their Majesties, sat down at the piano, and played several of his minor compositions. On the conclusion of the *fête*, the artistes engaged in *Docteur Vieuxtemps* received presents from the Princess Mathilde.

M. Adolphe Sax has been appointed *Facteur d'instruments de musique de la maison militaire de l'Empereur*. The gross receipts of the first twenty-five representations of the *Etoile du Nord* produced a sum total of 155,000 francs, being 6,200 francs for each representation. Of this sum, the authors have received 21,700 francs, and the hospitals 14,090 francs. Talking of receipts, I may add that the gross amount of money taken at all the theatres during the month of March was 1,267,696 francs. The brothers Ferdinand and Amédée van der Huevel have been specially engaged as accompanyists, by Duprez, for his *Théâtre-école*.

VIENNA.—(*From our own Correspondent*).—Mad. Maywood has made her *début* at the Imperial Opera in M. Perrot's ballet of *Faust*, and was favourably received. *La Cenerentola* and *Rigoletto* have been revived.—At the *Hofburgtheater*, Weber's *Jubel-Ouverture* was performed in honour of the Emperor's nuptials. Herr Lindpaintner's music to Schiller's *Lied von der Glocke* was also given under the direction of Herr Titl, the composer. The entertainments concluded with *Die Huldigung Oesterreichs*, and the national melody.—M. Géraldy's concert came off the other day in the room of the *Musikverein*, when he attempted some of Schubert's *Lieder*, and was anything but successful. Mozart's "Non più andrai," and *Le vieux Caporal*, were better suited to him.—Fräulein Emma Staudach (who was in London last season), played two or three *Salonstücke* on the piano—Herr Schulhoff's *Carneval von Venedig* among the number.

Mad. Jenny Lind Goldschmidt's popularity seems to be increasing every day. I will not attempt to describe the enthusiasm she excites, but content myself with informing you the room of the *Musikverein* is not spacious enough to contain those who desire to obtain admission when she sings. At her fourth concert, she gave Susanna's air from the second act of *The Marriage of Figaro*, the air of Alice from *Robert le Diable*, Herr Mangold's *Zwiegesang*, and a Swedish *Hirtenlied* by Berg, and was applauded "to the echo." I thought the "bravos" would never cease. She was not so fortunate in a song composed by Herr Otto Goldschmidt, but the fault did not lie with her. Herr Otto Goldschmidt, with Herren Joseph Hellmesberger and Schlesinger, played the first movement of a pianoforte trio by Schubert, the *variations sérieuses* in D minor of Mendelssohn, a *nocturne* of Chopin, and *La Tarentelle* of M. Thalberg. At her fifth concert, five days later, Mad. Goldschmidt repeated the air, "Und ob die Wolke sie verhülle," which was so enthusiastically received on a former occasion. She also sang, "Come per me sereno," from the *Sonnambula*, Mendelssohn's "Auf Flügeln des Gesanges," and the *Lied* by Herr Taubert, which she had already introduced at her first concert: "Ich muss nun einmal singen." Herr Otto Goldschmidt performed a sonata of Beethoven, and two *Etudes* of his own composition, on the pianoforte. Herr Otto von Königslöw, a violinist of talent, played an *Andante cantabile* by Ernst, which obtained great applause. Mad. Goldschmidt does not go to Prague, but to Pesth, whither she has been especially invited. She intends passing the summer at some watering place, and *will now positively not go to London*.

On the 27th of April there was a solemn service sung by the *Domchorverein* in the church of St. Anne, to celebrate the marriage of his Majesty the Emperor. The Sixth Grand Mass and a chorus of Haydn, and an "Ave Maria," by Franz Schubert, were the pieces selected for the occasion. By letters patent of his Imperial Majesty, the *Verein zur Beförderung der Tonkünst in Galizien* has been reorganized and already commenced operations. The statutes of the *Verein* are contained in seventeen paragraphs, printed and published in the German and Polish languages. The object of the association is, by the foundation of a school, called the *Conservatorium*, to encourage a taste for music, and to educate organists, singers, male and female, orchestral instrumentalists, and, in cases of extraordinary talent, solo players. It also purposes giving public concerts, at which the pupils will appear, both as soloists and otherwise. The *Verein* will consist of a protector and his substitute, six curators, and the members, the latter being divided into contributing, working, and honorary members. All members have the right of being present, and voting at the general meetings of the association, and of proposing new measures. They also enjoy the privilege of attending the concerts of the association, and all public performances of the pupils. Any member engaging to belong to the *Verein* for ten years, and paying down a sum of at least a hundred florins towards the school fund, can claim, during the above-mentioned period, the right of having a pupil educated in the school for the space of six years. Any one can become a contributing member by engaging to pay an annual sum of not less than six florins for ten years. The business of the association will be conducted by a committee chosen from among the members, and consisting of the president, six committeemen, a director of the concerts, and a director of the *Conservatorium*. The president and three committeemen will be elected from the class of contributing members, and the other three from that of the working members, for three years, at the expiration of which they are eligible for re-election. A general meeting of all the members will be summonsed annually to take into consideration the state of the association, its pecuniary position, the progress of the school, and other matters of importance. At the general meeting, held on the 4th December, 1853, Herr von Höpflingen-Bergendorf was elected president. The school opened for sing-

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ing, and those for instruction on the violin and violoncello, on the 1st May, Mad. La Roche being appointed singing-mistress for the young ladies, and Herr Smaciarzynski for the boys and men. Herren Braun and Wollmann are entrusted with instruction on the violin and violoncello.

BERLIN.—(*From our own Correspondent.*)—The greatest, and, in fact, almost the only novelty at the Opera House, since I last wrote, has been the *début* of Fräulein Krall from the *Hoftheater* in Vienna. She has a soft and expressive voice, but it is not quite strong enough for our Opera House. On Sunday, Herr Theodore Formes played Masaniello in Auber's *Die Stumme von Portici*, and Fräulein Taglioni, Fenella.—In the way of concerts we have had, this week, Löwe's oratorio of the *Siebenschläfer*, performed by Wendel's *Gesangverein*, for some charitable purpose.—The new Berlin *Liedertafel* gave a *matinée* in the *Mäderscher Saal*, where Herr W. Pfeiffer also gave a concert, and played scarcely anything save his own compositions. I did not stay till the end.—The King of Prussia has presented the large gold medal of the Arts and Sciences to the young violinist Herr Henry Wieniawski, in return for the dedication of a violin concerto, so favourably received by the Berlin public. Herr H. Dam's oratorio, *Die Sündfluth*, is announced in the concert-room of the Royal Opera House, on the 10th. It was given for the first time in Berlin in the year 1849, and, since that period, has not been performed. We are also promised Bach's *Passion-Musik* of St. Matthew by the members of the *Singakademie*.—Jähn's *Gesangverein* held its two hundredth meeting on the 23rd of April. Since the 4th of November, 1845, the members of this association have sung every other Sunday, and in that period performed above one hundred and thirty different choruses, with and without solos, and also a great number of solo *Gesangstücke*.—During Easter week, the small *Kapelle* of the Royal *Domchor*, under the direction of Herr Neithardt, performed, in the Royal Chapel of Charlottenburg, a psalm by Dupuis, as it is played in the Chapel Royal, St. James's. The Princess of Prussia had obtained a score from Prince Albert, in his Royal Highness's own hand.

DORTRECHT.—Madlle. Rosalie Spohr, the harpist, has just finished her tour in Holland, where, in all the principal towns, she has obtained great success, by her spirited and elegant execution of some of the best works of Parish Alvars and Charles Oberthür. Madlle. Spohr is a niece of Dr. Louis Spohr, and leaves this country to return to her native town, Brunswick, and from thence to go to Brussels and London.

FERRARA.—Letters from Ferrara state that Signor Marchesi has been performing at the Opera, after having been some time in Florence. He has been singing in *Ernani*, Donizetti's *Betly*, and other pieces. Miss Cellini, an English young lady, a pupil of Madame Marchesi-Graumann, recently made her *début*, as a concert singer, at Ferrara.

STETTIN.—Herr Tichatscheck has appeared in *Die Jüdin*, *Robert der Teufel*, *Tannhäuser*, and *Maurer und Schlosser*. The opera of *Die Grossfürstin* has been favourably received.

MAYENCE.—*Das Thal von Andorra* (*Le Val d'Andorre*) has been given here for the first time.

DANZIG.—Dr. Spohr's *Faust* has been revived for the benefit of Herr Kaufhold.

STUTTGART.—In the last *Abonnements-Concert*, Herr J. Albert's symphony in C minor was very well performed. A short time since the *Stuttgarter Liederkranz* gave Mendelssohn's *Antigone* and *Œdipus in Colonos*. Mad. Marlow has appeared as the Queen in the *Huguenots*. Mad. von Marra has also been successful.

MUNICH.—At the last quartet *soirée* of Herren Monter and Lauterbach, Herr Speidel, the pianist, played Mendelssohn's quartet in B minor. This was the first time it had been heard in Munich since Mendelssohn himself played it in 1832.—A grand musical festival will take place at Ulm, under the direction of Herr Speidel, to inaugurate the new monster organ with 100 registers in the Cathedral. Among other works, Handel's oratorio of *Sampson* will be performed.

BREMEN.—Mdlle. Milanollo, the violinist, has appeared here with her accustomed success.

CASSEL.—Dr. Spohr's *Faust* has been revived, with the recitatives composed for the Royal Italian Opera in London.

FRANKFORT-ON-THE-MAINE.—Herr Wagner's *Lohengrin* has been produced, under the direction of Herr Hoffmann.

HANOVER.—On Easter Monday, Herr Lachner's *Catharina Cornaro* was produced at the theatre, in honour of his Majesty's birthday. It is to be followed by *Die Lustigen Weiber von Windsor*. Mesdemoiselles Ney and Johanna Wagner will shortly appear for a limited number of nights.

KÖTHEN.—At the fifth subscription concert there was a performance in honour of Friedrich Schneider. The proceeds were handed over to his family.

HAMBURGH.—M. L. Lacombe has given three pianoforte concerts. Mdlle. Milanollo has taken with her a talented boy, H. Schradick, eight years old, to place at her own expense in the Brussel's Conservatory.

PESTH.—Herr Steger, the tenor, from Vienna, has been very successful as Edgardo in *Lucia di Lammermoor*.

ERRATUM.—*In the notice of Mr.* WALTER MACFARREN'S *first chamber concert, for "the* adagio, *if anything, is* too beautiful," *read* "too tuneful."

# THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 6TH, 1854.

*To the Editor of the Musical World.*

SIR,—I composed the following letter with the intention of forwarding it to one of the great morning papers, but, on reflection, I came to the conclusion that there would be no chance of its being inserted. If it be not too lengthy for your columns, and you find it worth your notice, I shall feel flattered by your publishing it in your next number; if not, pray leave it for me at the office, and I shall try its fate elsewhere.—I am, Sir, your obedient servant, M.

P.S.—I enclose my card.

*To the Editor of*———

SIR,—Though but a humble member of the musical profession, I trust that you will pardon a minute's intrusion on your time, the —— being for all the world, not for particular classes, and musicians forming a very considerable item in the population of this country. The French have several papers exclusively musical in Paris alone, and all the great papers have a *feuilleton* weekly on musical matters, and yet the French are not a more musical people than the English, who have only *one* musical journal for all the empire, and whose great organs of public opinion have, till recently, bestowed but small attention on subjects of musical interest. The British musician has no advocate in the British press, and yet he forms a part of the community, pays his taxes, direct and indirect, and helps the general civilization of society by the popularization of a beautiful and humanizing art. Why should music be destitute of that which is so necessary to the other arts and sciences—a literature? Why should the drama find a hundred tongues to speak, a hundred pens to write its praises, while music has not one? Is the study of music one which requires, in a smaller ratio, the application of intellect and thought? On the contrary, to be a great musician, demands the most prodigal gifts that Heaven can bestow. While there is no art more lovely, there is no science more divine and true. Where music is cultivated with most success is in the country of philosophy and poetry—in Germany. Can this be denied? In Germany there is a musical paper in every little town, and the musician, no less than the politician and the man of letters, can find amusement and instruction over his breakfast table on the subject nearest to his heart—dearest to his sympathies—on the subject

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which lends his ideas of the beautiful a form and an expression. But here, in this mighty country, where one newspaper makes as much as twelve of the German prints, the poor musician may look long in vain over a table piled with journals for one about that art which is the mistress of his soul. It is true there are writers whose province it is to notice musical performances, and who notice them as they occur—but how? Alas! for the most part, they seldom utter a word, they seldom convey an idea that finds a response in the mind of the musician, who throws down his paper in sorrow, sick at heart to find his art neglected or misunderstood by that mighty press, which sways the destinies of the mightiest empire that the history of the world can mention, and which, were the rights of classes properly considered, should represent and advocate the interests of musicians with as much fervour and perseverance as that of any other part of the great commonwealth.

Sir, are we not human? Is it because we play a fiddle, or compose an opera, honestly to earn our daily bread, and contribute our mite to the common weal—is it for this that we are to be sifted out of the great body of society, as chaff from a load of wheat? We are, nevertheless, a strong and populous class—perhaps a twelfth of the whole community. Suppose we were to come to the determination to live apart from the rest of society, could society do without us? I much query if it could—nay, I will go further, I am certain it could *not*. What argument is there, then, for throwing us aside like so much useless lumber?

Another reason is this. The great popular source of recreation is Music. Can you then, Sir, be blind to the *enormous importance* that attaches to its influence being rightly exercised? Is not mental food as well worth considering as bodily? All the world drinks water; it is necessary, then, that water shall be good; and it is beneath no statesman to busy himself about its quality, lest the public be poisoned by deleterious liquid. All the world hears music, but the mere sensation of hearing is not the sum of its influence. The memory retains it—the taste is formed by what the memory cherishes; is it not, then, imperative that the taste shall be guided by wise instructors, that it be not vulgar and debasing? The object of music is *not* to gratify sensually, but to delight intellectually, and thereby to elevate the morality and purify the mind of the hearer. I could write volumes, but as I have some hope you will publish my letter, I will not intrude unwarrantably on your space. It is merely my wish to impress upon you the fact that a very large class of the British community is almost overlooked by the government, whose object should be to legislate for the interests of all classes.

Ere concluding, I must beg you to believe that I have watched with delight the recent evidences of altered feeling towards us. The great journals seem at last to be impressed with a notion that we are somebody and our art of some consequence. Men of enthusiasm, if not of acquirement and taste, are now employed in most of them, and a new musical work of importance is no longer dismissed in a short paragraph as an accident, or an anecdote of a toad in a stone. Still there is much to be effected; and you, Sir, whose musical criticisms are not only written with ability and candour, but are scholarlike and sensible, treating the matter with a full comprehension of its meaning, might set the example, and win the gratitude of thousands of your readers.

Offering many apologies for this intrusion, I beg leave, Sir, to subscribe myself with respect, your servant and admirer.

An English Musician.

## MDLLE. SOPHIE CRUVELLI.

*To the Editor of the Musical World.*

Sir,—You criticise Mdlle. Cruvelli for omitting the air, "Quando guerrier," from the first act of the opera of *Otello*. Mdlle. Cruvelli was quite justified; there is no such air, and, indeed, no *aria d'entrata* in Rossini's score.—I am, &c.,

A Subscriber to the Opera.

London, May 4, 1854.

## ROYAL ITALIAN OPERA.

*Otello* was repeated for the second time on Saturday, and was altogether a more complete and finished performance than that of Thursday. Mdlle. Sophie Cruvelli, who was somewhat careful and reserved on the first night, gave way to her every impulse on Saturday, and a more exquisite representation of Desdemona was never witnessed. Even the last act, in which she was so touching and beautiful on Thursday, showed improvement; and, indeed, a greater treat to the lovers of passionate singing and legitimate acting has rarely been afforded to the *habitués* of the Royal Italian Opera. Mdlle. Sophie Cruvelli did not introduce the *aria d'intrata*, sung by Mad. Grisi and others, for the best of all possible reasons as it now appears, viz., because it does not belong to the opera. True, but little opportunity is afforded the singer in the first act for display, and the omission of an attractive opening song may be detrimental to first impressions, which, with most audiences, go a great way. Mdlle. Cruvelli, nevertheless, was justified in omitting, or, rather, in not interpolating the air; and, after all, the gradual interest which is won for Desdemona, according to Rossini's treatment of the character, is more beautiful and poetic, and, we may add, Shaksperian. To make a grand heroine of the "gentle Desdemona" is opposed to all received notions of that sweetest of female creations.

Signor Tamberlik was as great as ever in Otello, and Signor Ronconi equally fine in Iago. The grand duet in Act II. again produced a *furore*, was again encored, and the two singers again recalled at the end. To conclude, the performance created a real enthusiasm, and Mdlle. Sophie Cruvelli was recalled at the end of the first two acts, and a third time with Sig. Tamberlik, at the termination of the opera, and was received with unanimous and genuine applause. The theatre was full.

On Tuesday the *Elisir d'Amore* was repeated; with selections from the favourite ballet, *Le Diable à Quatre*, for the first time this season. Mad. Bosio sang to perfection. Mdlle. Queniaux made a very pretty and interesting Mazurka, and danced with wonderful neatness and dexterity. She was well supported by Mdlles. Battalini, Brussi, Santi, and Emma, and M. Desplaces; and the revival of even a part of one of Carlotta Grisi's most admired ballets gave general satisfaction.

On Thursday night, *Fidelio* was revived for the third appearance of Mdlle. Sophie Cruvelli. The house was crowded to the ceiling. The Queen and Prince Albert were present; and the performance was, in every respect, the most gratifying and successful of the season.

If, a few years ago, any one had proposed Beethoven's *Fidelio* for representation at the Italian Opera, he would have been set down as an enthusiast or a madman; the attempt having been made, however, and the result brilliantly successful, is a guarantee of the vast strides that music has been making in the right direction. Much of this may be traced to Mendelssohn and the Sacred Harmonic Society, to Mr. Costa and the Philharmonic—to Meyerbeer, Auber, and the Royal Italian Opera—to M. Jullien, who has forced the masses to listen attentively to symphonies as well as polkas—to the Musical Union, the Quartet Association, and other societies—and much to the increasing spread of music as a popular medium of recreation, and to the progressing influence of the highest models, which may be referred to a variety of causes, independent of the above, but unnecessary to specify here. The triumph of a work like *Fidelio*

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at an Italian Opera is a matter for congratulation, a sign of the times which may be accepted as a prognostication of further and continuous advance. Henceforth the idea of reducing dramatic music to the insignificant proportions of a *cavatina* with roulades, a *buffo* air without roulades, and a quantity of *remplissage*, which may be listened to or unheard with the same indifference, is put out of the pale of likelihood. Italian composers must learn to write music, and good music, or throw aside their pens.

To achieve even tolerable success in a part like Leonora demands gifts, physical and mental, of no common kind. It taxes the utmost resources of the singer and actress, without an instant's intermission. Beethoven, as we have known, had no sympathy with singers, and paid little attention to the capacities of voices; hence the enormous difficulties presented in his vocal writing—difficulties moreover, which, when overcome, are not seldom *caviare* to the multitude, and leave the industrious and deserving artist without a just reward in the immediate acknowledgment and applause of the audience. But Beethoven must be regarded as an exception, not a rule. His genius, essentially dramatic, towered above conventionalities; and the ambitious singer, who aspires to the approbation of judges, would rather be raised up to Beethoven, by entering into the spirit of his works, than win the *ad captandum* admiration of the crowd, by pulling him down to an ordinary level. It is one thing to sing an Italian *aria*, another to execute one of the pieces in *Fidelio;* one thing to give the music of Beethoven in its integrity, another to alter it in such a manner as to bring it within the province of mediocrity. Mademoiselle Cruvelli well understands this, which in some measure accounts for her success in the most arduous part of the lyric drama. The few alterations she makes rather tend to increase than diminish the difficulties of the original. She has entered upon her task with faith and enthusiasm. Had she merely shown a common talent, nothing could have saved her. People would have derided her arrogance, rather than have sympathised with her fall; but, conscious of her own powers, she dared the ordeal, and has come out of it triumphantly. She has had the courage to appear before that public which, six years ago, was slow to perceive her merits, in a part depending solely upon truth for effect, offering scarcely a single opportunity for the display of mere vocal brilliancy, scarcely a point where facile execution, irrespective of dramatic propriety, would be likely to ensure the plaudits so flattering to the ears of an artist. To understand and enjoy *Fidelio* thoroughly, the attention must never wander; nothing must be unheeded, nothing indifferently heard, or much that is interesting and important loses its weight and significancy. To enter fully into the excellence of Mademoiselle Cruvelli's Leonora, it must be closely watched throughout. Leonora is almost always on the stage, and, when not on the stage, always in the confidence of the audience, who listen with her to the wicked machinations of Pizarro, sympathise with her in the wretched condition of Florestan. Not a scene, a dialogue, an air, scarcely a speech or recitative, which does not in some degree advance the progress of the action and approach a step towards the dramatic climax. The labour of sustaining such a part with anything like efficiency may easily be comprehended. How much greater to realise completely, as Mademoiselle Cruvelli has done, the whole meaning and intentions of the author and composer! Her first scene, before she has obtained the confidence of Rocco, before she has overheard the revelations of Pizarro, would alone show her to be an actress. The eagerness with which she listens to the gaoler, in the hopes of obtaining every interesting particular in reference to the prisoner whom she suspects to be her husband, is intense and beautiful. Her exhibition of horror, and subsequent burst of resolution when the treachery of Pizarro has been disclosed, is exceedingly fine, and her acting during the whole of the grave scene consummate. We have remarked few touches of natural instinct more exquisitely embodied than when, hearing the unconscious Florestan speak of "Leonora," she checks her almost irresistible desire to rush into the arms of her husband and reveal herself. We need scarcely call attention to the great points of the declaration to Pizarro and the drawing forth the pistol; these are self-evident; nor is it necessary to point to the ardour, the overwhelming affection with which she regards Florestan throughout the subsequent duet (one of the most absorbing pieces in the opera.) But when her task is accomplished and her husband saved, a more delicate exhibition of histrionic truth, one which might possibly escape all but the most attentive observer, is the seeming prostration, mental and bodily, which has seized upon Leonora, rendering her, amid the fulness of her happiness, almost an apathetic spectator of what passes around her. A point like this could only have suggested itself to rare intelligence; and this, with others which we cannot stop to mention, shows Mademoiselle Cruvelli to be an actress of the highest sensibility and refinement. About her singing we have little to add to what we have said in other notices. It is always appropriate, correct, and effective. Mademoiselle Cruvelli has the power of expressing joy and despair, hope and anxiety, hatred and love, fear and resolution, with equal felicity. She has voice and execution sufficient to master with ease all the trying difficulties of the most trying and difficult parts. The very few changes she makes—which we cannot applaud, since we have yet to be convinced that to alter Beethoven is to improve him—may easily be rejected with advantage. Mademoiselle Cruvelli's abilities are such that they are wholly unnecessary. She evinces throughout the opera too complete a forgetfulness of herself in her author to make it possible for us too believe she would wittingly interfere with his ideas for the sake of shining at his expense. Not the least beauty in Mademoiselle Cruvelli's Leonora is, that in the scenes where resolution soars the highest, as in those where fear and uncertainty perplex, the modesty of womanhood is never overstepped, while a sentiment of youth in the tones of the voice, in every look, movement, and gesture, imparts a peculiar and abiding charm to the whole impersonation. It is long, indeed, since we have felt more entirely satisfied with a dramatic and vocal performance from first to last. What is the capacity of Mademoiselle Cruvelli in operas of a different class from *Fidelio* we need not reiterate here; but if she has succeeded in pleasing the exclusive adherents of the Italian school as fully as she has the more strictly musical worshippers of Beethoven, the high position to which she rests entitled as a dramatic singer is placed beyond a doubt.

Mademoiselle Cruvelli's performance, on Thursday night, set all doubts at rest about the position she is entitled to occupy. It was an unquestionable exhibition of genius, from first to last. In the recitative and air, "A qual furor ti condurra," her singing was inimitable. The *adagio* (the address to Hope) was delivered with a fervour, to which the energetic action and the wonderfully expressive countenance of Mademoiselle Cruvelli gave double intensity. It was the religious exultation of a saint. Rachel's utterance of the sublime "Je crois," in Polyeucte, was not more striking and expressive. The *allegro*, overwhelming in its force and animation, stirred up the whole audience to enthusiasm, and this fine display of vocal and dramatic power was rewarded by a storm of plaudits, which showed how entirely it was felt and appreciated. Without going into further par-

ticulars, we may add, that in the rest of the opera, Mademoiselle Cruvelli reached the same high standard.

No praise can be too high for Sig. Tamberlik in the part of Florestan, who is talked about, but not seen, in the first act. Perhaps this may regarded as a defect in the *libretto*, which is otherwise faultless; but we cannot share the opinion. Sig. Tamberlik, in 1851, had first essayed the part of Florestan at the Royal Italian Opera, and succeeded immensely, although, from reasons sufficiently well known, *Fidelio* was given but twice. The withdrawal of the opera prevented him from continuing a performance, which the entire press acknowledged one of his greatest and most finished. An artist like Sig. Tamberlik was likely to have his powers newly stimulated by such an antagonist (or protagonist) as Mdlle. Sophie Cruvelli. He sang, indeed, with more than usual force and splendour, and fairly divided the applause with Mdlle. Cruvelli. The enthusiastic duet between Florestan and Leonora was a prodigious display of vocalisation on the part of both, and brought down the curtain with the greatest effect. Sig. Tamberlik's acting was on a par with his singing—intense, powerful, and highly pathetic. He never achieved a more genuine success.

Sig. Susini fairly astonished us by the perfect manner in which he gave the difficult music of Rocco. He was not only satisfactory throughout, but highly effective. With Sig. Tagliafico, on the contrary, we were not astonished, although, perhaps, the part of Pizarro was never before more admirably represented. Mdlle. Marai made an excellent Marcellina, and sang the music to perfection. Altogether, Beethoven's *Fidelio* was never before represented in so complete a manner in this country. The prisoners' chorus excepted, which wanted force and precision, and was out of tune, the whole performance was magnificent from first to last. Mr. Costa, whose very clever and judicious recitatives were used, as in 1851, is entitled to more than usual credit for his exertions. Two of the overtures were played—the one in E, and the "grand" *Leonora*, which was introduced between the acts and encored unanimously. The same compliment was passed to the quartet in canon (Act I.) where Leonora first appears. The opera went off with great spirit. The recalls for Mdlle. Cruvelli were frequent, and the applause tumultous. She was summoned after the grand air, and with Sig. Tamberlik, after the two last acts—the curtain falling, as usual, between the duet, in the prison scene, and the *finale*.

*Fidelio* is to be repeated to-night.

## ROYAL OPERA, DRURY LANE.

The *Sonnambula*, brought out on Friday to introduce Mdlle. Agnes Bury in the part of Amina, has been repeated twice since with decided success. Signor Bettini is not, as some have supposed, the *tenore robusto* who appeared both at the Royal Italian Opera and Her Majesty's Theatre; nor, we believe, a relation. He is a tenor of a different stamp, rather *leggiero* than *robusto*—a singer of the sentimental class, employing the *voce di testa* very frequently. Signor Bettini has a voice of no power, but of rather agreeable quality, and sings tolerably well in the Italian style. His acting has no characteristic whatever. Upon Mdlle. Agnes Bury fell the entire weight of the opera, and to her exertions, vocal and dramatic, must be attributed all the success Bellini's most familiar opera achieved. Her singing, at times unequal and not always highly finished, was admirable in the famous "Ah! non giunge," the difficulties of which she seems to have mastered by assiduous practice. She executed it with great ease and brilliancy, and displayed a command of voice and resonance of tone which were not remarked in the commencement of her performance. The audience applauded vehemently, the *rondo* was unanimously encored, and Mdlle. Agnes Bury was twice recalled. No success could have been more frank and undisputed. Mdlle. Agnes Bury was even better received on Tuesday and last night, when *La Sonnambula* was repeated for the second and third time. She is a valuable acquisition to the company.

On Saturday, Wednesday, and Thursday, *Der Freischütz* was given, when the theatre, as at the previous performances, was crowded in every part. *Lucrezia Borgia* was represented for the last time on Monday. *Fidelio* is in rehearsal, and will, we learn, be produced on Monday or Tuesday next, with Mad. Caradori as Leonora, Mdlle. Sedlatzek as Marcellina, Herr Formes as Rocco, and Herr Reichart as Ferdinand.

The subscribers and the public have every reason to be satisfied with the enterprise and spirit of the new operatic management.

## NEW PHILHARMONIC SOCIETY.

The third concert, which was to have taken place on Wednesday the 26th ult., was postponed in consequence of that day having been set apart by government for one of "fast and humiliation." It came off on Monday night, however, when St. Martin's Hall was crowded in every part. The programme was as follows:—

PART I.

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| Overture, "Der Schauspiel-Director" | ... | *Mozart.* |
| Concerto, No. 1, Pianoforte, Mdlle. Clauss | ... | *Mendelssohn.* |
| Music to Milton's "Paradise Lost" | ... | *Wylde.* |

PART II.

| | | |
|---|---|---|
| Symphony, No. 4 | ... | *Beethoven.* |
| Aria, "Gli angui d' Inferno," Miss L. Pyne | ... | *Mozart.* |
| Overture, "Tannhaüser" | ... | *R. Wagner.* |

The overture of Mozart is better known by its Italian name of *Il Direttôre della Commédia*. The annotator to the New Philharmonic prospectus is wrong in stating that, except at Herr Jansa's concert last year, it was never performed in England, since for many years it was as constant an interlude at the theatres as any of the minuets in the symphonies of Pleyel, Romberg, or Haydn. *Der Schauspiel-Director*, composed in the year 1786, is described by Mozart in his own catalogue as "a comedy with music, consisting of an overture, two arias, a terzett, and vaudeville." It was commanded by the Emperor of Austria for a *fête* at his palace of Schönbrunn, and was written expressly for the three singers then most celebrated at Vienna, namely, Madame Lange, Mdlle. Cavaglieri, and Herr Adamberger. The two *soprani* are represented under the names of Herz and Silberklang, and the piece is founded entirely on a supposed contest between them. They were the two first female vocalists in Europe at that time, each excelling in a particular style, to the nature of which the names given them by the composer may, probably, afford some clue. The merits of both, however, are made so prominent in the music, that the question as to which really was the most talented was left as far from solution as before. Each had her *andante* and *allegro;* each beautiful melodies, in a different character; all the refinements and difficulties of vocalisation were measured out to both; yet only in one place, where the two singers were striving to show the compass and flexibility of their voices in scales and roulades, did "Herz" give out an F in *alt* to the D of her rival, carrying off, in this respect at least, the victory.

Although the simplest of all the overtures of Mozart, the *Schauspiel-Director* is so spirited, and instrumented with such clearness, that it must always please; and it *did* please on Monday night, when it was capitally played under the direction of Herr Lindpaintner.

Mdlle. Wilhelmina Clauss has returned from her travels in the *Vaterland*, playing with more feeling and spirit than ever, and, let us add, with increased strength and brilliancy of execution. Nothing could have been more thoroughly satisfactory than her performance of Mendelssohn's impetuous and enthusiastic concerto in G minor, which, as usual, she played without book. Her success was as decided as it was richly merited, and after retiring from the orchestra at the end of her performance, she was called back unanimously to be newly applauded.

A second hearing of Dr. Wylde's music to *Paradise Lost* is

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decidedly in its favour. A work so elaborate, and written on so large a scale, could hardly be appreciated after a single performance; and, indeed, we are inclined to think, like all compositions of pretension, it will take some time before it is thoroughly understood. The poem itself requires many readings before its powers and beauties are made evident. How then could its illustration in music—if written in anything like a spirit akin to the poetry—be, like a simple tune or plain movement, brought within the compass of the understanding at a hearing? Whatever may be thought of Dr. Wylde's powers of adapting the grandeur and majesty of *Paradise Lost* to music, no one who heard his work on Monday can deny that he has thoroughly felt the subject and conscientiously treated it to the very best of his ability. The various speeches and descriptions are expressed in grave and solemn recitatives, and the characters represented with no ordinary individuality and force. The overture, by its impetuous and fiery character, is constituted to define, far as musical sounds can define, the angelic warfare. The first chorus, "Sing, heavenly Muse," is simple and impressive, and opens the *cantata* with dignity. The duet between Satan (Herr Formes) and Beelzebub (Sig. Belletti) is vigorous and striking, though perhaps too long. It was declaimed with great power and dramatic emphasis by Herr Formes and Sig. Belletti. The chorus in B flat minor, "Farewell, happy Fields," is exceedingly pathetic and touching, and is full of capital musical points. It was applauded unanimously, and narrowly escaped an encore. Still better is the chorus in D minor, "They heard, and were abashed," in which Dr. Wylde appears to have put forth all his musical strength and knowledge. The *soprano* solo, "For Spirits when they please," is, however, the *morceau* most likely to commend the work to popular appreciation. The melody is lovely and exceedingly attractive and catching, without ever degenerating into common-place. The instrumentation is new and striking, and the effect of the violins *obbligato* extremely delicate and graceful. Miss Louisa Pyne sang the air most charmingly, and the audience encored it amidst the loudest applause. The least characteristic piece in the whole work is, in our opinion, the solo of Satan (Herr Formes), "Oh, Myriads of immortal Spirits," which is neither grave nor dignified in the melody, while the accompaniments are too much in the style of Rossini. The consultation in Pandemonium is graphic and well considered. The quintet, "There is a Place," is arranged with great cleverness for the voices, and is, indeed, one of the most musicianlike things in the *cantata*. As much may be said of the final chorus, "Oh, Shame to Men," which brings the composition to a close, in a manner at once satisfactory and imposing.

The vocalists, Sig. Belletti, Sig. Ciabatta, Herr Formes, Mr. Weiss (basses), Mr. Herberte (tenor), and Miss Louisa Pyne (*soprano*), all sang admirably, and did full justice to Dr. Wylde's music. The band and chorus also were excellent, and were evidently pleased with their task. Dr. Wylde, who conducted, was loudly cheered at the conclusion, and recalled to the orchestra.

The B flat symphony of Beethoven, perhaps, of all the nine, the most spontaneous, the Thalia among the symphonies, was played as such things are usually played by the band of the New Philharmonic Society. The *adagio* in E flat, a movement of divine and unmeasured loveliness, was encored; we should have preferred it, nevertheless, slower, and the *scherzo* quicker. The last movement, the uncurbed, incessant, and irresistible *finale* was admirably executed. There was all the necessary spirit, and at the same time a strict attention to the *ma non troppo*, with which Beethoven has qualified his *allegro*. Dr. Wylde conducted the symphony. The great song of Astriffiamente, the Queen of Night, one of the finest pieces in the *Flauto Magico*, does not lie within the means of Miss L. Pyne. No singer should attempt this air in public, unless, like Mad. Anna Zerr, she can be certain of taking the F's in *alt*, wherever they occur, with ease and certainty. This our talented and most brilliant English vocalist *cannot* do, as was shown on Monday night. She would, therefore, do wisely in future to leave the Queen of Night to others; her own *répertoire* is quite extensive and interesting enough to enable her to dispense with a piece which is rather antagonistic than accommodating to her resources. She was applauded of course; such talent as Miss L. Pyne's demands respect, even when it is not exactly well applied. After all the talk that has been, at home and abroad, about Herr Richard Wagner's overture to *Tannhaüser*, we certainly were led to expect something better than we heard. It is enormously difficult to play, and taxed the powers of the magnificent band, under Herr Lindpaintner's direction, to the utmost. With regard to the music, it is such queer stuff, that criticism would be thrown away upon it. We never listened to an overture at once so loud and empty. And Richard Wagner, according to Franz Liszt, is entrusted with no less important a mission than the regeneration of the musical art.

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THEIR Royal Highnesses the Duchess of Cambridge, and the Princess Mary of Cambridge, have signified their gracious intention of being present at Signor Marras' Concert on the 10th inst.

HERR ERNST.—Herr Ernst has returned to town from his engagements in Dublin and Manchester. He will play at the next meeting of the Musical Union, Mr. Ella, the Director, having wisely secured his services for two more concerts.

M. EMILE PRUDENT, the brilliant French pianist, has once more arrived in London, where he intends to spend the season. He has been giving concerts with great success, during the whole of the winter, in the chief towns and cities in the provinces of France.

THE CONSERVATIVE LAND SOCIETY.—At the meeting of the Executive Committee, on the 2nd instant, at the office, 33, Norfolk Street, on the motion of Viscount Ranelagh, the chairman, seconded by Colonel Brownlow Knox, M.P., vice-chairman, Viscount Ingestre was unanimously elected a member of the Board of Directors.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Philharmonic Society, Grand Concert, Hanover Square Rooms. Eight o'clock.——Cologne Choral Union, Grand Concert. Half-past three.——Mr. Travers's National Entertainment, Music Hall, Store-street. Eight o'clock.

TUESDAY.—Musical Union, Matiné Musicale, Willis's Rooms, King-street, St. James's. Quarter-past three.——Signor Veroni's Grand Concert, Hanover Square.

WEDNESDAY.—New Philharmonic Society, Concert, St. Martin's Hall. ——Cologne Choral Union's Concert, Hanover Square Rooms. Half-past three.——Miss G. Archer's Concert, Hanover Square Rooms. Eight o'clock.——Signor Puzzi, Concert, 27, Queen Ann-street. Half-past eight.

THURSDAY.—Mr. Aguilar's Grand Concert, Hanover Square Rooms. Half-past two.

FRIDAY.—Sacred Harmonic Society, Beethoven's Mass in D, Exeter Hall. Half-past seven.——Mr. W. Macfarren's Second Chamber Concert, 27, Queen Anne-street.——Cologne Choral Union, Concert, Hanover Square Rooms. Half-past three.

SATURDAY.—Orchestral Union, Grand Concert, Hanover Square.

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## ADVERTISEMENTS.

ROYAL OPERA,

DRURY LANE.

LAST NIGHTS of "NORMA," "DER FREISCHUTZ," and "LA SONNAMBULA," and first nights of "FIDELIO." On Monday (last time), "NORMA;" Norma, Madame Caradori. On Tuesday (last time), Weber's DER FREISCHUTZ; Caspar, Herr Formes; Agatha, Madame Caradori. On Wednesday and Friday (last times), "LA SONNAMBULA;" Amina, Madlle. Agnes Bury. On Thursday and Saturday (first times), Beethoven's FIDELIO; Leonora, Mad. Caradori; and Rocco, Herr Formes. To conclude, every evening, with A BALLET DIVERTISSEMENT. Conductors—Herr Lindpaintner and Herr Anschuez. Prices—Gallery, 1s.; Pit, 2s.; Upper Boxes, 3s.; First Circle, 4s.; Dress Circle, 5s.; Stalls, 7s.; Private Boxes, 21s., 42s., 63s., and 84s. Each may be had at the Box-Office, and Private Boxes and Stalls of Messrs. Leader and Cock, 63, New Bond-street, corner of Brook-street.


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NELSON—THE LIFE OF A SAILOR. Illustrated by Dibdin's Songs. Mr. TRAVERS'S NATIONAL ENTERTAINMENT, Monday, May 8th, Eight o'clock, Music Hall, Store-street. Last night but one, previous to his departure for the Provinces. Admission, 1s.; Reserved Seats, 2s. 6d. Private Boxes, Leader and Cock's, 63, New Bond-street. Due notice will be given of Mr. Travers's return to town, when the above Entertainment will be resumed.

THE PHILHARMONIC SOCIETY.—The Fifth Concert, under the immediate patronage of Her Majesty, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, will take place at the HANOVER SQUARE ROOMS, on Monday, May 8th, 1854, at Eight o'clock precisely. Part I.—Sinfonia, Letter T, Haydn; Scena, "Soft airs around me play" (Euryanthe), Mr. Sims Reeves, Weber; Concerto in G minor, Pianoforte, Mr. Lindsay Sloper, Moscheles; Scena, "Non paventare" (Il Flauto Magico), Miss Louisa Pyne, Mozart; Overture, "Midsummer Night's Dream," Mendelssohn. Part II.—Sinfonia in A, No. 7. Beethoven; Duetto, "Bella Ninfa" (Jessonda), Miss Louisa Pyne and Mr. Sims Reeves, Spohr; Overture, "Der Vampyr," Marschner. Conductor, Mr. Lucas. The Sixth Concert will be on the 22nd of May.

COLOGNE CHORAL UNION.—Monday next. DER KOLNER MANNER GESANG VEREIN.—Hanover-square Rooms.—Mr. Mitchell respectfully announces that the above distinguished Society will give a SECOND SERIES of SIX MORNING CONCERTS, at the Hanover-square Rooms, which are fixed to take place on the following days:—Monday Morning next, May 8; Wednesday, May 10; Friday, May 12; Monday, May 15; Wednesday, May 17; and Friday, May 19. Director, Herr Franz Weber. The Répertoire of the Society now comprises more than One Hundred and Twenty Morceaux; many of them entirely new. The Concerts will be arranged as last year—commencing at half-past three, and terminating about five o'clock. The only EVENING CONCERTS which can be given during the short engagement of this distinguished Society, will take place on Saturday Evening, May 13, and Saturday Evening, May 20; commencing at half-past eight o'clock. Tickets of admission—reserved seats, for the six concerts, two guineas; ditto, single tickets, 10s. 6d.; admission to the body of the room, 5s.; which may be had at Mr. Mitchell's Royal Library, 33, Old Bond-street.

MUSICAL UNION.—Mdlle. CLAUSS, ERNST, VAN GELDER, GOFFRIE, and HILL, on Tuesday, May 9, will perform Quartets, No. 4, C minor, Beethoven, and No. 5, E flat, Op. 44, Mendelssohn. Sonata, pianoforte, D minor, Op. 29, (Moscheles Ed.) Beethoven. Solos by Chopin and Mdlle. Clauss. Single Tickets, Half-a-Guinea each; to be had of Cramer and Co., Regent Street; Ollivier and Chappell, Bond Street. Members can pay at Willis's Rooms for Visitors. Doors open at Three o'clock. J. Ella, Director.

SIGNOR VERONI, primo baritone, from La Scala, and other principal theatres in Italy, begs to announce to the nobility, gentry, and his friends, that his FIRST MATINÉE MUSICALE will take place on Tuesday, May the 9th, at the Queen's Concert Rooms, Hanover Square, on which occasion he will make his first appearance in England. Signor Veroni will be assisted by the following eminent artists:—Vocalists—Mesdames Clara Novello and Caradori (of the Royal Opera, Drury Lane); Mr. Sims Reeves, Sig. Mariani (primo tenore, from the Imperial Opera, Verona), Sig. Belletti, and Herr Formes. Instrumentalists—Miss Arabella Goddard (Pianoforte), Herr Ernst (Violin), and Sig. Briccialdi (Flute). Conductors—Mr. Benedict and Sig. Pilotti. Tickets, Half-a-Guinea; Reserved Seats (numbered), One Guinea. To be had of Messrs. Cramer, Beale, and Co., and Jullien, Regent-street; T. Chappell, Campbell and Ransford, New Bond-street; Mitchell; Ebers, Old Bond-street; Leader and Cock, New Bond-street. The programme will be published forthwith.

MISS GUSELDA ARCHER (Pupil of Mr. Aspull), has the honour to announce that her FIRST SOIRÉE MUSICALE will take place at the Hanover-square Rooms, on Wednesday, the 10th of May, 1854. Vocalists—Miss Dolby, Miss Katharine Smith, Miss Marion Adam, and Miss Binckes; Mr. Frank Bodda, and Herr R. de Becker; the Misses Brougham. Harp—Mr. Chatterton. Pianoforte—Miss Guselda Archer. Conductor, Mr. Aspull. Reserved seats, 10s. 6d.; Single tickets, 7s., and family tickets to admit four, one guinea. To be had at the Music Warehouses, and of Miss Archer, 451, Oxford-street.

DUDLEY GALLERY, EGYPTIAN HALL, PICCADILLY. By the kind permission of the Right Honble. Lord Ward. Signor MARRAS has the honour to announce that his GRANDE MATINÉE MUSICALE will take place on Wednesday, May 10th, at Three o'clock. The programme will be confided to Artistes of eminence, and will contain a selection from the most successful New Operas and Pezzi da Camera, also some choice pieces from "Pergolesi," "Stabat Mater," Rossini's last composition, the celebrated Terzetto, "Tantum ergo," and Palestrina's Hymn, "Alla Trinità Beata," Verdi's Quartetto from "Rigoletto," Bellini's Quintetts of "Beatrice di Tenda," &c., &c. Signor Marras will also sing his "Canti d'Amore," and "Canti Nazionali d'Italia." Ticket, One Guinea. To be had of Signor Marras, 2, Kensington Gore, Hyde Park, and at Messrs. Leader and Cock's, 63, New Bond Street.

MR. AGUILAR respectfully announces that his ORCHESTRAL CONCERT will take place at the Hanover-square Rooms, on Thursday morning, May 11th. Vocalists—Madame Amedei, Mdlle. Marie Sedlatzek (from Vienna), Miss Messent, Herr Reichart, and Herr Formes; Violin, Herr Ernst; Pianoforte, Mr. Aguilar; Accompanyist, Mr. Brinley Richards. The London Orchestra, under the direction of Mr. Frank Mori, will perform, among other pieces, Mr. Aguilar's Concert Overture, "Alpheus," also his new Symphony, and the Overture to his MS. Opera. Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had at all the principal Music Publishers, and of Mr. Aguilar, 68, Upper Norton-street, Portland Road.

MR. WALTER MACFARREN'S SECOND CHAMBER CONCERT will take place on Friday Evening next, May 12, at 27, Queen Anne-street, commencing at Half-past Eight o'Clock, when he will perform Beethoven's Sonata in C, Op. 53, Mendelssohn's Prelude in E minor, Sterndale Bennett's Impromptu in E, and Allegro Grazioso and Solos of his own; also, with Mr. W. H. Holmes, a new Duo for the Pianoforte, and, with Mr. Lucas, a Violoncello Sonata, of his own composition. Vocalists—Miss Dolby, Miss Amy Dolby, &c. Single ticket, 10s. 6d.; double ticket, 15s.; to be had of Leader and Cock, 63, New Bond-street; and Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

SACRED HARMONIC SOCIETY, Exeter Hall. Conductor, Mr. COSTA. On Friday next, May 12, will be repeated BEETHOVEN'S GRAND SERVICE in D. Principal vocalists: Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; with orchestra of nearly seven hundred performers. Tickets 3s., 5s., and 10s. 6d. each; or subscriptions, one, two, or three guineas per annum, at the Society's office, No. 6, in Exeter Hall. The performance will be preceded by Beethoven's Grand Overture in C., Op. 124.—Mr. Macfarren's Analysis (40 pages quarto), with Musical Illustrations, on sale, price 6d., or sent by post on receipt of twelve postage stamps.

ST. MARTIN'S HALL, May 15th.—ROSSINI'S "STABAT MATER" (for sketch of which see MUSICAL WORLD of April 22nd) and GEORGE LAKE'S successful Oratorio DANIEL. Madame Clara Novello, Miss Dolby; Messrs. Sims Reeves, Champion, Weiss, Formes. Apply early for Tickets, 2s., 3s., and 5s., at the Hall, at Addison's, 210, Regent-street, or to Mr. G. Lake, Addington Place, Camberwell.

THE MISSES COLE and Mr. ALFRED GILBERT beg to announce their SECOND PERFORMANCE of CLASSICAL CHAMBER MUSIC, at the Willis's Rooms, on Monday, May 15, at Half-past Eight o'clock. Triple Ticket, One Guinea; Non-subscriber's Ticket, 10s. 6d.; may be obtained of Mr. Alfred Gilbert, 13, Berners-street, Oxford-street.

SIGNOR AND MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover Square Rooms, on Friday evening, May 19th. Vocalists: Madame Mortier La Fontaine, Miss Augusta Thomson, and Madame Ferrari; Messrs. Herberte, H. C. Regaldi, Wallworth, and Signor Ferrari. Instrumentalists: Piano, Mrs. F. B. Jewson and Mr. George Russell; Concertino, Signor Giulio Regondi; Harp, Mr. John Thomas; Violoncello, M. Paque and Mr. Schroeder; Violin, M. Folkes. Accompanyists: Messrs. Lindsay Sloper and G. Russell. Tickets, 7s., to be had of the principal music-sellers. Reserved Seats 10s. 6d., to be had only of Signor and Madame Ferrari, 69, Upper Norton Street, Portland Place.

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ST. MARTIN'S HALL.—On Wednesday, May 17, will be performed LESLIE'S NEW ORATORIO—IMMANUEL, under the direction of Mr. John Hullah. Principal vocalists—Mrs. Endersohn, Miss Amy Dolby, Miss Dolby, Mr. Lockey, Mr. Weiss. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. Doors open at a quarter before Eight; performance will commence at Half-past Eight o'clock.

MRS. JOHN MACFARREN has the honour to announce that her First Matinée of PIANOFORTE MUSIC (third season), will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, to commence at Three, when will be performed Beethoven's Trio in C minor, Pianoforte, Violin, and Violoncello; Mozart's Sonata in A, Pianoforte and Violin; a Violoncello Solo of Piatti, a Violin Solo of Sainton, and Pianoforte Solos of Mendelssohn, Weber, Thalberg, &c. Mrs. John Macfarren will be assisted by M. Sainton, Signor Piatti, Mrs. Endersohn, Madame and Signor F. Lablache, Mr. Montem Smith, and Mr. Frank Mori. The Second Matinée will take place on Wednesday, June 14, when Herr Ernst, Mr. Lazarus, Mr. W. H. Holmes, and other eminent Artists will appear. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

MISS BINCKES has the honour to announce that her Annual Series of THREE SOIREES MUSICALES will take place at the Philharmonic Rooms, Newman Street, Oxford Street, on Friday, May 26; Friday, June 16; and Wednesday, July 5. To commence at Eight. Tickets to be had of Cramer, Beale, and Co., Regent-street.

MR. KIALLMARK begs to announce that his GRAND MORNING CONCERT will take place at the Hanover Square Rooms, on Monday morning, May 29th, to commence at half-past two o'clock. Conductor, Mr. Frank Mori. Tickets, 10s. 6d. each; Reserved Seats, 15s., to be had of the principal Music Sellers, and Mr. Kiallmark, 32A, Fitzroy-square.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

UNDER THE IMMEDIATE PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Gloucester, Her Royal Highness the Duchess of Cambridge.

Mr. BENEDICT'S ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms on Friday, June 23, 1854, when the most eminent available Vocal and Instrumental talent will be engaged to deserve the distinguished patronage it has enjoyed for so many years. Full particulars will be duly announced. Reserved Seats, One Guinea each, may be had at the principal Music Sellers and Librarians; and of Mr. Benedict, 2, Manchester Square.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

DUBLIN PHILHARMONIC SOCIETY—Miss ARABELLA GODDARD.—The piece played by this distinguished pianiste and so much admired at the Philharmonic concert, Dublin, on Wednesday last, was Stephen Heller's Improvisata, "On Songs bright Pinions." It is published, price 4s., only by Wessel and Co., 229, Regent-street, London.

SIGNOR PERGETTI begs to announce that he has removed to No. 8, Upper Berkeley-street (West), Connaught-square.

LA HARMONIUM.—MDME. DREYFUS has arrived in town, and will attend concerts or private parties to perform on the Harmonium. Also to give lessons on this now popular instrument. Terms and particulars at Chappell's, 50, New Bond-street.

MR. FRANK BODDA begs to inform his Friends and Pupils he has removed to No. 2, Nottingham-terrace, York Gate, Regent's-park.

WANTED.—An experienced Shopman, of good address and references, in a Music Warehouse. Salary £90. Letters, pre-paid, addressed to F. M., to be sent to Wertheim and Mackintosh, Paternoster-row.

FOR SALE.—A NEW PICCOLO PIANOFORTE, by a first-rate London maker, 6¾ octaves, in rosewood, to be sold on very advantageous terms. It may be seen at Messrs. Boosey and Sons, 28, Holles-street, Oxford-street.

HARMONIUMS.—CAUTION.—George Luff and Son, makers to Her Majesty of the only Real Harmonium, to prevent the sale of inferior imitations, have reduced their prices, both for sale or hire, including all their recent improvements. Pianofortes possessing novelty of construction, by which is obtained greater and more equalized power of tone, superiority of touch, and increased durability, in every variety for sale or hire, with liberal allowance to purchasers. Drawings and price list per post, George Luff and Son, 103, Great Russell-street, Bloomsbury.

HOPKINSON'S PIANOFORTES.—These Pianofortes received the award of the Great Exhibition Prize Medal in 1851. They are also pronounced by the most eminent Pianists of the age, (S. Thalberg, J. Benedict, E. Szekely, Madame Dulcken, and others,) "to be unsurpassed in tone and touch by those of any other maker." May be had at the principal music-sellers in this country, and at the ware-rooms, 18, Soho-square, London. Prices, from 25 to 180 guineas each. N.B.—The Manufactory, Diana-place, near Regent's-park; Branch-establishment, 6, Commercial-street, Leeds.

MARION'S RESILIENT BODICE and CORSALETTO DI MEDICI. They combine firmness with elasticity, fit closely, fasten easily in front, retain the original symmetry of their adjustment, and are judiciously adapted to every varying condition of the female form. Ladies in health, convalescents, and invalids wear them, with equal satisfaction; and, having experienced the comforts and advantages they ensure, will not return to the ordinary Stays and their attendant evils. PATENTED IN ENGLAND, FRANCE, AND AUSTRIA. Enlarged Prospectus, with Illustrations, details of Prices from 14s.; children's, 8s.), explicit Directions for Self-measurement, &c., on receipt of Two Stamps for Postage. All Country Orders sent (without extra charge) carriage paid or post free. Mesdames Marion and Maitland, Patentees and Sole Manufacturers, 54, Connaught-terrace, Hyde-park, London.

"We think few who have seen it will be disposed to disagree with us when we assert that it is infinitely superior to anything of the kind yet introduced for the same purpose, and, in point of style and workmanship, it is alike unexceptionable."—Editorial notice in *Le Follet*, the leading Journal of Fashion.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s. 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

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## NEW PIANOFORTE MUSIC, BY ADOLPH GOLLMICK.

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| 1. Chanson à Boire ... ... ... ... ... ... | 3 | 0 |
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| 5. Ethiopien, Caprice ... ... ... ... ... | 3 | 0 |
| 6. Le Revoir, Romance ... ... ... ... ... | 2 | 6 |

"Among the many gallant composers who devote their ideas to the services of the ladies, Herr Gollmick stands foremost. His pre-eminence may be attributed to the forcible character of his compositions, which, although within the reach of average pianists, have attractions for musicians 'of a larger growth.' Although light, the pieces before us may be really termed 'good,' as that word is understood in musical dialect. For instance, in no modern 'musique di bravura' have we met with anything to compare to the 'Europa' for happy melody, brilliancy, and finish. There is a perfect unity and decided individuality about it, bearing evidence of true genius in the author. The 'Valse Styrienne' is remarkably graceful, with a pleasant touch of melancholy, characteristic of Styrian music. Equal praise must be awarded to the 'Marche Éroique,' a bold and spontaneous theme, followed by a delicious trio, belonging to that class of music of which Lindpaintner's 'Standard Bearer,' and Giuiglo Krieger's 'Leest' are famous specimens. Easily acquired, but not easily forgotten, are Herr Gollmick's compositions. Their melodies strike the fancy, while many passages are so beautifully wrought as to win instant and unqualified admiration."—*Ladies' Newspaper*, May 14, 1853.

"Herr Adolph Gollmick, a composer of considerable celebrity, and still more considerable talent, is a resident in London, highly esteemed in musical circles for his graceful style of pianism. The above quoted specimens of his compositions, the first we have seen, give us at once a favourable idea of his powers, and entitle him to the consideration of our musical readers. The characteristics of Herr Gollmick's writings are—fascinating melodies, an easy, brilliant, and graceful style of writing, offering a variety of effects, and not presenting any great difficulties. In no modern music have we met with such a happy and spontaneous idea as the theme of the 'Europa Galop.' It is of that pleasantly-exciting kind that one listens to over and over again without tiring. The 'Marche Éroique' is bold and vigorous, with a charming 'motivo' for its principal subject. It is rather less effective than the 'Europa,' and may be more adapted for the orchestra than the piano, notwithstanding which it will doubtless be played by all who admire really tuneful music. The 'Valse Styrienne' will in a very short time form part of every lady's 'répertoire' for the piano, or we are no judges of the taste of our fair countrywomen. The most bewitching valse is this 'Styrienne.' Indeed, if this 'morceau' were indorsed by Bellini's name, we should compliment the composer on his happy inspiration. The 'Ethiopian Caprice' is a fantasia in the modern style, on the well-known melody of 'Mary Blane.' Of this piece, which has no pretensions to originality, we can speak in terms of commendation, and can recommend it to players who have a tolerably good command of the piano, and can execute bravura passages without stumbling. Our readers will observe, from our remarks, that M. Gollmick's compositions are specially adapted for drawing-room performance, on account of the attractive melodies and finished passages which pervade them, unaccompanied by the awkward difficulties which tyros and uneducated musicians throw into their music."—*Critic*, April 15, 1853."

"It is not always the best way of enjoying a work to hear the author read it; but still it is an advantage to have the emphasis and expression conveyed by one so deeply versed in it. In music this is still more desirable, as the composer, if he be of an original kind, has much inspiration that mere notation cannot convey. We were glad, therefore, the other day, to have an opportunity of hearing a young German composer (Gollmick) play over several of his compositions; for he interpreted his own creations with a spirit and grace that gave full effect to them. Our musical readers will be acquainted with the *galop de concert*, entitled 'Europa,' which has had a wide reputation.

"We attended M. Gollmick's performance, because we were glad of an opportunity of extending a reputation already considerable, and because we believe he is gifted with a genuine invention and power. In all his productions there is much true melody, and he has the rare gift of invention. The manufacture of music, like the manufacture of Sheffield plate, can be carried on by artisans; but the artist alone invests with new life and interest the old sounds or forms. This young German seems to us gifted with a genuine capacity for composition, and in all his pieces there is freedom and fanciful expression.

"In a piece entitled 'Gage d'Amitié,' brilliancy and joyousness run through it, mingled with a tenderness that makes it worthy of its name. 'La Grande Marche Éroique,' has a great deal of professional grandeur in it. This is an orchestral composition, and therefore is not heard to full advantage in its mere arrangement for the pianoforte. Still there is fully perceptible the long resounding tread, and the lofty and elevating ideas that should predominate in such a piece. 'Le Revoir,' is a more tender piece, but without a taint of the mere sentimental, it being a characteristic of M. Gollmick that he is healthy and sound, and seems not to have any morbidity or affectation in him. In the 'Valse Styrienne' there is a great deal of character, and the movement sounds fresh and unhackniced.

"We have been solicitous to draw attention to M. Gollmick and his composition, because, whatever has the qualities of originality and pureness deserves it; and we believe that the musical composer is as much entitled to distinct notice, and is as much rewarded by discreet admiration, as the author who appears in letter-press."—*Morning Advertiser*, May 14, 1853.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive*."—*Report of Jurors, Great Exhibition.*

HAYDN'S TE DEUM LAUDAMUS, for four voices, with a separate Accompaniment for the Organ or Pianoforte (the English version adapted under the Latin text), arranged from the full score, and respectfully inscribed to Sir William Lawson, Bart., Broughton Hall, Catterick, by M. Conran, Organist, Manchester, Mus. Prof. Stonyhurst College. Price 5s. To be had at Mr. Novello's, London, and Messrs. Hime and Addison, Manchester.

THE TWO OPERA HOUSES.—Boosey and Sons have now published in their series the following Operas complete for Voice and Piano (with English and Foreign words), in handsomely bound 4to volumes, adapted for the theatre or drawing-room. 1. Norma, 10s. 6d. 2. Sonnambula, 12s. 6d. 3. Don Juan, 18s. 4. Figaro, 16s. 5. Ernani, 15s. 6. Il Barbiere, 16s. 7. Lucrezia Borgia, 16s. (all with Italian and English words).—8. Faust, 12s. 6d, 9. Fidelio, 15s. 10. Der Freischütz, 12s. 6d. 11. Zauberflote, 12s. 6d. (with German and English words). And 12. Iphigenia in Tauris, 8s., (with French and English words). To be had of Boosey and Sons, 28, Holles Street; Addison, 210, Regent Street; Lacy, 17, Wellington Street, North Strand; and Keith and Prowse, 48, Cheapside.

BOOSÈ'S BRASS BAND JOURNAL.—The Annual Subscription reduced one-half, namely, from four guineas to two guineas. Messrs. Boosey & Sons, in announcing the above important reduction in the price of Boosè's Brass Band Journal, commencing from May 15th, beg to inform their Subscribers that no reduction will take place in the quantity of matter in each number, which, as heretofore, will consist of a variety of quick steps, dances, and Operatic pieces, &c. A number is published and forwarded to Subscribers on the 15th of every month. Price to Non-Subscribers, 5s. per number. This Journal can be performed by a Brass Band of any size. A list of back numbers may be had on application. Boosey & Sons, 28, Holles-street.

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RIGOLETTO.—The following numerous arrangements of this very popular Opera are now ready. The public is warned against purchasing a pirated edition of the Airs published by an unprincipled individual.

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| **VOCAL—THE ENTIRE OPERA, 12s.** | | | | |
| Caro Nome che il mio Core (sung by Mdlle. Bosio) | Sc. e Polac... | S. | 2 | 6 |
| Cortigiani, vill Razza Dannata ... ... | Aria ..... | B. | 3 | 0 |
| Figlia! mio Padre! a te dappresso ... | Duetto, S. & B. | | 4 | 0 |
| La Donna è Mobile (sung by Sig. Mario) | Canzone ... | T. | 2 | 0 |
| Parmi veder le Lagrime ... ... ... | Aria ..... | | 2 | 6 |
| Questa o quella per me pari sono (sung by Sig. Mario) | Ballata . | T. | 2 | 0 |
| Signor, nè Principe io lo vorrei! ... ... | Duetto, T. & S. | | 4 | 0 |
| Somiglia un Apollo quel Giovane ... | Sc. Terz. e Tempesta | | 5 | 0 |
| Tutte le Feste, al Tempio ... ... | Sc. e Duet ... | | 4 | 0 |
| Un dì, se ben rammentomi ... ... | Quartetto, S. C. T. & B. | | 4 | 0 |
| V' ho ingannato—colpevole fui ... ... | Sc. e Du fin ... | | 3 | 0 |
| Possente amor mi chiami ... ... ... | Melodia ... | T. | 2 | 0 |
| Zitti, zitti, moviamo ... ... ... | Terz.... | S. T. B. | 3 | 0 |
| **ENGLISH VERSION.** | | | | |
| Fair shines the Moon to-night (La Donna) ... ... ... | | | 2 | 0 |
| Ditto ... ... ... ... ... | as a Duet ... | | 2 | 6 |
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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 19. SATURDAY, MAY 13, 1854. {PRICE 4d. STAMPED 5d.

## MENDELSSOHN.

(*Continued from page* 282.)

On the 12th of March, 1844, Mendelssohn conducted at Berlin the *Israel in Egypt*, in accordance with the express wish of the King of Prussia, in whose dominions our artist's works kindled the greatest enthusiasm. His music to *A Midsummer Night's Dream* was performed seven times consecutively at Danzig; and in March and April the *Antigone* was given entire. We hear of *St. Paul* being performed at Breslau, and of the *Antigone* at Athens in the original tongue, but with the modern music, a fact which Sophocles would have found difficult to realise or reconcile with the ancient strains at the Dionysia. Julius Stern, a young German composer, superintended rehearsals of the tragedy with a view to its production in Paris, where we hear of its being coldly received—"*besonders die Aufführung des musikalischen Theils*"—a thing not very creditable to French discernment, or the worshippers of Spontini and Auber. We believe it was heartily appreciated at the Covent Garden Theatre of London, in 1845. In the April of 1844, Mendelssohn was present at Leipzig, and assisted the Belgian violoncello player, Servais, in a public performance—with David and Servais he gave a splendid reading of Beethoven's Trio in B flat, the gem of the concert.

But London had now an immediate claim on the services of Felix: and on the very day of his arrival in England he practised with Moscheles the variations in B flat for four hands—hitherto (I believe) unpublished.* He lived, at this time, in the constant companionship of the most noted musicians of the day; and after appeared both as conductor and performer before the London public. He led his *St. Paul* at Exeter Hall; the music to *A Midsummer Night's Dream* and his Symphony in A minor at the Philharmonic, besides playing Bach's Triple Concerto with Moscheles and Thalberg, repeated on another occasion with Döhler as a substitute for Thalberg. I cannot omit in this cursory account of some of his appearances in public some mention of a monster concert in London, shewing the immense resources available during a London season, and the capacity for enjoying and enduring among English audiences. Germans will be astonished to hear that no fewer than thirty-eight pieces were set down in the programme, but the splendid phalanx of artists was a sure guarantee of success. Of the "stars," I must give the names of Mendelssohn, Grisi, Shaw, Mario, Salvi, Lablache, Staudigl, Mad. Dulcken, Thalberg, Sivori, Joachim (a pupil of David), the harpist Parish Alvars, and Benedict, whose performance with Mendelssohn and Mad. Dulcken, of a trio, *nocturne et valse brillante* elicited great admiration. At the eighth Philharmonic Concert, in July, the *Walpurgis Night* was performed under Mendelssohn, and the day afterwards he played before a select circle in Mr. Klingemann's house, the *Variations Sérieuses* (op. 54), a duet on themes from Weber's *Preciosa* with Benedict, and several accompaniments for Adelaide Kemble. But it was chiefly as a conductor that we heard his praise sounded, and nothing could be more flattering than the accounts sent to us at Leipzig, by an English correspondent, of the enthusiasm our artist created by the magic wand (*Zauberstab*), which instilled such life and energy in the sleepy spirits of the orchestra. On the 10th of July, he left London, and, after visiting Berlin and other places of less importance, determined to pass the winter at Frankfort, and devote himself exclusively to composition. His post at the Gewandhaus was filled by Gade, a young Danish artist. Of the new productions which had appeared during this year from the pen of Mendelssohn, the most important were his music to Racine's *Athalie*, and the fifth book of the *Songs without Words*, besides several vocal pieces.

At Frankfort during this period, Mendelssohn began his great oratorio, *Elijah*, by carefully arranging and connecting the words adapted to that noble musical drama. The subject had suggested itself to his mind years before he actually put pen to paper; but he wisely drew out a plan of each part before commencing the music. The music to the *Œdipus Coloneus*, the grand trio in C minor (Op. 66), the last volume of the *Songs Without Words*, the Violin Concerto, and some works of less importance, sprang into existence at this time. In Leipzig, David and Gade acted as joint directors of the musical meetings; and, if a complaint was made of the weakness in the vocal department, none could question the efficiency of the violin players, represented this season by David, Joachim, Ernst, and Bazzini. David at the last concert gave a splendid reading of the violin concerto by Mendelssohn, who had written to him on the way he wished it to be treated, and introduced some fresh cadences to make his friend's triumph the more complete. In the winter of 1845, Mendelssohn and Moscheles consented to assist jointly at the Conservatory. Miss Dolby from England had been engaged as a solo singer, and Jenny Lind was to appear at stated concerts, while David and Joachim were the chief instrumental performers. On the fourth of December, the Queen of Song, then in the zenith of her power and attractions, came before the Leipzig audience, She began with "Casta Diva," from *Norma*, and assisted Miss Dolby in the duet from *Romeo*, besides giving the air from Don Juan, "Ich grausam, o mein Geliebter," and the two songs of Mendelssohn, "Auf Flügeln des Gesanges," and "Leise zieht durch mein Gemüth." She sang, at a second concert, a scene and *aria* from *Figaro;* the "Ob die Wolke," from *Der Freischütz*; the *Finale* from *Euryanthe*, and a Swedish melody. Felix played his concerto in G minor, and No. 6 from the fifth volume of the *Lieder*. He listened to Jenny's warblings with great eagerness, sharing

*It is now published at Ewer's.—*Ed.*



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the enthusiasm of the public, and giving vent to his feelings at last in the exclamation, "Ja, es ist eine sehr brave Person." We remember his reading one of the countless panegyrics on the gifted vocalist, and remarking, "gar nicht zu viel gesagt." On the 12th of April, 1846, Mendelssohn appeared in public for the last time as a pianoforte player, assisting David in one of the G major sonatas for piano and violin of Beethoven, and giving the C minor symphony and a "*Lied*" of his own.

Mendelssohn's almost undivided labour was now given to the completion of *Elijah*, which he intended to bring before the public in the August of 1846. In the early part of June of that year, he sent the voice parts to England, and a gentleman of the name of Bartholomew, known as the skilful transposer and adaptor of the "*libretto*," arranged the English words, taken chiefly from the 15th, 17th, and 18th chapters of the first book of *Kings*. The oratorio begins with Elijah's prophecy of the famine, followed by the cries of the sufferers; then the departure of the prophet, the raising to life of the widow's son, the destruction of the priests of Baal, the opening of Heaven, the gathering of waters, and the wondrous hymn of gratitude and praise with which the first part concludes. The second part contains the persecution and flight of Elijah to the wilderness; his glorious translation to Heaven; and the prophecy of the Messiah. Of the importance and power of the music in this work I will speak a few words hereafter. It is surprising to read of the vigour and energy which seem to have carried Mendelssohn through so much exertion this year. He undertook the direction of no less than three musical festivals which followed closely after each other. The first, at Aix-la-Chapelle, was attended by Jenny Lind and Julius Riez; the second was at Liege, where Mendelssohn brought out his *Lauda Zion;* and the third, at Cologne. At the latter place, Schiller's "Der Menschheit Würde ist in eure Hand gegeben, bewahret sie," adapted by Felix, was given by more than 3,000 men's voices with thrilling effect. He conducted, besides this piece, his "Bacchus" chorus from *Antigone*, a "Te Deum," by Bernhard Klein, and the chorus with *solo*, from the *Zauberflöte*, "O Isis und Osiris." After the festival he returned to Leipzig; I saw him myself and talked with him about the late musical meeting. The chorus of Mozart's had given him the greatest pleasure, though he praised the execution generally, and appeared satisfied with the whole performance. About the middle of August, he travelled to England, under an engagement to conduct his new oratorio at the Birmingham Festival. The programme was made up of the great works of Handel, Haydn, Beethoven, and Cherubini; but all were on the *qui vive* and tip-toe of expectation, from the announcement of the new oratorio. *Elijah* was performed for the first time in any country on the 26th August, 1846, at the large Town Hall of Birmingham. The Directors had agreed that it should be given after Haydn's *Creation*, which was performed on the Tuesday—Handel's *Messiah* and Beethoven's "Mass in D" following on the Thursday and Friday after the *Elijah*.

"How can one adequately describe" (writes a journalist) "the performances in the Town Hall? It is almost impossible in such excitement to form a dispassionate judgment, or express one's feelings with deliberation. It was a great day for the Festival, a great day for the artists engaged, a great day for Mendelssohn, and a new era for art. There were several encores, and calls for repetition, and, at the conclusion, orchestra and audience applauded the writer to the echo. This was done in direct violation of the printed orders of the Committee; but, when the heart is full, the mouth must speak. The whole scene was, in truth, a very impressive one, though the unrestrained enthusiasm on any ordinary occasion would have been a too turbulent demonstration on the part of the public."

Such very briefly was the reception accorded by Englishmen to this great sacred work. It remains to be seen if Germany approves of such unequivocal marks of favour. I will not follow the practice of many journalists and critics of the present day, who pronounce an opinion without having sufficiently studied the oratorio to be enabled to form a fair judgment. On a slight perusal of the work, I am at once bound to disagree with those who fancy they discover a diminution of productive and original power in *Elijah*. They have not yet heard the oratorio in its integrity, and, this being so, they are incompetent critics. Let them suspend their judgment till we have heard the entire work at Leipzig—it is to be given on the anniversary of Mendelssohn's birthday. The choruses I have heard are more replete with energy and power than those of Mendelssohn's earlier days, while others bear stamp of that exquisite delicacy and refinement so peculiar to this writer. Witness, "Blessed are the Men that fear Him," "He watching over Israel," as specimens of the latter class, and, for vigour and majesty, the "Thanks be to God," "Be not afraid," etc.

I cannot omit here an anecdote in connection with this memorable Birmingham Festival, for it serves to illustrate the readiness and presence of mind which Felix possessed amid all the anxiety and difficulties of professional duty. On the last day of the Festival, Handel's *Coronation Anthem* was announced for performance. To the great annoyance of the Directors, it was found that the short recitative preceding the chorus was missing—the audience had the words before them, but the notes for the voice were not forthcoming in the orchestra. Mendelssohn heard of the dilemma. "Wait," he said, "I will help you;" and, suiting the action to the word, sat down immediately, and, in the short space of half an hour, completed a recitative with accompaniments. It was copied off while the notes were actually wet, the parts distributed, and the whole thing given *a prima vista*. There was no flaw in the performance or the composition—a moment of inspiration seems to have seized both composer and singers.

(*To be continued.*)

MONSIEUR DE VOS, a fashionable composer of light and easy pianoforte music, has arrived in London from Paris.

M. VIVIER, the renowned performer on the French horn, is shortly expected in London; a piece of good news which it is to be hoped may turn out as true as it is good. It is long since M. Vivier has enriched the London concerts by his talent, or enlivened the London circles in society by his wit and many accomplishments. His absence has been felt; but if he really comes again, *tant mieux*. Better late than never. M. Vivier is so often coming that he never arrives. *Qu'il arrive maintenant.*

ST. MARGARET'S, RICHMOND.—The Conservative Land Society have just issued their plan and scheme of allotment of the beautiful St. Margaret's estate, on the 7th of June next. The estate, which is about seventy-five acres in extent, is for the present portioned out into two hundred and seventy-two building lots for villas of a high class; the lots varying in price from £52 4s. 6d., up to £475 each. If we may judge from the plan, the estate as laid out will be one of the most noticeable spots on the banks of the Thames; great care having been taken to preserve the natural and artificial beauties of that fine site. We observe that a considerable portion of the park is to be preserved as a pleasure-ground, with an ornamental sheet of water, spanned by two iron bridges. A plot of ground, one hundred and sixty feet by one hundred and fifteen feet, has been reserved at the corner of the avenue for the erection of a church. From the plan it would seem to be contemplated to preserve the noble mansion erected by the Earl of Kilmorey.

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## PHILHARMONIC SOCIETY.

Although there was little novelty in the fifth concert, on Monday night, it was a good one, and there was a full attendance. The following was the programme:—

PART I.

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|---|---|
| Sinfonia, Letter T | *Haydn.* |
| Scena, "Soft airs around me play" (Euryanthe), Mr. Sims Reeves | *Weber.* |
| Concerto in G Minor, Pianoforte, Mr. Lindsay Sloper | *Moscheles.* |
| Recit. "Non paventar" (Il Flauto Magico), Aria. "Infelice, sconsolata" Miss Louisa Pyne | *Mozart.* |
| Overture, "Midsummer Night's Dream" | *Mendelssohn.* |

PART II.

| | |
|---|---|
| Sinfonia in A, No. 7 | *Beethoven.* |
| Duetto, "Bella Ninfa" (Jessonda), Miss Louisa Pyne and Mr. Sims Reeves | *Spohr.* |
| Overture, "Der Vampyr" | *Marschner.* |

The symphony in E flat of Haydn, being rarely brought forward, was not uninteresting. Still, it is one of the dryest and most primitive works of the master; and, except a variation in the *andante*, and some clever writing in the *finale*, contains nothing worthy of his fame. It was played with great spirit, but did not make much impression. So many fine symphonies of the same composer are consigned to the shelf, that the choice of one so comparatively feeble was, to say the least, injudicious. We should, however, be sorry to see Haydn, the "Father of the orchestra," lose his place at concerts, where the chief attraction depends upon orchestral music; and for this reason alone, in the absence of a composition of greater pretensions, the "letter T," antiquated and *perruque* as it was, was welcome. The symphony in A of Beethoven, is one of the most wonderful inspirations of his wonderful genius. The execution of this, on the whole, was first-rate. The *allegretto* was loudly encored, and well deserved the compliment, since it could hardly have been better played. Delicacy, force, and the strictest attention to light and shade, were observable throughout. As much may be said, indeed, for every movement of the symphony, which was a rich treat to the connoisseur, and thoroughly appreciated by the audience. The overture to *A Midsummer Night's Dream* needs neither description nor praise. The execution, however, though delicate in the fairy passages, was not satisfactory. The time generally was too slow, and the many unwarranted changes, alternately to quicker and slower, gave a disjointed effect to the *ensemble*. The overture of Herr Marschner is one of the closest and worst imitations of Weber. It is a sort of parody of the overture to *Euryanthe;* the second theme is parodied; the *fugato*, after the episode, for the stringed instruments, muted, is parodied; and many of the mere passages are parodied—the result being a vapid commonplace.

Mr. Lindsay Sloper's second appearance at the Philharmonic Concerts was more brilliant than his first, inasmuch as he had a great deal more to do. The concerto of M. Moscheles, in G minor, is one of the most lengthy and elaborate of those compositions for pianoforte and orchestra written chiefly with a view to show off the principal instrument. Mr. Sloper was a pupil of M. Moscheles; and it is, consequently, not surprising that this concerto should be a favourite with him. He played it last year at his own concert; and again selected it on the present occasion. While, however, two concertos of Beethoven, and at least half-a-dozen of the best of Mozart, are never performed—to say nothing of those of Mr. Sterndale Bennett, one of the first pianists and composers for the pianoforte of the present age—we cannot but think that a revival of that of M. Moscheles—which has little to recommend it beyond a series of difficult *tours de force*, and as a connected work possesses no great value—was ill-advised. Nevertheless, Mr. Sloper's performance was pointed, clear, and masterly; the applause he obtained was genuine, and his success decided.

The vocal music was beyond reproach. Mr. Sims Reeves sang the grand tenor *scena* from *Euryanthe* to perfection; and the opening movement of the first *aria* of the Queen of Night, "Non paventar," was given with faultless intonation and true feeling by Miss L. Pyne. The lovely, flowing, and melodious duet, "Bella Ninfa, mi odierai," from Spohr's opera, *Jessonda*, was admirably sung by the lady and gentleman in conjunction. The attendance of Mr. Costa having been commanded at Buckingham Palace, Mr. Lucas, one of the directors, officiated in his place, and accomplished his duties with so much efficiency that the subscribers had no cause to regret the loss of the popular and energetic conductor in ordinary.

## AMATEUR MUSICAL SOCIETY.

The fourth concert took place on Monday evening, the 1st inst., at the Hanover Square Rooms, and was under the direction of Mr. Jekyll. The room was not so full as usual, owing, we suppose, to the New Philharmonic Society having their concert on the same night, and holding out a programme so attractive as to cause the desertion of many members from the ranks of the Amateur Society.

The selection was as follows:—

PART I.

| | |
|---|---|
| Overture, "Maritana" | *W. V. Wallace.* |
| Symphony in E Flat | *Mozart.* |
| Song, "A Pilgrim's Rest," | *Mrs. R. Cartwright.* |
| Romance, Cornet-à-Pistons solo, "Der traum von der rose" | *Prince Oscar of Sweden.* |
| Overture, "Zelia," | *Lindpaintner.* |

PART II.

| | |
|---|---|
| Concerto for Violin, with New Cadenza, by Herr Molique | *Beethoven.* |
| Song, "Lurline" | *S. W. Waley.* |
| Overture, "Le Philtre" | *Auber.* |
| March, "Camp of Silesia" | *Meyerbeer.* |

The brilliant, though somewhat disjointed, overture of Vincent Wallace was exceedingly well played, the passages in the *coda* for the violins coming out with great force and decision.

The symphony did not go so well as could have been desired. The opening *adagio* was both unsteady and uncertain. The slow movement "hung fire" considerably, and would have been much improved by an acceleration of *tempo*. The *finale*, however, went off with great spirit, the orchestra making amends in this for all previous deficiencies. The overtures of Herr Lindpaintner and Auber, were both brilliant, sparkling, and well instrumented, and given with admirable decision and effect.

Beethoven was the giant of the evening, and his wonderful concerto for the violin the feature of the concert. Though we may be inclined to doubt the prudence of selecting for performance a work crowded with so many and such great difficulties, still it served to show what vast strides music is making in England when an amateur is able to enter upon so very arduous an undertaking. Mr. Brand deserves the greatest possible credit for his performance. The loud and long-continued applause with which he was greeted at its termination will, we trust, induce him to continued study and consequent improvement. With the exception of the slow movement, which was rather unsteady, the band accompanied the concert extremely well.

Miss Messent was the vocalist of the evening, and gave the two graceful songs allotted to her with charming taste. The Vielk March, played in a most energetic manner, brought the concert to a satisfactory conclusion.

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Mr. Adolf Terschak, a flutist, of whom the German critics speak with enthusiasm, has arrived in London, after playing with great success in Vienna, Hamburgh, etc., and before the Royal Family in Berlin.

Mad. Sontag.—"We have happened, by the merest chance, to possess a playbill of the 8th of July, 1819, on which day *Kätchen von Heilbronn* was given for the benefit of Mad. Renner. At the very end of the cast comes the lines—*Ein Köhler* (a charcoal burner), Herr Haas, *Sein Bube* (his boy), Dlle. Henriette Sontag. Who ever thought, the night this bill was published, that 'Dlle. Sontag, the charcoal burner's boy,' would one day fill both hemispheres with her fame as the Countess Sontag Rossi?"—*Neue Berliner Musik Zeitung.*

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## SACRED HARMONIC SOCIETY.

By the side of the symphony in D minor (No. 9), the Mass in D must take place among the mightiest of Beethoven's works. It gives a musical expression to prayer and adoration, with the same sublimity as its twin-sister of giant birth gives a musical tongue to the spirit of uncontrollable and boundless joy. It is less passionate than the symphony, because it treats of matters less earthly, but it is more sublime, inasmuch as the subject is more heavenly. The *Missa Solennis* is divided by Beethoven into five parts—separate, but one—sectionally divisible, but spiritually indivisible, each part flowing into its fellow like waves in the immeasurable ocean. The "Kyrie Eleison," the first devotional exclamation, is in D major; and opens with a solemn and majestic strain for the orchestra, which is first taken up by the vocal quartet and subsequently by the entire choir. The "Christe Eleison" is expressed in a movement of pathetic sublimity, in the minor mode; the "Kyrie" is then resumed in the major with the original *motivo*, and the whole concludes with a tranquil climax. Nothing can be more devotional, and nothing more fitly lead the way to the "Gloria in Excelsis Deo," a movement of unparalleled sublimity, in which the praises of the Omnipotent are poured forth as from the throats of angels. The "Gloria" opens also in D major, with a burst of exultation from the entire orchestra, vocal and instrumental. The phrase employed here recalls the trio of the *scherzo* in the ninth symphony, although very differently used; a short fugue is introduced on the words "Laudamus te;" the "Gratias agimus" involves a graceful melody in B flat, introduced by the quartet; another smooth subject brings in the "Qui tollis;" and the expression of the words "Qui sedes ad dexteram patris" is wonderfully grand. The "Tu solus altissimus" introduces another *fugato*. The "Amen" is sublime. The voicing of the whole of this movement is exceedingly elaborate; the instrumentation is brilliant and exhilarating; and the climax is tremendous. Nothing can be more glorious than this "Gloria," which is developed with remarkable power. The *codas* are so many that there would seem to be no end; but this multiplying of climaxes is a striking characteristic of Beethoven. The excessive use of the ophicleide, an instrument rarely employed by the composer in his secular works, is remarkable in the "Gloria," and indeed throughout the *Missa*. The "Credo" is a marvellous attempt at giving musical expression to the sentiments inspired by contemplation of the inscrutable attributes of the Divinity, of his goodness and mercy, of his omniscient wisdom and almighty power; in a word, the whole declaration of a Christian's belief is uttered in music more than mortal. In design, in variety of treatment, and in completeness of development, the "Credo" is the most important part of the *Missa Solennis*. It opens with a phrase in B flat, full of exultation, as of a true believer glorying in the acknowledgment of his faith; a fugue occurs on the words "Consubstantialem Patri"—another on the words "Et in spiritum sanctum," worked out of the first theme of the "Credo"—another, very long and elaborate, on the words "Et unam sanctam catholicam," and a fourth on the words "Et expecto resurrectionem," which is afterwards worked with the theme of the preceding. The "Crucifixus" is sublimely rendered, and the expression of the "Sepultus est" is absolutely appalling. The "Amen" commences with a quartet for the solo vocalists, with an accompaniment on the violin written very high; and the whole choir and full orchestra soon unite in the completion of a superb climax. Not to speak it profanely, this "Credo" is a complete drama, the symmetry of its plan and the variety of its detail, are contrived to produce an effect of oneness without monotony. The "Sanctus" opens with a beautiful succession of harmonies, in which the organ plays an important part. A fugue occurs on the words "Hosanna in excelsis." A fine harmonic progression, in which the organ has a beautiful pedal on G, which comes in unexpectedly and decides the key, leads to the "Benedictus" in G major, a long movement of divine melody, beautifully coloured by an accompaniment for a solo violin *obbligato*. The theme of the "Benedictus is fugued at the end with masterly completeness. The "Agnus Dei" opens in B minor, in a strain of pathetic lamentation which is almost heart-rending—the soul weeps to hear it, and the mind is elevated by contemplation of that great genius which can express so eloquently every modification of feeling, from the sublime to the tender, from what is divine to what is purely human. The "Donna nobis," in D major, a masterly movement, diversified by every auxiliary of genius and learning, is a glorious finish to this mighty work. Our hasty analysis can give but a faint idea of this stupendous creation, which must be heard, and heard frequently, to be understood. In eschewing the languishing melodies which are so grateful in his secular works, and which are not absent from his first *Missa* in C major, Beethoven has shewn that in his mature years he rightly considered the nature and characteristics of the music of the tabernacle. No human affections, no human passions, yearnings, tastes, prejudices, should hold a part in the severity of prayer and purity of devotion; these are addressed to an unearthly tribunal, and must not be alloyed by the leaven of terrestrial thoughts. To the Incomprehensible we speak from the soul, which is our immortal part. The idols of our weak humanity should, at the moment of such high commune, be thrust away from our thoughts. Beethoven has in this great inspiration gloriously asserted man's imperishability; and his argument considered with becoming reverence, adopted with faith and zeal, will outweigh the dogmas of the moralist and the text of the preacher.

The two performances of this extraordinary work by the members of the Sacred Harmonic Society—the first of which took place on Friday evening, the 28th ult., and the second last night—have created an immense sensation in the musical world. Most of the musicians and connoisseurs of eminence in London, besides a vast number from the provinces, have attended one or both performances. No praise can be too great for Mr. Costa, whose exertions to obtain a correct execution of the Mass have been arduous and unremitting. The solo singers—Mad. Clara Novello, and Miss Dolby, Herr Formes and Mr. Sims Reeves—had a herculean task to accomplish; but they succeeded to admiration. The band was irreproachable; M. Sainton's playing of the almost impossible violin *obbligato*, in the "Benedictus," was beyond eulogy; and the chorus (judiciously thinned for the occasion) never did themselves more credit. On the whole, the production of the Second Mass is a new laurel, well earned by the members of our great Choral Society.

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Madame Puzzi gave a *matinée d'invitation* at Willis's Rooms, on Monday last, to a large number of her patrons. The programme consisted of a quartet for two violins, tenor, and bass, by Jean Turina, well played by Sig. Bazzini, M. Nadaud, M. Vogel, and Herr Van Gelder; a new romance, by Blumenthal, sung by M. Jules Lefort; some graceful pianoforte pieces, by Blumenthal, performed by the composer, and a duet from *Roberto Devereux*, sung by Mme. Nissen Saloman and Signor Bettini. The lady will be remembered as having sung in *Norma*, and other operas, at the Princess's Theatre, some years ago. The second part contained "Una furtiva lagrima," sung by Sig. Bettini; a violin *fantasia*, composed and executed by Sig. Bazzini; Meyerbeer's *aria*, "La Mendiante," and Kücken's *lied*, "Mein Herz ich will dich fragen," known by its English title, "My Heart canst tell?" both of which were sung by Mad. Nissen Saloman; a romance, sung by M. Jules Lefort, with the harp accompaniment of Mr. J. Thomas, and Beethoven's quintet (Op. 16), for pianoforte, oboe, clarionet, horn, and bassoon, admirably executed by Mrs. F. Bowen Jewson, M. Barret, M. Lazarus, Sig. Puzzi, and M. Baumann. The attention paid to this work by the audience said something for the progress the higher classes are making in their musical education, and consequent capability of appreciating the music of the great masters. Mrs. F. Bowen Jewson (who, as Miss Kirkham, made so favourable a *début* at one of the Philharmonic concerts last season) played the pianoforte part of the quintet in a manner that entitles her to the highest praise. Her performance of the *andante cantabile*, in particular, was marked by correct phrasing and refined feeling. Signor Schira accompanied the vocal music.

The Directors of the Beaumont Institution deserve praise for their liberal management arrangements at their last concert for the season, on Tuesday. Mad. Amedei, Mrs. Sims Reeves, Messrs. Sims Reeves, and Bolletti were engaged, and were all encored in various songs, which they gave in their best manner. Signor Briccialdi made a favourable impression in a flute solo, and Mr. F. Praeger in a brilliant Fantasia for the piano, on a Bohemian national air, was honoured with genuine applause. Mr. Frank Mori conducted.

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## COLOGNE UNION OF MEN VOICES.

A VERY crowded audience filled the Hanover Square Rooms on Monday morning, at the first of a second series of six concerts, to be given by the Kölner-Männer-Gesang-Verein, one of the most renowned of the choral societies of Germany. The result was a musical treat of the highest order. No performance of the kind of equal merit had ever before been heard in London till last season, that of the Berlin choir not excepted.

The origin of these societies, which, under the various titles of *Liedertafel* (Song Table), *Liederkranz* (Crown of Songs), &c., now abundant in Germany, dates scarcely further back than the commencement of the present century. They were earliest cultivated at Zurich and Berlin. At the latter place, Selter, the master of Mendelssohn, did much to encourage and promote their influence. As may be guessed from the name of the most ancient of them—*Liedertafel*—the original aim of their projectors was chiefly a social one. Eating, drinking, and conversation were varied, at intervals, by part-songs (songs for several voices), the subjects of which were exclusively amatory or bacchanalian. A man of genius, however, Carl Maria Von Weber, gave an impetus to these convivial meetings, which helped to enlarge their sphere and raise their character. The composer of *Der Freischütz* set to music some of the songs of Körner (*The Lyre and the Sword*), which, during the wars with Napoleon, had an immense influence in fanning and keeping alive the patriotic sentiments of the German populations, and stimulating their hatred of the common enemy. During the peace, the choral unions of male voices continually increased, until at last there was scarcely a town or village in Germany which did not possess one or more of them. In stormy periods, such as 1830 and 1848, the *Liedertafel* has been made the instrument of political demonstrations. The periodical union of many of the societies from different towns, at meetings almost assuming the form and importance of festivals, afforded occasions for the introduction of political and revolutionary songs and choruses, which aroused the suspicion and distrust of governments. The result was their frequent suppression, and the ultimate abandonment of all songs of a political or "liberal" tendency. In one respect, the loss of this exciting element has been injurious to the artistic character of the *Liedertafel*. Composers, who devoted their talents to the production of music of this particular kind, were tempted, by the great perfection which many of the societies had attained in part-singing, to all sorts of trivial effects; and the legitimate aim of the art was neglected for the more ephemeral object of vulgar applause. It must be owned, that of late years the choral unions of male voices have greatly deteriorated; and that the feeling which used to characterise them—whether through the influence of composers or executants, equally ready to sacrifice at the shrine of immediate and short-lived popularity—has faded into something much less vigorous and healthy. The preponderance of trifling serenades and love-songs at their meetings is out of all proportion. The national songs, of which such fine examples exist, are strangely neglected; and even the best specimens of modern composers are laid aside for bagatelles, which the most perfect execution can alone make tolerable. The programme of Monday's performance by the Cologne Union, although it contained some admirable things, was by no means free from this reproach—many of the pieces introduced being very inferior in merit to some of our English glees, which, if sung by as many voices, and in the same faultless manner, would produce a better effect.

The Cologne Union of male vocalists was instituted in 1842, under the superintendence of Herr Franz Weber, who has been appointed director for life. Its members are all amateurs; and the sole object of the society is the promotion of a taste for German song, which, it is believed, must also exercise a beneficial influence on the moral elevation of the people. The proceeds of their public performances are devoted to "useful, patriotic, and charitable purposes;" and the motto they have adopted, "*Durch das Schöne stets das Gute*" ("Let the good be always attained by the beautiful"), suggests the policy upon which they act. In the great contests at the vocal festivals in Belgium the Cologne Union has carried off all the prizes. The German-Flemish Vocal Festival, the largest ever held on the continent, was instituted by its members, and its first celebration (in 1846) was rendered memorable by the presence of Mendelssohn, who, besides being the principal conductor, composed a new work expressly for the occasion. The society numbers in all 172 members, of whom 80 of the principals comprised the force which on Monday filled the orchestra of the Hanover Square Rooms. The performance of these gentlemen may, without the slightest hesitation, be characterised as perfect. For truth of intonation, decision of accent, harmony of *ensemble*, ready command of all the gradations of force—from the strongest *forte* to the most delicate *piano*, rather breathed than sung—we have heard nothing to equal them in any body of choristers. But these desirable mechanical requisites are made the more valuable from the excellent use to which they are put. The experience and ability of Herr Franz Weber, the conductor, are incontestible. He has an authority over his vocal orchestra that admits of no denial. The slightest motion of his *bâton* changes a *fortissimo* into a *pianissimo*, as if by magic; and his beat is so clear and prompt that not a note is ever sustained by any single voice a second longer than he intends. Execution so sure and satisfactory, so unerringly correct, and so scrupulous in the observance of details, has alone an indefinable charm; but when to this are added all the varieties of expression, applied with unfailing ease and propriety, as in the present instance, the charm is doubled.

An *Abendlied* of Kuhlau, with which the concert began, although it has not much merit as a composition, at once convinced the audience that the Cologne male voices had lost none of their quality; and still better was Mendelssohn's *Wanderlied* ("Vom Grund bis zu den Gipfeln"), which followed, and united the attractions of exquisite melody and harmony to those of faultless intonation and expression. A very long solo and chorus, by Kücken, "Im Walde," was by no means so effective. The solos, for a bass or barytone voice, were prolix and insipid; while the commonplace trick of making the chorus hum a *pianissimo* accompaniment through closed lips, was carried to such an excess, that it became absolutely tiresome. It is not often we have listened to anything more trivial and monotonous. The talents and the voices of the Cologne singers were utterly thrown away upon it. The *Volkslieder* (People's Songs) of Herr Silcher —"Gut' Nacht," and "Rosestock, holde Blüth,"—were quite a relief. These, though both extremely simple, are both very catching; and the last, founded on a Suabian dance-tune, was encored and repeated. Herr Silcher, who is sub-director of the *Kölner Männer-Gesang-Verein*, has decidedly the gift of melody. A well-known chorus of Conradin Kreutzer, "Frühlingsnahen" (The Approach of Spring), which is heard in the streets of all the German towns, and Kücken's equally popular "Am Neckar, am Rhein," a national apostrophe to the vine and its proceeds, were both admired. The alternate unison and harmony on the words, "Am Neckar, am Rhein," one of the happiest effects of the composer of "Trab, trab, trab," which Jetty Treffz made so familiar here, produced a striking effect at each recurrence. After a rather vapid chorus by Herr Abt, the ballad composer, and a very charming and characteristic one by Ferdinand Hiller, entitled *Abendgruss*, between which was unexpectedly interpolated the somewhat bucolic "Kirchlein" (Little Church) of J. Becker, where a church bell is imitated by the bass voices, in unison, reiterating a particular note, while the others have a tune—came the very characteristic and genial *Lutzows wilde Jagd* (Lutzow's Wild Hunt) of Carl Maria von Weber. In this, one of two great patriotic songs of Körner (the other being the *Schwertlied*, or "Song of the Sword") the peculiar genius of the author of *Der Freischütz* is strongly manifest. The expression of the words "Das ist Lutzow's wilde, verwegene Jagd," the burden and explanation of this pleasantly egotistical legend, is graphic and superb. It was majestically executed—with as much enthusiasm as point, decision, and correctness—and terminated the selection with fine effect. "Rule Britannia," was then sung with hearty spirit and good will by those loyal inhabitants of the King of Prussia's Rhenish provinces (who are probably as anti-Russian as any of us), and was followed by "God save the Queen," in doubtful English, which broad, simple, and genuine melodies, be it said, with a due respect for the past songs of Herren Kücken, Kreutzer, Abt,

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and Co., carried off the honours of the concert, not merely because they were national and *àpropos* to the times, nor because they were given with singular power and accuracy by the Cologne choristers, but also because, to speak the unvarnished truth, they were equal to any, and superior to most of the harmonised tunes which had been heard in the course of the selection.

The vocal programme was divided into three parts. Between the first and second, and second and third respectively, Madlle. Madeleine Gräver performed a fantasia by Thalberg, a *Lied ohne Worte* by Mendelssohn, and a study by Henselt, on the pianoforte, very cleverly. The fantasia (on *Don Pasquale*) was too long, but the others were just the thing.

At the second concert an exquisite *abendsständchen*, or serenade, from the posthumous works of Mendelssohn, "Schlafe, Liebchen," a delicious little chorus, "Der frohe Wandersmann," from the same source, and Weber's fine setting of the *Schwertlied*, or "Sword-song" of Körner were the principal features of the programme, which was agreeably relieved by some violin solos superbly executed by Herr Ernst, including two of his charming *morceaux de salon* ("Allegretto" and "Notturno"), and his fantasia on Hungarian airs. The crowd was as great, and the audience as aristocratic and fashionable as at the first concert; and the same may be said of the third, which took place yesterday afternoon. To-night there is to be an evening concert.

Mr. Mitchell is likely to make even a more profitable speculation of the Cologne Choir of Men's Voices than last season. We hope he may.

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Signor Veroni's Matinée.—A very attractive concert was given on Tuesday morning, at the Hanover Square Rooms, by Signor Veroni, who styles himself in the bills, "Primo Baritono," from La Scala and Principal Theatres in Italy. Signor Veroni is, we understand, an Englishman, and has been singing lately in Italy with much success. The local journals speak favourably of his performance in Verdi's *Trovatore*, when that opera was brought out at Verona in the winter. It is almost impossible to pass a correct judgment on the qualifications of Signor Veroni from what we heard on Tuesday. He was so nervous that he could hardly sing a note at first; and it was only in his last song that he gave any evidence of his capabilities. All his nervousness, however, could not conceal one thing, viz., that he has a magnificent barytone voice—one of the most mellow and, at the same time, powerful we ever heard. He sang A flat clear from his chest, without the least effort. We did not greatly admire his singing in the duet "Crudel perchè finora," with Madame Clara Novello, although the audience encored it unanimously. With such a voice as he possesses, however, Signor Veroni may do anything, if he have only taste and judgment to direct it. He is engaged, we hear, for the next concert of the New Philharmonic Society, when, if he conquers his nervousness, we expect to hear a very different singer.

The rest of the concert was excellent. Mr. Sims Reeves sang Beethoven's "Adelaida" with such feeling, taste, expression, and voice combined, as we seldom hear now-a-days. Mad. Clara Novello sang the *aria* "Lidi Amati," by M. Schimon, with exquisite purity of voice, and a quietude entirely her own, and not the less charming for that. Mad. Novello and Mr. Reeves also joined in an Italian duet. Sig. Belletti gave the *scena*, "Sorgete," from *Maometto Secondo*—which Tamburini used to introduce into the *Donna del Lago*, when he played Roderick Dhu. He sang it with great energy and admirable execution. He also sang, with Mad. Caradori, the duet from *Semiramide*, "Se la vita." Mad. Caradori was as successful as ever in the *scena* from *Der Freischütz*. A Sig. Mariani, whose real name, we are told, is Mapleson, made his appearance as a tenor, without pretension, but not without promise.

The instrumental department was assigned to Herr Ernst and Miss Arabella Goddard. The great violinist played two of his elegant and graceful *Pensées fugitives*, and his famous *Carnaval de Venise*. He was in splendid force, and alternately delighted and astonished his hearers. Miss Goddard performed Leopold de Meyer's "Lucrezia Borgia Fantasia" and Thalberg's "Don Juan Fantasia," with astonishing ease, brilliancy, and finish, and was loudly applauded. M. Benedict and Signor Pilotti conducted.

Miss Guselda Archer's Concert.—In those circles where distinguished amateurs and professors resort, a young and talented lady has lately appeared, who is now scarcely sixteen, in whom is developed powers of pianoforte playing of no common order. This young lady has been taught by Mr. Aspull, and already plays the works of the great masters, which she made apparent on Wednesday, at the Hanover Square Rooms, when she gave her first *soirée musicale*. Among other pieces of the programme, Hummel's trio, in E major, was played with care and judgment of the various *tempi*, and the rondo, more especially, with great fire and brilliancy. Miss Guselda Archer was well supported in the trio by Herr Jansa and M. Paque. The trio was received with applause by one of the most numerous audiences of the season. Hummel's compositions for the piano require an extraordinary mode of execution. In Beethoven's music the same style will seldom be suitable, as, in them, great characteristic energy, deep feeling, often capricious humour, and a sometimes very *legato*, and at others a very marked and emphatic style of playing are requisite. The sonata in C affords an illustration. The touch and weight of tone of the instrument (one of Broadwood's best) was perhaps against the pianist, who, we understand, had been accustomed to one of greater lightness and facility. Miss Archer, however, nothing daunted, attacked the sonata most vigorously, and obtained a most unequivocal success. The gem of the evening was the *Illustrations du Prophète*, which were played with fire, precision, and brilliancy, as were also the Studies by Mayer and Chopin. Altogether, Miss Guselda Archer's numerous friends must have been satisfied and gratified by her performances. The vocal talent was most efficient. Miss Binckes sang Macfarren's song, "Gone, he's gone," and was loudly encored. Miss Dolby sang an aria, by Guglielmi, with the greatest purity. Miss Katharine Smith, whose *début* we announced some two years ago, sang "Robert toi que j'aime," with much feeling and expression. This young lady wants nothing but physical strength. Miss Marion Adam sang "Sommo ciel" with great ease, the variations being neatly given. The Misses Brougham sang their duets with their usual skill and facility. The youngest sang the "Tear" with great expression. Herr de Becker was heard to great advantage in "Adelaida," as well as in the "Farewell Song," by Kücken. Mr. Fred. Chatterton's performance on the harp was most effectively given. Mr. Frank Bodda was much applauded in his *buffo* singing. A song, by Mr. Aspull, "There is no Music on the Strings," was beautifully sung by Miss Katharine Smith. Mr. Aspull conducted.

Signor Marras was honoured with a very brilliant audience on Wednesday last at his *Matinée*, which was held at Lord Ward's Dudley Gallery, Egyptian Hall. We have not space to give the names of the distinguished artists who assisted at the concert. The most remarkable features of the programme were four pieces from Verdi's new opera, *Il Trovatore*, and a new trio ("Tantum Ergo") by Rossini, besides a number of other interesting vocal pieces hitherto unknown in this country. Signor Marras sang, with great feeling, some new and elegant *canti d' amore* of his own—which were received with the utmost favour.

Hanover Square Rooms.—A morning concert was given at these rooms, on Monday week, in aid of the funds of the Distressed Needlewomen's Home. The attendance of the fair sex was numerous, and we have no doubt the concert was remunerative. The programme contained a long list of artists, who gave their gratuitous assistance. These were Miss Grace Alleyne, Miss Ransford, Miss Eyles, Miss Birch, Mrs. A. Gilbert, Miss S. Cole, Madame F. Lablache, Miss Louisa Pyne, Miss E. Birch, Miss Lascelles, Miss Clara Fraser, Mdlle. Norie, Mr. Ransford, Mr. Elliot Galer, Signor F. Lablache, Mr. Francis, Signor P. Onorati, Mr. Frank Bodda, and Mr. Alfred Pierre, as vocalists; and, as instrumentalists, Miss Arabella Goddard, who played Stephen Heller's elegant caprice, "La Fontaine de Schubert," with great brilliancy—Mdlle. Louise Christine, whose harp performances were much admired, Mr. George Case, and the Messrs. Distin. The conductors were Herr Carl Wolfsohn, Mr. Charles Blagrove, and Mr. A. Gilbert.

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## DRAMATIC.

FRENCH PLAYS—ST. JAMES'S THEATRE.—We had so long laboured under the impression that we should have no French Plays, this season, that we were agreeably surprised when we received M. Lafont's prospectus announcing a series of twelve representations. We are sorry to find that Mr. Mitchell has withdrawn from the lesseeship, although this regret is, in a measure, diminished by his having volunteered to give the new management all the benefit of his experience and influence; on the other hand, we shall be curious to see how the speculation will be made to answer now that it is entirely in the hands of the actors themselves. We have good grounds for knowing that one of the chief reasons for Mr. Mitchell's retirement is the very high terms demanded by the stars whom he has introduced to the London public, and which precluded the possibility of the speculation proving remunerative; now that the actors have taken the helm, they will soon find out their error, we fear; at all events, they will learn to appreciate, at his full worth, the late director of the French plays, and estimate their own importance from the amount of money transferred from the pockets of the public into the treasury. They have, however, our best wishes, and more especially M. Lafont, who has earned golden opinions in England, and is regarded as an especial favourite by all classes frequenting the St. James's Theatre. Although the doors were opened on Friday the 28th ult., the formal inauguration of the French dramatic season did not take place until the following day, when some appropriate verses, written by M. Méry, were read by M. Lafont—Her Majesty, Prince Albert, the Duchess of Kent and the Duchess of Cambridge being present. At the end of the first piece, M. Lafont, who took no part in the performance, came forward, and, amid enthusiastic applause and considerable excitement, read the before-mentioned verses, which contained a well-merited compliment to Mr. Mitchell, and political allusions to the present friendly relations between France and England, which elicited the sympathies of the audience. M. Méry's composition is not worth much as a composition. There is considerable vagueness in several parts of it, and even the compliment to Mr. Mitchell, although obviously intended to be kind, might be taken for just the contrary.

The performances consisted of two pieces—M. Bouilly's comédie-historique, *L'Abbé de l'Epée*, and a pretty little comedietta entitled *La Partie de Piquet*, in both of which M. Ferville, from the Theatre of the Gymnase, took the leading parts. M. Bouilly's piece is one of the types of the now extinct order of dramatic writing much relished some fifty years ago. The same spirit of kindliness which pervades all M. Bouilly's compositions, and which our readers may have had occasion to appreciate in his *Contes à ma Fille*, runs through this play, occasionally so tedious and whimsically *naïf*, at others, so earnest and genial. The story is founded on the discovery of a deaf and dumb boy by the famous Abbé de l'Epée, whose knowledge of the habits and mute language of these afflicted persons enables him to discover who the boy actually is, and to restore him to rank and fortune, in spite of the opposition of a rascally uncle. The piece is interesting, although at times very slow from absolute want of material. M. Ferville showed himself a highly intelligent actor, in spite of the prosiness of the author. His enunciation is clear and remarkably distinct, but the effect produced here was not equal to his merits, which were more fully developed in the succeeding piece, *La Partie de Piquet*, one of the last novelties of the present year, having been produced at the Gymnase in February. It turns on the susceptibility of an old nobleman who has a son, and the blunt kindness of a retired draper who has a daughter. The former is poor, and has for some time lived on the draper's bounty; the latter rich, and desirous of making the young people happy. The match is finally arranged, although not without difficulty, when in an unlucky moment the two old gentlemen sit down to a game of piquet. A difference arises, which ends by a serious quarrel, the bitterest words being used by both parties. The old nobleman prepares to quit the house with his son, but the latter contrives to send his father asleep through the agency of chloreform, and, when he awakes, he is made to believe that the whole quarrel has been a dream; the draper consenting to help the deceit, in order to secure the happiness of the young people. The plot is absurd, but the characters are well sketched, and the intrigue well managed. M. Ferville's delineation of the old chevalier, proud, irritable, and susceptible to a fault, is an admirable specimen of histrionic art. His humour is of the most refined order of comic acting, and his pathos true to nature, without any tendency to exaggeration.

We must not omit to praise the remarkable intelligence which was displayed by Mdlle. Adrienne de Jarmy in the part of the deaf and dumb boy in the *Abbé de l'Epée*. This young lady is a decided acquisition. The other members of the company are, as last year—Mesdames Vigny, Blanche, Thibault, and Messrs. Langeval, Léon, Fauvre, Tourillon, Jennetier, and Caillat.

On Wednesday, the 3rd ult., Mdlle. Luther made her *début* in the vaudeville, *Livre III., Chapitre I.*, and evinced a charming talent in her impersonation of the young married lady, who resolves to expel her husband's friend from the house. M. Ferville also appeared in his original part in *Le Réveil du Lion*, formerly represented by that excellent actor, the late M. Cartigny. The part is admirably played by M. Ferville, and confirms our high estimate of his talents.

*Le Philtre Champenois*, *Le Mariage au Miroir*, *La Pensionnaire Mariée*, and *La Grand'mère*, have also been played during the current week. Of the first three we have before spoken; they are amusing trifles, and were again received with favour. Of the last we may be allowed to say a few words, not on account of its novelty, it having been first produced more than ten years ago, when the principal part was played by Madame Volnys, but for its merits as a genuine comedy and an example of M. Scribe's best manner. Mad. de Chavannes is a lady of some fifty, but who still retains all the powers of fascination of her youth, combined with the experience of her maturer age. Having been crossed in love and married against her will, she transfers her affection to the son of her former lover, who has become the object of the tender interest of her young granddaughter Adine, and resolves that their marriage shall take place. To effect this is no easy matter. Adine is certainly in love with Amédée de Versigny; but the latter being of the "fast" school, is enamoured of a *grisette*. The plan adopted by Madame needs the most delicate management. She directs all her own fascinations to the young man, who at last surrenders at discretion. Thus the *grisette* is disposed of. But the difficulty is now to bring about the marriage of her granddaughter with Amédée, who has thus become over head and ears in love with herself. She affects to be capricious, tyrannical, and violent in temper, and with such success, that eventually the young gentleman begins to find his prospect of happiness rather gloomy, and that he has made a bad bargain. A feigned project of marriage between Adine and an old General revives the dormant passion of Amédée for the younger lady; and, to conclude, Madame completes her work by substituting her granddaughter's name for her own in the marriage contract. The difficulties overcome by M. Scribe are immense, as may well be imagined; and they are conquered in such a manner as to leave us almost satisfied with a plot which at first sight was so absurd and improbable. Adine was charmingly played by Mdlle. Luther, and the part of the old General delineated with taste and refinement by M. Ferville. The character of Mad. de Chavannes was most creditably performed by Mdlle. de St. Georges. On Wednesday last M. Brindeau of the Théâtre Français made his *début* in *Sullivan*, a piece which has already been noticed. We doubt the propriety of Mr. Brindeau's choice. English names sound so oddly in French pieces, that an involuntary smile is raised even in the most pathetic passages, and not unfrequently a laugh disturbs the equanimity of the actor, who finds he has produced an effect quite contrary from that which he intended. We advise Mr. Lafont to stick to French pieces, French *locale*, and French nomenclature. French authors make a sad mess of English manners, and French actors do little better with English names. M. Brindeau is a man of talent, and we hope to appreciate him better in a more congenial part. Her Majesty was present, and among the audience, in a private box, were two of the Zulu Caffres, with their Cornac, who did not seem at all amused.

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## NOTICE.

*** In consequence of an unusual pressure of news of all kinds, we are compelled to postpone several interesting notices of concerts, reviews of music, together with foreign intelligence and original articles. To make room for these, a supplement of Eight Pages will be given with the next number of *The Musical World*, when the last of Mr. Macfarren's papers on *Œdipus in Colonos* and the *Memoir of Mendelssohn* will appear, and the *Life of Mozart* will be continued.

# THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 13TH, 1854.

THE first of June is close at hand, and no evidence yet presents itself of any unusual stir in our world of music. Is yet another year to pass away, unsignalised by any appropriate demonstration of activity on the part of English musicians? Will the foreigner be allowed to come, and go, with the sneer upon his lip? We are aware of the small esteem in which we are held by our continental brethren, and are conscious that our mission is considered rather shop-keeping than music-making. Our painters have resented the obloquy, by an appeal to Europe. Europe has answered nobly; and the names of Turner, Landseer, and others are famous over the world. But the painters of England can boast of what the musicians of England wholly lack—a literature and an *esprit de corps*. The one may perhaps be parent to the other; but, yes or no, our musicians possess neither. We own it, to our shame; for, whatever our enemies and detractors may assert, we shall continue to believe that there is an amount of musical talent in this country equal to any contingency. To mention names would be invidious. Nor is it needed; those who are informed on the subject can sum up and draw their own conclusions. We have composers of oratorios, operas, symphonies, and all kinds of chamber and vocal music. We have pianists, violinists, and players upon every instrument. We have orchestras, acknowledged by all who have heard them to be first-rate. We have voices (as good as the Italians) and singers, who, in classical music cannot be excelled. Who denies this denies the truth, in ignorance or in malice. We are accused, however, of having no "school," which without being able to define the term, we are ready to admit. We have no school then—be it so. But how readily is this accounted for? Unprotected, unassisted, we have neither the patronage of the great nor the support of each other. We have allowed ourselves to be made tools of by those whose interest it is to disunite us, and who have applied the fable of the bundle of sticks to our disadvantage.

We have no institutions, no theatres, no clubs; and we have not the energy, if we had the will, to combine and create them. An English musician thinks and lives for himself alone, caring nothing for his brethren. We do not "row in the same boat," but each divides the waves of life with his own solitary oar, neglectful of the ship of state that should carry us all together; as though in his particular person were concentred the whole interests of the art, and the hopes, and profit, and glory of the profession. The error is a grievous one, and has led to no end of jealousies, antagonism, and selfishness. How, while this endures, can we expect to have a "school?" We have not even a common play-ground, where mutual good feeling might be engendered, and a bright future spring from the morning of union, as the sun from the eastern hemisphere, chasing away envy, scorn, and hatred, like shadows.

Where are our National Operas, grand and comic? The French have both; we have neither. And yet, in the poor semblances which, from time to time have sprung up, our composers have not failed to distinguish themselves. The *Mountain Sylph* and *Farinelli*, *Nourjahad* and the *Night Dancers*, *Don Quixote* and *Charles II.*, the *Bondman* and the *Maid of Honour*, *Maritana*, and others (not to go back to *Aladdin* and the *Doom Kiss*), are not to be despised. On the other hand, that miserable burlesque of unity, the Society of British Musicians, with all its uncounted sins of omission and commission, did something worth remembering. It brought forward a number of instrumental composers and executants, at the head of whom was Sterndale Bennett, and at the rear, men of no contemptible pretensions. With these antecedents, it is sad to contemplate our actual condition—one so forlorn and anomalous, that the existence of a work like the oratorio of *Immanuel*, which should be a matter of general pride and felicitation, is treated as a fact of little or no importance by many among us, who should know better, or speak with more reserve.

These are gloomy reflections for the present time, and seem ill assorted to the year 1854, which should be a year of victory and universal exultation. But they are not out of place. On the contrary, now is the time to make them; now is the time, if ever, to repent, and mend our ways. We beseech our musical friends to use their wits, their courage, and their enthusiasm. We beseech them to do something—not stand idle, to be scoffed at. What must foreigners have thought, who went to Drury Lane Theatre in 1851 (the year of the Crystal Palace in Hyde Park), and saw the *Enfant Prodigue*, the masterpiece of a Frenchman, performed without the music? Did they not vote us barbarians? They did—and who can blame them? At Drury Lane, the operas of Mr. Balfe, which have been represented in France, in Belgium, and in Germany, first saw the light; at Drury Lane, then, it was natural the Frenchman, Belgian, and German who desired to hear English music in England, should repair. But what was there to hear? Nothing—except a French grand opera, *without the music*. Where else could the foreigner go? *Nowhere*. The English musical drama had no home; and Mr. Balfe himself, with all his popularity, might have handed about the score of a newly-finished opera, without finding a manager or a publisher!

Was this to last? Why, it was worse than when Mr. Bunn managed Drury Lane Theatre. Then, at least, we had a dozen operas by Mr. Balfe, three by Mr. Barnett, one by Mr. Macfarren, one by Mr. Wallace, one by Mr. Loder, one by Mr. Lavenu, and one by Mr. Forbes, without reckoning foreign adaptations. And yet our musicians did nothing but rail against Mr. Bunn. In 1851 we had nothing whatever. Our composers, with operas in their portfolios, sought in vain for the means of representing them. What foreign director would be inclined to afford them a chance, when they were not found sufficiently attractive even for speculators at home?

"It is very easy to talk," it was said at the time, "but where is the remedy?" The answer was not to be improvised. "Surely," we suggested, "some scheme might be invented. Suppose, for example, about twenty musicians were to club

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together, and take Drury Lane Theatre" (which was to let), "for the purpose of bringing out English operas, during the months of June, July, and August, when all the world will be in London. An opera by each of our best acknowledged composers might be produced with care and completeness. The prices reasonable—as no *ballet* would be necessary (the *ballet* being foreign to the purpose, and unapproachable elsewhere)—the undertaking would, we feel convinced, pay well. But there must be no negligence in the preparations. The band must be good, the chorus good, the singers good, the scenery good, and the rehearsals ample. There must be no remissness, no shuffling, no mean shirking of expenses and pains. We can see nothing impossible in the realisation of this scheme. If there are not to be found a number of musicians courageous enough to attempt it, it might be essayed by Mr. Beale and M. Jullien, presuming that we, who are most interested in the matter, rally around them zealously. It cannot be expected that M. Jullien and Mr. Beale will otherwise interfere in what does not naturally concern them. They are speculative and munificent; but their time and their energies are fully occupied. But let this, or any other plan, be carried into action. We are not particular as to form; we merely insist that something should be done—that the year 1851 should not be allowed to pass away, without the record of a single event in which the honour and advantage of the British musician are concerned. While every other trade and profession is full of activity and hope, why alone should the followers of 'the divine art' be silent and indifferent?"

What we then suggested seems now to have some likelihood of being realised—not by "twenty musicians," nor by M. Jullien, nor by Mr. Beale, but by Mr. Jarrett and his associates in the management of the Royal Opera in Drury Lane, where the performances of Italian and German operas have attracted so large a share of public attention during the last month. Mr. Jarrett, it is rumoured, has engaged Mr. Sims Reeves, and accepted an opera by Mr. Henry Smart. If this turns out to be well-founded, one more chance will be offered to English composers, by which, if they fail to profit, they deserve to sink.

## IN RE ST. OLAVE'S, SOUTHWARK.

*To the Editor of the Musical World.*

SIR,—In the *Times* of Saturday, appeared an advertisement for an Organist for the above Church. The duties, as therein set forth, are morning and evening attendance on Sundays, Good Friday, and Christmas Day, and customary festivals and fasts, and on Thursday evening; also to give instruction in Psalmody to the school children attending the Church. The salary is £52 10*s.* per annum.

I will merely remark, *en passant*, that, according to the above, and even assuming that the "customary festivals and fasts" would require only just so much of the successful candidate's attendance as he would be released from during the school children's holidays, he would have to be at St. Olave's just *two hundred and twelve* times in the year, making his remuneration, on the average, not quite 4*s.* 11½*d.* a time! But it is not now my purpose to speak so much of the inadequacy of the salary (which is not peculiar to St. Olave's), but of the startling announcement appended to the aforesaid advertisement, that the Committee will have eminent professional advice, and that the SUCCESSFUL CANDIDATE WILL HAVE TO PAY THE EXPENSE OF THE UMPIRES!!!

Comment, Sir, would be superfluous, but I think it only right to call the attention of the whole profession to this affair, in the hope of averting the possibility that any "eminent professional advice" might be unwittingly entrapped into lending itself to such a disgraceful transaction.

I am, yours truly,

May 8th, 1854. JUSTITIA.

## ROSSINI AND OTELLO.

*To the Editor of the Musical World.*

SIR,—In a letter from "A Subscriber to the Opera," in your number for May 6th, it is affirmed that there is no such composition as the aria d'intrata, "Quando guerrier," in Rossini's opera, "Otello." Allow me, through the medium of your interesting journal, to inform the writer, that Grisi introduced it into that opera some years since, and it is from an opera by Mercadante, "I Briganti." Should you not be aware of this, I hope it will be sufficient apology for thus troubling you.

I am, sir, yours, &c.,

A SUBSCRIBER TO THE "M. W.," AND A ROSSINI-ONIAN.

## EDWARD, NOT FREDERICK.

*To the Editor of the Musical World.*

DEAR SIR,—My attention has been directed to a recent number of the "Musical World" wherein it is stated that Mr. *Frederick* Chatterton (of Drury Lane Theatre), has been presented with a silver snuff-box. It was Mr. *Edward* Chatterton (of Drury Lane Theatre) who received that honour, and not myself. Your insertion of this will oblige,—

Yours truly,

FREDERICK CHATTERTON.

(Harpist to H.R.H. the Duchess of Gloucester.)

8, Duchess-street, May 12th, 1854.

## NEW PUBLICATIONS.

"LE LAC." Caprice par Emile Prûdent. Boosey and Sons.

M. NIEDERMEYER, in his well-known romance, *Le Lac*, has furnished M. Emile Prudent with a graceful subject for a caprice, which the brilliant French pianist has treated with his usual piquancy and individuality of manner. *Le Lac* is a short *fantasia*, in the style of *La Sonnambula*, which it rivals in difficulty. It is a favourable specimen of M. Prudent's peculiar style, and, in its way, it is quite as good as *Le Réveil des Fées*, one of the most deservedly popular of its author's compositions. The Parisian *virtuosi* have taken *Le Lac* into especial favour, and, whenever it is played by the author, or his more advanced pupils, it is redemanded. We have little doubt that it will meet with as much favour here, since it is as elegant as it is showy and effective.

"THERE IS JOY, THERE IS JOY." Song. The Poetry and Music by Sophia Elizabeth Yaunge. Shepherd.

IF space permitted, we should be justified in reprinting the words of Mrs. Yaunge's very pleasing song, since, though not strikingly original, they are full of pure and unaffected sentiment, expressed in language both poetical and clear. Mrs. Yaunge's music is simple and pretty, to say the least of it. Were she to abandon musical and devote herself to poetical composition, she would gratify thousands of readers, and at the same time provide opportunities for our vocal composers of setting quite a different kind of verse to music than the commonplace ballad-poetry that is now so unhappily in vogue.

SIGNOR BRICCIALDI'S *Soirés Musicale*, on Monday last, gave great satisfaction to a fashionable audience. Signor Briccialdi executed several favourite solos, with effect, upon his newly invented flute. He was assisted by Mesdames. Amedei, Cesarini Hermann, and Stabbach; Messrs. Bettini, Ciabatti, and Piatti. Mdlle. Coulon played Heller's "Truite" on the pianoforte in a brilliant and graceful manner. Signor Piatti was great as ever in a violoncello solo. Mad. Amedei sang "Ah mon Fils" with pathos, and Mdlle. Hermann was successful in the Cavatina from *Der Freischütz*, and two pretty German songs by Mr. F. Praeger. The concert went off with spirit, Messrs. Bellini and F. Praeger conducting.

CHELTENHAM.—Madame Montignani's concert for the benefit of the soldiers' families came off on Friday evening, April 28th. Madame Montignani performed several solos on the pianoforte, which gave great satisfaction. Miss Henderson, Miss Watchman, Mr. Evans, and Mr. Mills, with other respectable artists, assisted by their various efforts in rendering the concert attractive. The profits, amounting to 30*l.*, have been handed over to the London Committee.

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## ROYAL ITALIAN OPERA.

THE second performance of *Fidelio*, on Saturday, attracted a still greater audience than the first. The general execution, moreover, betokened improvement, and several points which, on the first night, from some mismanagement in the *mise-en-scène*, fell flatly, were received with enthusiasm on Saturday. Mdlle. Sophie Cruvelli was "in splendid voice," as the phrase goes, and sang with overpowering energy and effect throughout the opera. She was recalled after the magnificent *scena*, in which occurs the heavenly apostrophe to Hope, again at the end of the first act, and again at the fall of the curtain. Sig. Tamberlik sang even better than on the first night; while Mdlle. Marai, Sig. Tagliafico, and Sig. Susini were as careful and efficient as before. Beethoven's masterpiece was never listened to with deeper attention, and never created a more profound impression.

The ever-welcome *Barbiere* was more welcome than ever on Tuesday. It brought back Sig. Mario in his most finished part of Conte Almaviva, and introduced Sig. Lablache, for the first time at the Royal Italian Opera, in his celebrated character of Dr. Bartolo. Sig. Ronconi was Figaro, of course, and Mad. Bosio appeared for the first time in England as Rosina—a part which she has recently sustained with distinguished success at the Académie Impériale in Paris. Sig. Tagliafico essayed Don Basilio for the first time, and made the music-master more characteristic and thoroughly comic than any artist we have seen in the part since Sig. Ronconi played it at Her Majesty's Theatre some years ago—winning his maiden reputation in this country as a comic artist of the first water. The performance may well be supposed to have afforded an unusual treat to the audience. The house was crowded in every part, and Her Majesty and Prince Albert were present. The reception accorded to Sig. Mario was enthusiastic, and Sig. Lablache was literally overwhelmed with applause when he appeared at the window, and on his entrance upon the stage. Allowing for a halt in the serenade, "Ecco ridente"—attributable to some alterations which had been made last season for Sig. Luchesi, and of which Sig. Mario had not been apprised—the great tenor sang exquisitely throughout, and acted with all his accustomed ease and gentlemanly deportment. No tenor—from Garcia to the present time—has ever sung the music of Almaviva with such incomparable grace and perfect finish as Sig. Mario. It is the model and despair of all tenors. Sig. Ronconi at last has found his match for whimsicality and humour; it was a trial of strength between him and Sig. Lablache as to who could make the audience laugh the loudest and the oftenest in the shortest space of time. The audience, indeed, laughed more than enough, and the music sometimes rather lost than gained by the transcendant *bouffonnerie* of Figaro and Bartolo. Mad. Bosio was a lark-like Rosina, but would have still more thoroughly satisfied us had she been occasionally more regardful of the text of the author. When she did confine herself to Rossini's score, nothing could be more delicious than her singing. The music of Rosina is a little too low for Mad. Bosio, and on this account she has transposed the *cavatina*, "Una voce," half a tone. Her ornaments and roulades in this and the duet, "Dunque io son," were marvellously executed.

P.S.—We notice, in a postscript, what we omitted to state in the body of our article, that Sig. Tagliafico's "La Calunnia" was one of the grand features of the performance. It was sung with infinite quaintness and humour, and with no ordinary power of voice and artistic skill, and, moreover, made an immense sensation. The whole house cheered Sig. Tagliafico at the end, and the cheers were repeated when he modestly declined the encore which was unanimous.

On Thursday, *Don Giovanni* was produced, and attracted the most crowded audience of the season. Every seat and standing place was occupied, and, although a non-subscription night, the boxes flashed with the light of beauty and of jewels. Who, then, can say Mozart's masterpiece is not attractive to our "rank and fashion?" Sig. Tagliafico retained his part of the Commendatore, Sig. Polonini that of Masetto, Sig. Tamberlik Ottavio, and Sig. Ronconi, a second time, at the absolute entreaty (we are informed) of the management, Don Giovanni. The ladies were all new. Mdlle. Sophie Cruvelli was Donna Anna; Mad. Bosio, Zerlina; Mdlle. Marai, Elvira; and Sig. Lablache, Leporello. The cast looked powerful in the bills, and had the part of Don Giovanni been suited to Sig. Ronconi, it would hardly have been possible to improve it—unless, by the way, Mdlle. Alboni had been substituted for Mad. Bosio, and Mad. Bosio had taken the place of Mdlle. Marai. Don Giovanni, however, does not at all suit Sig. Ronconi. The great and renowned artist, the most versatile and accomplished genius on the Italian stage, is quite out of his element in the character. He is aware of this, and can do nothing with it. Sig. Lablache acted Leporello with more reverence than we ever remember him to have demonstrated, and refrained from all inappropriate *badinage* in the last scene. If his singing was not always as powerful as in his best days, it was no fault of his. Time will make inroads, even upon the giant organ of Harlaam. In the duet, "Statua gentillissima," however, Sig. Lablache was inimitable, and in the grand *sestet*, "Sola, sola," he was magnificent.

Mdlle. Sophie Cruvelli's Donna Anna is, perhaps, more thoroughly studied, more dramatic, grand and impressive, than even her Fidelio. No artist, excepting Pasta, has ever made so much of the first scene, where Donna Anna laments over the dead body of her father. This was intensely passionate and natural, besides being a new and striking embodiment of the situation. The grand *scena* and *aria*, "Or sai chi l' onore," where Donna Anna first discovers that Don Giovanni is her intended betrayer, was a magnificent display of vocalisation, and quite electrifying in its dramatic energy. Nothing, indeed, could be more superb, nothing more highly artistic, than the reiterated ejaculation, "Oh Dei!" and the recitatives, in which Donna Anna describes the dastardly conduct of the profligate nobleman, were delivered with an earnestness and agitation of manner worthy of Rachel herself. Mdlle. Cruvelli was applauded by the whole house. The trio of the masks, "Protegga il giusto cielo," was sung to perfection by Mdlles. Cruvelli and Marai, with Sig. Tamberlik, and unanimously encored. The air, "Non mi dir," usually omitted, was restored by Mdlle. Cruvelli, and admirably sung. She was recalled at the conclusion. Why did not Sig. Tamberlik follow so good an example, and reinstate the charming air of Ottavio, "Della sua pace," which Mr. Sims Reeves has been lately singing with such effect? Mad. Bosio's Zerlina would have been irreproachable had she infused a little more expression into the character, and attended more to the business of the scene. This clever lady must be informed that "Batti, batti," and "Vedrai carino," are both addressed to Masetto, and not to the pit. The encores obtained for these two songs were justly merited by Mad. Bosio's perfect singing. Mdlle. Marai continues to improve her position. The ungrateful and arduous part of Elvira has seldom been more carefully and effectively represented. The fine air, "Mi tradi," was admirably given, while, for her share of the trio, and the *sestet*, the young artist is

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entitled to unqualified praise. Sig. Tagliafico was as powerful and impressive as ever in the Commendatore—which part he has made entirely his own—and Sig. Polonini is as good and pleasant a Masetto as could possibly be desired.

Sig. Tamberlik, who makes a real acting part of Ottavio, sang magnificently. His "Il mio tesoro" created as great a *furore* as ever, and was encored tumultuously—after which he was unanimously recalled.

The band and chorus, under Mr. Costa, went even better than usual, and the military band in the ball scene was admirably in tune.

The *Barbiere* will be repeated to-night, and *Fidelio* on Tuesday.

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Mad. Pyne Galton's Benefit Concert took place yesterday se'nnight, at the Hanover Square Rooms. There was a small, but efficient orchestra, and the instrumental pieces comprised the overtures to *Prometheus* and *Figaro*, and Mendelssohn's concerto in G minor, played by the *beneficiaire*. Among the vocalists were Miss Louisa Pyne and Miss Dolby. The former was encored in two songs, and Miss Dolby obtained great applause in a pleasing ballad of Leslie's. Mad. Pyne Galton also played a fantasia (*Hommage* to Thomas Moore). A solo on the violin by Sig. Bazzini, and on the concertino by Mr. R. Blagrove, were the other instrumental pieces. Miss Pyne was encored in a Scotch song. Miss Messent, Mrs. Inman (late Miss F. Stirling), Mr. A. Braham, and Mr. Rosenthal, also sang.

Sheffield.—The fifth and last concert for the season of the Sheffield Vocal Union took place in the Music Hall, on Thursday evening, the 27th ult. The principal vocalists were Miss Seale, Mrs. Jessop, Mr. Inkersall, and Mr. Shirley, who, together with an efficient chorus, gave great satisfaction to a numerous audience. Miss Seale was encored in "Ellen and Patrick." Mr. G. J. Worsley played Mendelssohn's *Andante* and *Rondo Capriccioso*, and Thalberg's *Mosè*, the latter, and the least interesting piece, being encored. The performances were ably conducted by Mr. J. S. Walker.

Plymouth.—The third concert of the Devon and Cornwall Philharmonic Society took place on Wednesday, the 3rd inst., at St. George's Hall, Stonehouse. There was a large attendance of the fashionables of the neighbourhood. The most effective item in the concert was the performance of Mrs. H. Reed, on the pianoforte. She played Mendelssohn's concerto in D minor with full band, and was very much applauded. Lord Graves sang a grand aria from Rossini's *Assedio di Corinto*, and displayed considerable talent as an amateur singer.

Bath.—Messrs. Milsom and Sons gave two concerts at the Assembly Rooms the week before last, Friday evening, and on Saturday morning. The vocalists were Mesdames Weiss and Dolby, Messrs. Sims Reeves and Weiss; the instrumentalists, Miss Arabella Goddard and Mr. George Case. Both concerts were well attended, and gave the highest satisfaction. Mr. Sims Reeves was encored in nearly every thing he sang. His greatest hits, however, were Beethoven's "Adelaida," and the *romanza*, "Un impero," from the *Prophète*, which he sang exquisitely. Miss Arabella Goddard's performances were among the most interesting features in the programme. Her appearance at once enlisted the audience in her favour; and the most critical ear and most exacting taste could have found no fault with her rendering of one of Mendelssohn's *Lieder ohne Worte*, and Thalberg's fantasia on *Don Giovanni*, which exhibited her wonderful mechanism and consummate ease and grace to the highest advantage. At the morning concert, the next day, Miss Goddard played a sonata of Beethoven (in A flat, Op. 26), and Leopold de Meyer's *spirituel* and difficult *fantasia* on *Lucrezia Borgia*, with equal success. Mr. Sims Reeves sang Herr Molique's beautiful romance, "When the Morn is brightly shining," to perfection; and the audience were enchanted with Miss Dolby's singing. Mr. Case accompanied the vocal music with great care; but why did not Miss Goddard play "Adelaida" for Sims Reeves.

Herr Pischek, the celebrated German barytone, is engaged at the Royal Italian Opera, and will shortly make his appearance.

## FOREIGN.

Naples.—The theatres closed for the feast of St. Gennaro, with *Il Furioso* (Donizetti) at the Fondo, and *Il Trovatore* (Verdi) at the Teatro Nuovo. At the first of these theatres, rumour speaks of a new opera in rehearsal, entitled *Elvina*, by Gioia; as also of an *opera seria* by Miceli.—It is expected that Pacini will go to Paris to superintend the rehearsals of his opera *Gli Arabi nelle Gallie*, to be produced next autumn at the Italian Opera.—Among the composers engaged to write for the Teatro Nuovo are Mercadante, Ricci, Fioravanti, Giannetti, Valenza, and some half dozen others, who are to write if the first-named give them a chance, or their works, which is likely enough, are damned by the public. The *soprani* are numerous, if not select; among them we may mention the names of Signors Cappelli, Scheggi, Tilli, and Chameroy; tenors, Villani and Colli; *bassi buffi*, Fioravanti and Pasquale Savoja (*coll 'obligo della maschera*, that is to say, he may be obliged to wear a mask in certain grotesque characters); *bassi serii*, Brignole, Squarcia, Castelli, and Brondi; director of music, Mollo. The orchestra is composed of thirty musicians, no great number for a theatre considerably larger than Covent Garden.

Milan.—The spring season commenced in Italy on the 17th of April. In this city there are three theatres open with operas—the Carcano, the Radegonda, and the Re. The first was inaugurated with Bellini's *Puritani*, and, as it had not been represented here for several years previously, it was expected to have been well received; but, unfortunately, some of the artists did not correspond to the general expectation of the public, and consequently the opera has been a failure. *La Fausta* of Donizetti was the second opera produced, and made a complete *fiasco*, on account of the incapacity of the artists. The third opera, *La Sonnambula*, with other artists, has been more fortunate. The *prima donna*, Signora Almonti, has a sympathetic voice, and executes some of the difficulties tolerably well. With perseverance and study, she may rise in her career. At the Theatre Re, affairs have gone better; the artists generally having been greater favourites. The first opera was Mercadante's *Giuramento*. The *prima donna*, Signora Vera Lorini, showed herself an artist of much dramatic intelligence. Her singing, if not of the best school, displayed depth of passion; but, unfortunately, she has a disposition to force her voice beyond its natural powers, which defect renders it anything but agreeable. The *opera buffa*, the *Brewer of Preston*, of Luigi Ricci, has been the second represented at this theatre. This opera was composed for the Theatre La Pergola at Florence, in the Carnaval of 1846—at which place it was judged rather severely. It contains many pieces full of *brio* and vivacity, and the instrumentation is good, in the Riccian style. The execution was, to a certain extent, praiseworthy: the veteran *buffo*, Cambiaggio, was much applauded; but, upon the whole, some of the characters have been ill chosen by the author—it, therefore, does not give the most favourable impression of what it is intended to represent. At the Radegonda, several representations have been given of the *opera buffa*, *Un' Avventura di Scaramuccia*, also of Luigi Ricci, with the *buffo antico*, Signor Vincenzo Galli, as Protagonist, composed expressly for him many years ago. He was warmly applauded in all his pieces. The other artists were incapable of doing anything like justice to the graceful and flowing melodies with which the opera abounds, consequently *Un' Avventura di Scaramuccia* has been a *semi-fiasco*. The second opera was the *Gemma di Vergy*, with new artists, but with less fortune than the first—the *prima donna* being utterly devoid of everything that constitutes an artist. The new opera entitled *La Podestà di Gorgonzola*, of the *maestro-dilettante* Cagnola, will be represented in a few days.—Balfe is here. One of the two new operas he is composing is to be produced, in a short time, at the Royal Theatre, Turin.

Genoa.—At the Theatre Carlo Felice, the new opera of the *maestro* Enrico Petrella, entitled *Il Marco Visconti*, has had a brilliant success, both the composer and the artists being called at least twenty times before the curtain.

Cremona.—The oratorio of *Saul*, by Buzzi, was applauded both for the music and execution.

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VENICE.—The Teatro San Benedetto opened with *Lucia di Lammermoor*, which had, upon the whole, success. The principal parts were sustained by the following artists: Lucia, Signora Arrigotti; Edgardo, Signor Landi; Ashton, Signor Coletti. Amongst the pieces most applauded were, the cavatina of Signor Coletti, who was honoured with two calls before the curtain—the duet between Lucia and Edgardo—and the duet between the *prima donna* and the *baritono* in the second act. The second opera was *I Due Foscari* of Verdi, with the *prima donna*, Maria Spezia; *tenore*, Landi; and the *baritono*, Colletti.

ROME.—The new *opera-buffa*, by Lauro Rossi, at the Teatro Valle has been successful; it is entitled *I Monetari falsi*, and was played by Amalia Zecchini, Marietta Mollo, Enrico Testa and Ettore Mitterpoc. *Norma* has also been given several times.

FLORENCE.—The Theatre Leopoldo was opened with the *Linda* of Donizetti, and a grand ballet, *La Vendetta di Medea*, by the composer and *Ballerino* Mochi. The opera was tolerably, the *ballet* quite, successful.—Verdi's *Rigoletto* is in rehearsal at the same theatre; the English tenor, Mr. Croft, is to sing the principal part. A new *opera buffa* is also in preparation, the music by one Tilli, entitled *Il Cantastorie;* the book by Canovai. A new *ballet*, called *Il Birrichino di Parigi*, has been given.—On the 29th ult. a concert was held at the Pergola for the benefit of the poor. Rossini is again on the horizon: there were no less than four pieces of his in the programme, viz., the cavatina from *Maometto*, the rondo-finale of *Cenerentola*, the finale of *Mose*, and "Bell Raggio," sung by Mad. Barbiere-Nini.

ALLESSANDRIA.—A Mass by Gibelli was performed on Easter Sunday. It is spoken of as a work of promise, although not in the strict religious style.

TRIESTE.—Several pieces of Sacred Music were produced at the Cathedral of San Giusto Martire, a *Te Deum*, a *Tantum ergo*, a *Miserere*, and several Masses, composed by Luigi Ricci.

## LETTERS FROM EMINENT MEN.

NO. III.

*From*

### W. A. MOZART.

[TO HIS WIFE.]

*Dresden, April* 16, 1789.
*Half-past* 11 *at night.*

WHAT—again at Dresden? Yes, indeed, my dear—and now I will tell you all about it. On Monday, the 13th, after breakfasting at Naumann's, we all repaired together to the castle chapel to hear one of his masses. Naumann directed it in person—it was but a so-so affair. We were placed in the oratory, in front of the orchestra. Suddenly, Naumann jogged me by the elbow, and introduced me to M. de König, Director of Amusements—(the sad amusements of the Elector). He received me cordially, and asked whether I expected to play before his Serene Highness. I replied, that it would be a great favour for me, but, that not being master of my time, I was unable to make a long stay at Dresden; and there the matter rested. The Prince, my fellow traveller, invited the Naumanns and Duschek to dinner. While we were at table, I received information that the next day (Tuesday), at half-past five in the evening, I was expected to play at court. This was an unheard of piece of fortune here, where it is so difficult to obtain a hearing, and you know, I never reckoned upon Dresden. We had arranged a quartet among us, at the *Hotel de Boulogne*, with Antoine Teyber, the town organist (as you know) and Herr Kraft, violinist to the Prince Esterhazy. Herr Kraft is here with his son. I had seen both these gentlemen at the chapel. At this little party, I played the trio which I wrote for Herr Puchberg, and it was tolerably well executed. Duschek sang many things from *Don Juan* and *Figaro*. At court, I played the new concerto in D. The next day (the 15th), in the morning, the Elector sent me a very handsome snuff-box. We dined at the Russian Ambassador's, where I played a great deal; after dinner, we agreed to go and hear an organ; we arrived there, in a carriage, about one. Naumann was of the party.

You must know that there is one Haessler here, who is organist at Erfurt, and pupil of one of the pupils of Bach; his strength lies in the organ and clavichord. As I was from Vienna they thought I could not play in that style. I seated myself at the organ and executed some passages. The Prince Lichnowsky, who knows Haessler very well, persuaded him, not without difficulty, to play. Haessler knows by heart some of old Bach's modulations, and that's all; he has no idea of playing a fugue properly; his style wants solidity; *he seems to be a kind of Albrechtsberger*. We afterwards returned to the hotel of the Russian Ambassador, in order that Haessler might hear me on the piano; he played himself also. I think Averhammer quite as clever as he—by which, you may suppose, he has lost much in my estimation. From the Ambassador's we adjourned to the Opera, which is pitiable. Guess whom I found among the singers? Rosa Anservisi. You can imagine her delight at seeing me once more. The *prima donna*, Allegrandi, is much better than Jérarèse. After the play we returned home. Then came the happiest moment for me; I found a letter from thee, so passionately desired—my dearest—my best!—Duschek and Naumann were there as usual; I went immediately in triumph to my room—I covered thy letter with kisses ere I opened it—and then I rather devoured it than read it. I remained upstairs for a long time, for I could not tire of kissing it and reading it. When I rejoined the company, the Naumanns asked me if I had a letter, and on my replying in the affirmative they congratulated me cordially, for I had been complaining every day of not hearing from you. These Naumanns are excellent people.

And now let us talk about thy dear letter. Another time you shall hear the rest of my adventures at Dresden, up to the moment of my leaving.

My dear little wife, I have a host of prayers to make to thee:—

1st.—I pray thee, be not sad.

2nd.—I pray thee, take care of thy health—and be careful of the spring air.

3rd.—I pray thee, do not walk out alone, or rather, do not *walk* out at all.

4th.—Be certain of my love for thee. I have not written thee one letter without thy portrait before my eyes.

5th.—Respect, in thy conduct, not only thine own honour and mine, but likewise *appearances;* be not angry with this prayer—you ought to love me the more, seeing that I am particular on the point of honour.

6th and *last.*—I pray thee write to me more at length. I am anxious to know if my brother-in-law, Hofen, arrived the day after my departure; if he comes oftener, as he promised me he would; if the Langs come sometimes: if they are going on with your portrait; what kind of life you lead—all things, in fact, which interest me much, as you may well imagine.

Now adieu, my very dear, my very good. Think, that every night, before going to bed, I talk to your picture, at least for half an hour, and ditto, when I awake in the morning.

The day after to-morrow, April 18, we leave here; for the future you must write to Berlin—*post office.*

O Stri! Stri! I kiss thee 1095060437082 times (there is something to practice you in figures), and am ever thy faithful husband and friend. W. A. MOZART.

The rest of my adventures at Dresden immediately—Good night.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Mr. George Lake's "Daniel," &c., St. Martin's Hall.——Misses Cole and Mr. A. Gilbert's Soirée Musicale, Willis's Rooms, King Street, St. James's. Half-past eight.——Cologne Choral Union, Grand Concert, Hanover Square Rooms.

WEDNESDAY.—Mr. Hullah, "Immanuel," &c., St. Martin's Hall.——Royal Society of Musicians, "Messiah," Exeter Hall.——Cologne Choral Union, Concert, Hanover Square Rooms. Half-past seven.

FRIDAY.—Signor Ferrari, Concert, Hanover Square Rooms.——Herr Lichtenstein's Soirée Musicale, 76, Harley Street.——Cologne Choral Union, Hanover Square Rooms. Eight o'clock.

SATURDAY.—Mr. F. Chatterton's Grand Concert, Willis's Rooms, St. James's. Three o'clock.

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## ADVERTISEMENTS.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers Full particulars will be shortly announced.

ST. MARTIN'S HALL.—On Monday next, May 15th, ROSSINI'S "STABAT MATER" (for sketch of which see MUSICAL WORLD of April 22nd) and GEORGE LAKE'S successful Oratorio DANIEL. Madame Clara Novello, Miss Dolby; Messrs. Sims Reeves, Champion, Weiss, Formes. Apply early for Tickets, 2s., 3s., and 5s., at the Hall, at Addison's, 210, Regent-street, or to Mr. G. Lake, Addington Place, Camberwell.

MR. G. LICHTENSTEIN has the honour to announce that his EVENING CONCERT will take place in the Réunion des Arts, 76, Harley-street, on Friday, May 19. To commence at Eight o'Clock precisely. Vocalists—Mdlle. Agnes Büry, Mad. Nissen Saloman, Mad. Dori, Mdlle. Hermann, Mons. Jules Lefort, Herr Gustav Hölzel (K. K. Hofopernsänger). Instrumentalists—Violin, Herr Jansa; Pianoforte, Mdlle. Clauss, Mr. G. Lichtenstein. Conductor, Mr. Grattan. Tickets, Half-a-guinea each. To be had at all the principal Musicsellers, and of Mr. Lichtenstein, 5, Euston-place, Euston-square.

MISS BINCKES has the honour to announce that her FIRST SOIREE MUSICALE will take place at the Philharmonic Rooms, Newman-street, Oxford-street, on Friday, May 26th, to commence at Eight o'clock precisely. Tickets to be had of Messrs. Cramer, Beale, and Co., Regent-street.

MISS STABBACH begs to announce that her FIRST ANNUAL CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday Evening, May 24th. Vocalists—Madame Nissen Saloman, the Misses Brougham, and Miss Stabbach, Signor Marras, Mr. Benson, and Mr. Hamilton Braham. Instrumentalists—Herr Panar and Signor Noronha; Flute—Signor Paggi. Conductors—Signor Li Calsi and Mr. W. G. Cusins. Tickets—Reserved Seats, 5s.; Numbered Stalls, 10s. 6d. each; at the principal Music-sellers, and of Miss Stabbach, 11, Edgware-road, Hyde-park.

SIGNOR AND MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the Hanover Square Rooms, on Friday evening, May 19th. Vocalists: Madame Mortier La Fontaine, Miss Augusta Thomson, and Madame Ferrari; Messrs. Herberte, H. C. Regaldi, Wallworth, and Signor Ferrari. Instrumentalists: Piano, Mrs. F. B. Jewson and Mr. George Russell; Concertino, Signor Giulio Regondi; Harp, Mr. John Thomas; Violoncello, M. Paque and Mr. Schroeder; Violin, M. Folkes. Accompanyists: Messrs. Lindsay Sloper and G. Russell. Tickets, 7s., to be had of the principal music-sellers. Reserved Seats, 10s. 6d., to be had only of Signor and Madame Ferrari, 69, Upper Norton Street, Portland Place.

UNDER THE IMMEDIATE PATRONAGE OF HER MOST GRACIOUS MAJESTY THE QUEEN, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Gloucester, Her Royal Highness the Duchess of Cambridge.

Mr. BENEDICT'S ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms on Friday, June 23, 1854, when the most eminent available Vocal and Instrumental talent will be engaged to deserve the distinguished patronage it has enjoyed for so many years. Full particulars will be duly announced. Reserved Seats, One Guinea each, may be had at the principal Music Sellers and Librarians; and of Mr. Benedict, 2, Manchester Square.

COLOGNE CHORAL UNION.—DER KOLNER MANNER GESANG VEREIN.—Arrangements for the Week.—Mr. Mitchell respectfully announces that the CONCERTS of this distinguished Society will take place at the Hanover-square Rooms, in the following order:—On Monday Morning, May 15; Wednesday Morning, May 17; Friday Morning, May 19; and the last Concert on Saturday Evening, May 20. The Morning Concerts commence at Half-past Three, and the Evening Concert at Half-past Eight. Reserved seats, 10s. 6d.; Unreserved seats, 5s.; which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

W. H. HOLMES'S SECOND PIANOFORTE CONCERT will take place at the Hanover Rooms on Saturday morning, May 27; to commence at Two o'clock. Tickets, all reserved, 10s. 6d. each; to be had of Mr. W. H. Holmes, 36, Beaumont-street, Marylebone.

ST. MARTIN'S HALL.—On Wednesday, May 17, will be performed LESLIE'S NEW ORATORIO—IMMANUEL, under the direction of Mr. John Hullah. Principal vocalists—Mrs. Endersohn, Miss Amy Dolby, Miss Dolby, Mr. Lockey, Mr. Weiss. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. Doors open at a quarter before Eight; performance will commence at Half-past Eight o'clock.

MISS COLETTI begs to announce that her FIRST EVENING CONCERT will take place at Willis's Rooms, King Street, Saint James's, on Friday, May 19th, when she will be assisted by the following eminent artists:—Madame Taccani Tasca, Miss Ursula Barclay, Miss Nason, Signor Marras, Signor Furtardo, Mr. Lawler, and Mr. Henry Blagrove.—Conductor, Mr. Frank Mori.

THE MISSES McALPINE have the honour to announce that their CONCERT will take place at the Hanover Square Rooms, on Tuesday evening, June 6th, under the immediate patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Abercorn, the Most Noble the Marchioness of Drogheda, the Right Hon. the Dowager Countess of Darnley, the Right Hon. the Lady Elizabeth Dawson, the Right Hon. the Vicountess Ebrington, the Lady James Stuart, &c. Full particulars will be duly announced.

MR. FREDERICK CHATTERTON has the honour to announce his ANNUAL MORNING CONCERT, under the immediate patronage of Her Royal Highness the Duchess of Gloucester, will take place at Willis's Rooms, King-street, St. James's, on Saturday, May 20; to commence at Three o'clock. Tickets (7s.) to be had at all the principal music shops; Reserved Seats (10s. 6d.) to be had only of Mr. Frederick Chatterton, 8, Duchess-street, Portland-place, where programmes may be obtained.

MR. RICHARD BLAGROVE will give his ANNUAL CONCERT at the Hanover Rooms on Thursday Morning, May 25th, at Half-past Two. Vocalists—Madame Persiani, Miss Ransford, Miss Dolby, Signor Marras, Mr. Lockey, and Mr. Frank Bodda. Instrumentalists—Miss Arabella Goddard, Miss Lavinia Taylor, Messrs. Henry Blagrove, Hill, Lucas, Howell, and Richard Blagrove. Accompanyist, Mr. C. Blagrove. Tickets, 5s.; Family Ticket (to admit five), 21s.; Stalls, 7s.; to be had only of Mr. Richard Blagrove, 71, Mortimer Street, Cavendish Square.

MRS. JOHN MACFARREN has the honour to announce that her First Matinée of PIANOFORTE MUSIC (third season), will take place at the New Beethoven Rooms, Queen Anne Street Saturday next, May 20, to commence at Three, when will be performed Beethoven's Trio in C minor, Pianoforte, Violin, and Violoncello; Mozart's Sonata in A, Pianoforte and Violin; a Violoncello Solo of Piatti, a Violin Solo of Sainton, and Pianoforte Solos of Mendelssohn, Weber, Thalberg, &c., with Vocal Pieces of Handel, Mozart, Mendelssohn, and G. A. Macfarren. The Second Matinée will take place on Wednesday, June 14. During the series will appear, Herr Ernst, M. Sainton, Signor Piatti, Mr. Lazarus, Mr. W. H. Holmes, Mrs. Endersohn, Madame and Mr. Weiss, Madame and Signor F. Lablache, Mr. Montem Smith, Mr. Frank Mori, and other eminent Artists. Erard's Pianofortes will be used. Subscription, 10s. 6d.; Ditto, Reserved Seat, 15s.; Ticket, for either Matinée, 7s.; Reserved Seat, 10s. 6d.; to be had at Ebers's Library, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

HANOVER SQUARE ROOMS.—MISS MESSENT respectfully announces to her friends and patrons that her GRAND CONCERT will take place on Tuesday Evening, May 23, 1854. Vocalists—Madame Amedei, Mdlle. Agnes Bury, Miss Poole, Miss Messent, Mdlle. Julie Mouat (her first appearance), and Miss Dolby; Herr Reichart, Mr. Herberte, M. Jules Lefort, Mr. Irwing, and Mr. Frank Bodda. Instrumentalists—Piano, Mr. Brinley Richards and Mr. Aguilar; Flute, Mr. Richardson; Violin, Signor Bazzini; Violoncello, Herr Romberg. Conductors—Messrs. F. Mori, Aguilar, Gantz, and Praeger. Tickets, 7s. 6d. Reserved Seats, Half-a-Guinea. To be had of Miss Messent, 6, Hinde-street, Manchester Square.

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MR. C. E. HORSLEY has the honour to announce that his GRAND EVENING CONCERT will take place at the Hanover-square Rooms, on Friday, June 2. Vocalists—Madame Clara Novello, Mrs. C. Lockey, Mr. Sims Reeves, and Herr Formes. Solo Violin, Herr Ernst. On this occasion (besides a selection from the works of various composers) will be produced, for the first time, COMUS, a cantata, the words selected from Milton's Masque, the music composed by Mr. C. E. Horsley. The orchestra and chorus will be complete in every department. Tickets 7s., reserved seats half-a-guinea each, to be had at Chappell's, Cramer's, Addison's, Leader and Cocks', Ewer and Co.'s, Keith and Prowse's, Cheapside.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

LA HARMONIUM.—MDME. DREYFUS has arrived in town, and will attend concerts or private parties to perform on the Harmonium. Also to give lessons on this now popular instrument. Terms and particulars at Chappell's, 50, New Bond-street.

Mr. PAGET (Bass), Mrs. PAGET (late Miss CLARKE), Royal Academy of Music (Contralto).—All communications relative to engagements for Concerts and Oratorios to be addressed Atherstone, Warwickshire.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s. 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

FOR SALE.—A NEW PICCOLO PIANOFORTE, by a first-rate London maker, 6¾ octaves, in rosewood, to be sold on very advantageous terms. It may be seen at Messrs. Boosey and Sons, 28, Holles-street, Oxford-street.

BOOSE'S BRASS BAND JOURNAL.—The Annual Subscription reduced one-half, namely, from four guineas to two guineas. Messrs. Boosey & Sons, in announcing the above important reduction in the price of Boosé's Brass Band Journal, commencing from May 15th, beg to inform their Subscribers that no reduction will take place in the quantity of matter in each number, which, as heretofore, will consist of a variety of quick steps, dances, and Operatic pieces, &c. A number is published and forwarded to Subscribers on the 15th of every month. Price to Non-Subscribers, 5s. per number. This Journal can be performed by a Brass Band of any size. A list of back numbers may be had on application. Boosey & Sons, 28, Holles-street.

BOOSE'S NEW MODEL CORNET-À-PISTONS. Price Seven Guineas. In calling attention to a new and very beautiful model Cornet-a-Piston which Messrs. Boosey and Sons have lately completed, they would beg to observe that, with the assistance of the most able professors in London, they have succeeded in uniting in this instrument a perfect intonation with a clear, rich, and brilliant tone never before attained to such perfection in the cornet-à-piston. It can, further, be played without effort, even by one inexperienced in the use of brass instruments. BOOSEY and SONS, Holles-street, Military Instrument Manufacturers and Music Publishers to Her Majesty's Army, and the Honourable East India Company's Service, &c.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.

ST. MARTIN'S ORGAN.—Messrs. BEVINGTON and SONS, Organ Builders, London, being favoured with the order to build the grand organ for the parish church of St. Martin's-in-the-Fields, Trafalgar-square, London, are desirous to DISPOSE OF the present INSTRUMENT which is about to be removed, containing great, swell, and choir organs. For further particulars apply at Messrs. Bevington's Organ Manufactory, 48, Greek-street, Soho-square.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

WANTED.—An Articled Pupil, or Apprentice, by a Professor of Music, of great experience, for five or seven years. He must have some little knowledge of music, and bid fair to be clever, when he will have every prospect of being a thoroughly educated musician, both theoretical and practical, and will study with the Advertiser's son, who is fourteen years of age, yet a very clever musician, and fine performer on several instruments. For terms, apply to Messrs. Boosey and Son, 28, Holles-street, Oxford-street.

FOR SALE.—The Inedited Works of the celebrated MAESTRO RAIMONDI, late Director of the Royal Academy of Music, Palermo, and Maestro of the Capella Giulia, St. Peter's, Rome: 1. Three "Oratorii," performed with great success at Rome; 2. The first Sixty Psalms of David, "alla Palestrina;" 3. Two Operas, "Adelasia." and "I Quattro Rustici." Apply, All' Eccmo. Signore D. Luigi Raimondi, Palazzo Torres, No. 3, Via della Cuccagna, Primo Piano, Rome.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive.*"—*Report of Jurors, Great Exhibition.*

HARMONIUMS.—CAUTION.—George Luff and Son, makers to Her Majesty of the only Real Harmonium, to prevent the sale of inferior imitations, have reduced their prices, both for sale or hire.

PIANOFORTES, with increased and more equalized power of tone, superior touch, and great durability, in every variety and price, for sale, hire, exchange, or exportation. George Luff and Son, 103, Great Russell-street, Bloomsbury.

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VOL. 32.—No. 20. SATURDAY, MAY 20, 1854. {PRICE 4d. STAMPED 5d.

## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(*Concluded from page* 297.)

The Coloniate of the royal train returns to tell of the accomplishment of that preternatural destiny for which the entire progress of the drama has prepared our expectation. He tells how the blind Œdipus, heaven-directed, led them through intricate and precipitous passes to a sacred spot of dangerous access, where, selecting by his prescient power a particular stone for a seat, he bade his daughter serve him with water for the ceremonial ablutions, and invest him with the proper garments of the grave; he tells how the devoted father took leave of his daughters, the partners and the solace of his wanderings, binding Theseus, by renewed vows, to protect them; he tells how this scene of solemn pathos was interrupted; how, save only Œdipus, all present were startled and appalled by the voice of the unseen god calling by name upon the fated man; he tells how none but Theseus were suffered to remain and witness what would follow; how the distracted daughters were forced from their parent's last embrace; and he tells how when the retiring train turned to look upon the place they had left, Œdipus was not: the sufferer of more than any else had borne of human sorrows had passed out of existence; and the king, awe stricken by the scene, which he, singly of mortals, had witnessed, and by means of which the safety from external powers was secured to his state, was offering his prostrate homage to the gods.

Here is surely a scene which, had it occurred in any other work whatever than a Greek tragedy,—(that monster of the mind, which stood between the world and nature as its own anomalous Chorus stood between the audience and the personages of the poem, incapable of exciting or reflecting the true sympathies of the heart)—here is a scene which had it been presented through any other medium for the imagination than this cold, conventional, purely artificial abstraction, might have been, would have been made, one of the most powerfully dramatic and irresistibly exciting realisations, and withal idealisations of the grandeur of human passion, that it is in the province of art to embody: as it is, what would have afforded the greatest scope to the actors, and the most certain stimulation to the sympathy of the beholders, the grand situation which calls forth the strongest emotions of the chief characters of the drama, is conveyed through the lifeless narration of a messenger, a person, scarcely a character, in whom we have no interest, no concern. Fortunately for art, and most fortunately for us, who are intellectualised, refined, humanised by the influence of its productions, action, life has assumed in the modern drama, the place filled by inanimate narration in the "glorious Greek model," and the glowing sensient representations of Shakspere are the consequence.

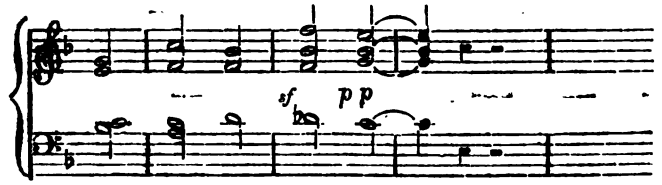
The vitality which, according to the exigencies of his age, Sophocles omitted from his tragedy, Mendelssohn, to meet the different requirements of our time, has infused into it, and thus the artificial statues of antiquity appear to be warmed with the pulse of nature in their modern presentation.

### IX.

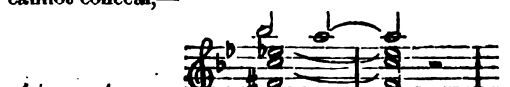
This concluding piece is a dialogue between the orphan sisters and the Chorus, in which, finally, Theseus joins. The entrance of Antigone and Ismene is accompanied by a beautiful strain of plaintive melody,—

which is assigned to the soft wind instruments, supported by the pizzicato of the basses. Antigone's exclamations of anguish are interrupted by the questions of the Chorus, which are most speakingly declaimed in the fortunate rendering of the fragmentary sentences that very successfully interweaves them with the spoken responses. The Chorus elicit from her a recapitulation of the description previously given by the messenger, which is greatly heightened in interest by the musical illustration. The opening symphony is repeated, through which some words of consolation to the sisters are sung.

Nothing can so well convey to you an idea of how the purport of the spoken words is enforced by the orchestral accompaniment, as a quotation of one of the most effective passages:—Antigone is soothed by the thought that her father's wish has been accomplished: it is in a strangers' land that he has departed for ever to his well-shadowed resting-place below, and he has left the tears of grief behind him; thus her feeling is expressed—




"Since my weeping eyes lament for thee, my father," she exclaims; and this poignant dissonance embodies the pang she cannot conceal,—



"And I know not, I, unhappy, how I may restrain this anguish for thee," also, is the continued outpouring of her affection; again the music, beyond the power of words, reveals her agony,—

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And how she cries in desperation, "Woe! thou shouldst not have wished for death in this strange land, and die to leave me thus forsaken here." Now, you must understand that these three orchestral illustrations follow in such quick succession as the exclamation of the words will permit, that the effect of each depends upon the other two, and the effect of all upon the declamation they accompany, that they form in fact but one musical idea; you will not, therefore, suppose that my admiration is of any one or any other fragment save as a portion of the entire passage, in which admiration you will, I am sure, join me. Whatever of beautiful expression there be in this series of quotations, it is enhanced to the utmost by the exquisite gradation of orchestral effect that colours them; the first fragment is given by the gentle softness of the bassoons and clarinets, the piercing tone of the oboe is then added to this, and, finally, the thrilling acuteness of the violin completes the brightness of the orchestral colouring which evinces the subtle and sensitive imagination of the composer no less than do his loveliest melodies or his grandest harmonic progressions prove its fertility and its strength.

Again the introductory symphony recurs, and again the Chorus sing through it, renewing their endeavour to comfort the forlorn sisters. The endeavour is vain: Antigone and Ismene are without hope, without wish in this world, and their only resource from their grief is to throw themselves into their father's grave.

Thus much is arranged, according to the plan observed in all the other pieces, in a succession of Strophes and corresponding divisions of the music, or Antistrophes; and the beautiful propriety that has again and again given occasion for remark, in adapting the musical ideas of the former to the expression of relative passages in the second division of the text, and enhancing the interest of the music and enforcing the expression of the poetry by such adaptation, is here no less to be noticed and no less to be admired. We have now an addition to this usual form in the portion of the piece that succeeds the entrance of Theseus, in which the music assumes an entirely different character from that which has hitherto prevailed—a character of majesty that well bespeaks the kingly presence which so absorbs all attention as to make even the feeling of grief secondary to that of reverence.

The sisters implore Theseus to lead them to their father's grave, that upon this sacred spot they may end their woes and their lives. The monarch has sworn never to reveal the secrets of Œdipus, the manner of his death, and the place of his interment; bound by his oath he resists their appeal; and the Chorus, impressed with the all-powerful authority of their king, urge the sisters to desist from their cries of lamentation, declaring, that the words the sovereign has spoken are truthful and sacred—that is, that they are not to be questioned, and not to be disobeyed. This final admonition is conveyed in a short, but very grand Adagio, of which the commencing phrase—

well indicates the earnest and impressive character; and thus the work concludes in the major of the same tonic in which it opens with the instrumental introduction that accompanies the first entrance of Œdipus, guided by Antigone into the sacred grove of Colonos. The general character indicated at the opening of the work, the character of solemn pathos rendered through the medium of powerful, living passionate expression, has been maintained throughout with truthful appropriateness to the subject and admirable consistency with itself; it has been relieved, and thereby greatly heightened, with the episodical Odes, which are still, necessarily in keeping with the feeling of the whole; and, with the resumption, in the last piece, of the key in which the work commenced, and of the embodiment of a very similar expression, the circle as it were of the composer's meaning is completed, his conception rounded into perfectness; the conclusive Adagio may be regarded as an epilogue, and the effect of the change to the major key in this final movement, is, while it maintains the solemnity, to soften the acuteness of the impression of pathos the work would otherwise leave, and it enforces what appears to have been the poet's principal purpose, namely, the glorification of his native country.

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I have done my best to describe this very highly-interesting work; and, in the course of my description, I have found many an occasion to express opinions which may, possibly, be more or less at variance with those of some or other of my readers. Take notice, however, that I am not a critic; I have the same right that any of you lovers of music enjoy to form, upon the justification of such principles of art as I believe to be true and feel to be satisfactory, opinions of any work that excites my interest; but my opinions are not law, and any of you that find reason for contrary views, and any, also, who find it not, nor seek it, have perfect leave to judge for yourselves and to set aside any objection, at least as incompatible with such views, whether reasonable or otherwise. Yes, I give you full license to deal with my objections, but, as to my admiration, I am much more scrupulous; you who sympathise with it, can well understand my sensitiveness; you who sympathise not, must at least respect my sincerity. After all has been said, you can form no idea of Mendelssohn's *Œdipus in Colonos*, but from Mendelssohn's *Œdipus in Colonos*, and I shall have done nothing for art, and shall have taken in vain much of the "valuable space" of this journal, if I have not induced some of you, who knew it not before, to make acquaintance with the truly beautiful work in question; I shall have done much, very much for myself, since I shall certainly have found a way, for the time, into congenial company, if I have induced any of you to go through the music and my remarks together, and oh! I should indeed have reason for self-gratulation if I could believe that I had awakened a sensitiveness to one otherwise unnoticed beauty.

This most interesting work was written shortly after the music for *Antigone;* but, by one of those seeming anomalies which, excepting on the grounds of caprice in the author, render the publication of some and the suppression of other of Mendelssohn's compositions of at least equal interest apparently unaccountable, it was not printed during the life of the composer. That Mendelssohn disregarded not his music of *Œdipus*, neither thought it unfit for its purpose nor unworthy of himself, is proved by his presentation of a copy of the score to the Queen of England; and, that he thus obviously esteemed it and yet withheld it from the world, shows that he must have had other motives than his satisfaction or dissatisfaction with his work, to induce the discrepancy between the order of their production and their publication, which his family and the committee of four Leipzig professors, appointed by them to superintend and control the publishing of his unprinted music, urge as a justification of their suppression of the Reformation Symphony, and other highly interesting compositions, and which some of his self-styled friends and admirers in England, with equal insufficiency, plead in support of this unwarrantable dereliction of the duties assumed by the quatrumvirate of Leipzig. How far this synod of suppressors has discharged its duty in the production of the present work, I need only refer to the omission in the full score, the entire omission, of the passage that accompanied Œdipus' curse of Creon, to prove—how far an authority that can deal thus carelessly with one of the few works vouch-

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safed to the world is worthy to be made responsible for the suppression of all the others, it is not for me to determine.

Unaccountable and strange as it may appear, that the music of *Œdipus* was not published during Mendelssohn's life, it may seem still more strange that having been one of the first of his posthumous works revealed to the world by his family and the four professors, and being, by reason of its analogy with the well-known and consequently admired music of *Antigone*, and of its pre-eminent merit, peculiarly interesting, it should have been but once publicly performed in England, and is up to this time but little known. This is, partly, to be explained by the natural repugnance of an audience to the contemplation throughout nearly the whole of a long work of a miserable, sorrow-broken, blind old man as the central, if not the only object of attention; partly by the ante-pathetic, not to say revolting, incidents of the history of Œdipus, which are so forcibly related as to be all (all that the circumscriptions of the Greek drama would permit,) but presented before us; and partly by the extreme difficulty of execution, especially in the scenes of dialogue between the speaking characters and the singing chorus. As to the first two of these explanations, which refer to Sophocles, I must leave it to some one of classical acquirements to establish or refute them; as to the third, which refers to Mendelssohn, my experience of the difficulty and the good effect of the analagous work of Antigone justifies me in declaring that the difficulty is to be overcome, and that the result would repay any amount of pains that might be spent upon the conquest. It is for those admirers of the master, who feel with me the injustice to him and to the world, of the suppression of his other works, to prove, if they have the means and the opportunity to do so, what value they set upon the music that is withheld, by shewing in a perfect performance what value they set upon this admirable work that is brought forward. Let the world hear *Œdipus in Colonos*, and the world must be unanimous as to its general merits.

If in these remarks I have fulfilled my object of drawing attention to a work of high art, and of enhancing with some an interest in its beauties, perhaps you may concede me the right of asking a boon in return, which is, that you will not consider me a critic—an arbiter of other men's tastes, and a dictator of other men's opinions. It is a good old honest amateurish saying, "I know what pleases me;" I have said it before, and I say it now, and this is all I do say, and in this sole piece of self-knowledge every one that aspires to be an artist may rest well-satisfied to be classed as an amateur.

*Vale!*

G. A. Macfarren.

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The Origin of Oratorios.—Saint Philip di Neri, who founded the oratorio, in the year 1540, at Rome, saw, with regret, the faithful desert the church for the theatre. Knowing the taste of the Romans for music, he conceived the idea of finding a good poet to write some interludes taken from the Scriptures, and, having had them set to music, he ordered them to be played in his church. The success was prodigious, and this kind of drama was called an *oratorio* from the church of the Oratory, where it was first performed. In the beginning, oratorios were simply allegories—cantatas for several persons, executed either in a church or theatre, like other concerted music. Subsequently, they were more developed, and assumed all the proportions of a regular drama, save that they wanted the aid of costumes and theatrical pomp. As for the music, which partakes equally of the free and the severe style, it consists of simple and *obbligato* recitatives, solos, duets, trios, and concerted pieces. The most celebrated composers of oratorios are Handel, Haydn, Mozart, Beethoven and Mendelssohn. The most remarkable oratorios are generally held to be Handel's *Messiah*, and *Israel in Egypt*, Haydn's *Creation*, Beethoven's *Mount of Olives*, and Mendelssohn's *St. Paul* and *Elijah*.

Revel.—On account of the war, the theatre here is closed. The season concluded with a *pot-pourri* from various operas.

Rostock.—The Italian opera company, from Copenhagen, will give several representations during the present month.

## MENDELSSOHN.

(*Concluded from page* 310.)

None, who have followed Mendelssohn in his various fields of exertion, can wonder that, on his return to Leipsig, he felt in need of repose and relaxation. Once more, however, he shared the direction of the Gewandhaus meetings with Gade, and succeeded in bringing the B flat and F symphonies of Beethoven almost to perfection. He conducted the former, for the last time, on the 11th of March, having previously introduced to the public a new symphony by Robert Schumann. The season was remarkable chiefly for Mendelssohn's having discarded novelty, and adhering generally to the works of the old masters. Mad. Dulcken and Clara Schumann played two of Mendelssohn's concertos, and once we heard his overture, the *Meerestille und Glückliche Fahrt;* but, even in the series of his Tonical Concerts, which professed to give specimens of the earliest and latest, Mendelssohn was not once represented, to the great disappointment of the subscribers. He was now forbidden by his physician to play in public; his nervousness increased, and he complained of violent headaches. It was with great difficulty that he could be induced to superintend the rehearsals, and conduct the oratorio, of *St. Paul*, which was performed, for the last time under his direction, in the Paulinerkirche, on Good Friday, 1847. He explained his comparative retirement from public life by the best of excuses. "He wished," he said, "to use the remainder of his time in composing. He should work till forty years old, and then rest." Always true to his engagements, he once more appeared in England, conformable with his promise to the Exeter Hall Society, which seemed determined, if possible, to rival the great performance at Birmingham we have alluded to in a former number. At the end of April, *Elijah* was conducted by the great composer, in London, three times, and once at Birmingham. On the 11th of May, at the Philharmonic Concerts, the music to *A Midsummer Night's Dream* was reproduced, and Mendelssohn played the G major concerto of Beethoven, with *extempore* cadenzas as usual. On this occasion, the Queen and her Royal Consort were present. I believe Mendelssohn was glad to return to Frankfort, and find himself restored to the bosom of his family, now in great affliction at the sudden death of Mad. Hensel, the Fanny Mendelssohn of former days. Felix had doted on this sister, and it is said that, when the news was brought him, he uttered a piercing cry of anguish. Her death was almost instantaneous. She was listening to a rehearsal of the choruses in the second part of the *Faust*—a subject which she had selected for her own musical compositions—when she was attacked on a sudden by some internal disorder, and sank lifeless on her seat. Her brother was fearfully prostrated by this loss. He had loved her in no ordinary manner. They had composed together as children, and in riper years also; nor is it ascertained, in the early written songs, which were written by the sister, and which by the brother—for so constantly had they mutually communicated their ideas on musical subjects, that each availed herself or himself of what they considered common property. It is certain that, after this sad event, Mendelssohn's physical powers rapidly declined, and fits of despondency were succeeded by violent pains in the head, caused, as his physician stated, by the bursting of a small blood-vessel. Pressure of blood on the brain was, doubtless, the cause of all that he complained of, and we cannot wonder that this hastened his early end—attributed by some (surely, too fancifully) to his

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grief for the death of Fanny Hensel. I doubt not of the sincerity and depth of that brother's affliction; but I am sure its "moderation was known unto all men," and that it was softened by the consciousness of possessing much that was near and dear to him, as well as by the remembrance of a vocation so noble and beneficial to others, that it would rouse him at once from any selfish indulgence of protracted sorrow. His ceaseless activity acted prematurely on a finely organised system; and, in his latter days, so susceptible was he of the power of music, that he could seldom listen without weeping. "Let me still work on," were his constant words to his wife, when she begged him to rest—"the time of my rest will soon come." Nor was he free from this presentiment of his approaching end, when addressing his friends thus—"I must use the present time which is allotted me: I cannot tell how long it will last."

Matters grew more distressing, and though, for a time, he looked for the remedy of his pain in redoubled exertion, the effort seems to have been a fruitless one, as we find him writing to a friend—"I can now only work mechanically." He passed some time at Baden-Baden, and then moved on to Switzerland, where Nature, in all her grandeur, seems to have called forth awhile the original vigour and energy of his genius. He at first intended to go to Vevay and Geneva, but, in consequence of political disturbances in those parts, he sought a more retired corner of Switzerland, and settled, with his family, finally at Interlaken, the lovely spot which lies between the peaceful lakes of Thun and Brienze. Here he worked uninterruptedly all the day long, though occasionally he passed whole days in wandering over the mountains. Two great works were engrossing his chief thoughts in composition—an oratorio, *Christus*, and an opera, *Lorely*, for which Emanuel Geibel had written the *libretto*. The scheme of the oratorio was on the grandest scale. It was to contain three parts, our Lord's life on Earth, His death and burial, and ascension to Heaven. Isolated pieces of this work have been lately published, and *Lorely* is represented by a solitary fragment in the shape of a *finale* and one act of the opera. After writing, besides these pieces, two stringed quartets in F minor and D minor,* motets, and songs, he returned to Leipzig, on the 15th of September, A friend of mine assured me that he was then in tolerable spirits, though he complained of the oppressive atmosphere of Leipzig—"Es drückte ihn die Leipziger Luft."

We find Mendelssohn next at Berlin, where he remained eight days with his brother and sister. The place and time were full of painful associations, but his spirits did not fail him entirely, for he often alluded with pleasure to the proposed performance of *Elijah* at Vienna and also at Leipzig, where he hoped to conduct the rehearsals. He consented, too, to hear one of the great vocalists of the age sing through the chief *soprano* part in the oratorio; and, on the 9th of October, he presented his friend with a new number of songs, among them the "Vergangen ist der lichte Tag" of Eichendorf, his last composition. In this piece, he is said to have constantly thought of his deceased sister; and, on his friend singing at his request the song we speak of, he turned pale, and was seized with a fainting fit, which deprived him of consciousness. He was taken home and put to bed directly. On the 28th of October, he had partially recovered from this attack, and was sufficiently well to walk with his wife. But the same fit seized him again shortly after this time, and with increased violence. He lay as before, motionless and bereft of consciousness, and, on coming to himself, complained to his physician of the violent pains in his head. Hope was not entirely given up, though the extreme danger was undeniable. In his few conscious moments and relief from wandering, he answered several questions, and appeared to recognise the faces of those standing by his bedside. None can ever forget the grief and consternation expressed in every face that met one in the public thoroughfares. Each enquired anxiously as for a dear friend, and I am sure that many and earnest were the prayers offered to God for his recovery; but man proposes and God disposes—and God in his wisdom had decreed otherwise.

On the 3rd of November, a fatal attack so utterly deprived Mendelssohn of consciousness, that he never again recovered it, and, at nine o'clock in the evening of the 4th of that month he breathed his last, peacefully, and without any appearance of pain or physical suffering. Shortly after death, his fine features recovered their usual serenity of expression, and, for the first few hours after the spirit had quitted its tenement, his nearest friends could scarce be pursuaded that the sleep was one from which he could not awake—so often love and hope are self deceivers. Bendemann and Hübner painted pictures of him, and Knaur, the sculptor, took a cast of the face. Grief for the loss of the great man seemed inconsolable. It fell on all like a public calamity, and hundreds of mourners pressed onwards to the house, to take a last look at that beloved countenance which had beamed and smiled on them so often. He lay peacefully in his narrow bed, decked around with palm branches and laurel crowns, the pious offerings of affection and emblems of his earthly glory.

On the 7th of November, at four o'clock in the afternoon, a *Todtenfeier* took place in the church of St. Paul. The hearse was drawn by four horses, and a profusion of flowers and laurels waved over the coffin. Schumann, David, Gade, Haussmann, Riez, and Moscheles, were pall-bearers. A procession walked before the coffin, consisting of the members of the orchestra, pupils of the Conservatory, Mendelssohn's nearest relations, the priests, representatives of the government, city, and university, several officers in uniform, and a long train of those who loved and honoured the great man's memory. With slow and solemn step the *cortége* reached the church. The coffin was placed in a black catafalque, lit with tapers, and the song in E from the fifth number of the *Lieder ohne Worte*, set by Moscheles for wind instruments, immediately began. The organist then preluded on that passage in the *Antigone*, where Creon brings in the dead body of his son Hæmon. After this, one of the members of the Conservatory placed a laurel crown at the foot of the coffin, the signal for a chorus in which all joined, "Erkenne mich, mein Hüter." Then followed the chorale from *St. Paul*, "To Thee, O Lord, I yield my Spirit." A short but impressive address, ended by a prayer, was delivered by the officiating priest, Mr. Howard, when the choir gave the chorus after the burial of St. Stephen, "See, we count them happy which have endured." The blessing was then given, and the final chorus from Bach's *Passions Musik*—"Wir setzen uns mit Thränen nieder, und rufen dir im Grabe zu: Ruhe sanfte, sanfte ruh," ended this imposing ceremony. When the crowds had left the church, a solitary figure, clad in deep mourning, was seen to enter, and kneel by the coffin in silent devotion. It was she, the loving partner of Mendelssohn's joys and sorrows, who came to pay the last tribute of earthly affection. The precious remains were removed by night to Berlin. When the train arrived, during midnight,

* This must be an error. At least the Leipsig "Four" have given no account of a quartet in D minor.

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at Cöthen, a number of musicians received it with a chorale, and at Dessau, an hour afterwards, Frederick Schneider, the venerable Nestor of musicians, appeared uncovered on the platform of the station, and a body of singers ready with a dirge composed by the old man for the occasion. At last, the coffin was brought to Berlin, and met by the cathedral choir with the chorale, "Jesus, meine Zuversicht." The same sad strain was repeated as the funeral train moved on to the churchyard, where a solemn ovation was made by Berduscheck, preceding the hymn, "Wie sie so sanft ruhn," and a composition by Grell, "Christ is the Resurrection." The coffin was then lowered into the family vault, where Mendelssohn sleeps peacefully by his sister's side.

Seldom have expressions of public sorrow been so marked at the death of any artist in ancient or modern times, and I can only compare the general feeling with that on the death of Raphael, as related by Vasari. In England, as well as Germany, there were demonstrations in honour of Mendelssohn's memory. Taubert, the capellmeister at Berlin, arranged a programme with a view to remind the Berlinese of what Germany had lost.

After the funeral march from the *Eroica*, a symphony of Beethoven, and a "Kyrie," the symphony in A minor, the overtures to the *Hebrides* and *A Midsummer Night's Dream*, a psalm *a capella*, and the song, "Es ist bestimmt in Gottes' Rath," were given, the last five pieces being the works of Mendelssohn. On the 15th of November, *Elijah* was given for the first time in Vienna. All the solo singers and members of the chorus were dressed in deep mourning, and the desk where Mendelssohn was to have conducted his own oratorio was hung with black crape. On it were placed a copy of the score and a single chaplet of laurels, while Schmidt directed the performance from another desk in front of the orchestra. On the 17th of November, the same oratorio was given at Exeter Hall, in London, "in piam memoriam" of the musician, who, "though dead, yet speaketh." The Dead March in *Saul* preceded the performance of *Elijah*, and several present appeared in mourning. The Society, I hear, intends to erect a statue of Mendelssohn, and the Queen of England and Prince Albert have contributed liberally to the fund necessary for its completion.* Great respect for his memory was, of course, shown at Leipzig. The concert, which had been postponed, in consequence of Mendelssohn's death, took place on Thursday, 11th of November. The programme was headed with these words, "Zum Gedächtniss des entschlafenen Mendelssohn Bartholdy." The first part comprised the hymn of Luther, "Verleih uns Frieden gnädiglich," the overture to *Melusina*, Eichendorf's "Vergangen ist der lichte Tag," motet, "Lord, now lettest Thou Thy servant depart in peace," the overture to *St. Paul*, and Beethoven's *Eroica*. The song of Eichendorf was given by the artist before alluded to, as the fervent admirer and friend of the great musician. She sang with wonderful self-possession and the deepest feeling. In the quartet of the motet, Schleinitz, who had not for years appeared in public, took a part, assisted by Pögner and Graban Bünau. The room was filled to overflowing, and, as crowds of mourners listened and adored, no hand was uplifted to applaud, nor voice to interrupt the silence so eloquent in itself, after the last notes of music only vibrated in the ears of memory. Cologne, Bremen, Magdeburg, Frankfort, Mainz, Breslau, Altenburg, and many other places, were forward in testifying their respect, and kings and queens were not slow in offering their tribute of esteem for departed genius. The Queen of England, the Kings of Prussia and Saxony, sent letters of sympathy to Mendelssohn's afflicted widow; that of the King of Saxony was in his own handwriting. No royal authority interposed to forbid a demonstration in honour of the artist's memory, if we except that of the present, "Kurfürst von Hessen." Let the worthy Spohr of Cassel console himself with the reflection that the memory of his departed friend and brother artist will live as long as hearts are found susceptible of all that is beautiful, elevating, and good. For the bright star of Mendelssohn had been kindled at the altar of duty, and not by the false fire of selfish aggrandisement. The one is extinguished in the blackness of darkness, but the other is a vestal flame which can never die—

———ἐργμασιν καλων ἔκτις
ἄσβεστος 'αεὶ.

* Good, confiding biographer!—Ed.

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 298.)

### CHAPTER XV.

### (1782-1784.)

At the period we have now reached, when, with the first representations of *Die Entführung*, a new era for dramatic music had begun to dawn in Germany, Mozart paid less attention than ever to the clamour raised by his detractors, who were busy to disturb his happiness. He was on the point of being united to his beloved Constanze; but he had many difficulties to overcome, ere he could bring this about. It was a long time before his father would consent, and, when at last he yielded, the young lady's mother still obstinately held out, for some reason with which we are unacquainted. In consequence of this, Mozart-Belmonte was compelled, as in the opera, to elope with his Constanze, and conducted her to the Baroness von Waldstetten's. There the two lovers, shedding tears of joy, were united in the bonds of wedlock. The Baroness gave a princely supper, at which there was *Harmonie-Musik* for sixteen voices, the whole of which was composed by Mozart. On the following day, the newly-married couple dined with Gluck. Two days previously, the *Entführung* had been given at the express request of the celebrated veteran, who, completely superior to every feeling of jealousy, congratulated his rival on its success.

Mozart's marriage was attended with fresh expenses, which our hero was only able to meet by redoubling his exertions. We glean from his correspondence how he spent his time. All the morning was devoted to his scholars, the lessons beginning at nine o'clock and ending at two. After dinner, Mozart used to lie down for an hour. In the evening, he was nearly always invited to some musical party, most frequently to those given by Prince Esterhazy and Prince Galitzin. His numerous circle of acquaintances in the fashionable world, and the high favour in which he stood with musical connoisseurs, often enabled him to give *soirées* and public concerts, or *Academies* as they were then called, in the theatre.

As the time drew near for Mozart to become a father, he vowed, in the joy of his heart, that, if everything passed off well, he would compose a mass. When the moment of his wife's confinement was at hand, he proceeded to her room,

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with pens, ink and music-paper. "What," I shall be asked, "could he work at such a time and under such circumstances?" —Yes—he set himself to the task, and wrote, too, with all his accustomed facility. Hearing his wife's cries, he flung aside his pen, hurried to her bedside, embraced, comforted and encouraged her, and returned to his work as soon as she was calmer. Would any one believe this possible? Did his powers stretch beyond those limits, only within which other men can produce masterpieces? Does not even the greatest genius require rest, silence, and the power of meditating undisturbed? At what was Mozart employed, while his wife lay stretched on a bed of pain before him, and her heartrending cries rang in his ears? On one of the six violin quartets which he dedicated to Haydn. The minuet and trio of the second quartet were just completed, when the first-born of the artist, whom, as we see, nothing could move, saw the light of day. We are indebted for this anecdote to Mozart's widow herself. The reader will naturally ask how our hero could work under such conditions. When Mozart noted down his music, as a general rule, he was scarcely more than a mere copyist. He composed in his head, without troubling himself about the time or place, or consulting his piano. When he once took up his pen, he had already composed what he wished to write down, and had merely to transcribe it fairly. It is for this reason that we find so few corrections and erasures in Mozart's manuscripts, and even in his first sketches. After the confinement of his wife, Mozart went with her on a visit to Salzburg. His journey, however, was very nearly being abandoned, in consequence of an event which throws a strong light on our composer's anything but flourishing financial circumstances. One of his creditors, whose demands he was, for the moment, unable to satisfy, was anxious to frustrate Mozart's intended trip. It was with the greatest difficulty that Mozart succeeded in getting rid of him, and, to this day, we are unaware of what means he employed to soften his stony heart; whether by entreaty, by promise of higher interest, by a skilful use of flattery, or, which is more likely, by borrowing the requisite amount from some one else. The result was, however, that the young couple set out on their journey. The sum owing amounted to thirty florins, imperial standard.

His happiness at once again beholding his old father, after an absence of two years, did not allow Mozart to forget the vow he had to fulfil. The votive mass, which had already been begun in Vienna, was completed in Salzburg, and performed there in St. Peter's church.

Scarcely had our composer laid down his pen, after completing the important work to which he had been impelled by religious sentiment and conjugal tenderness, when the call of friendship induced him to take it up again. One of his former colleagues, Michael Haydn, a brother of Joseph Haydn, had been ordered by the Archbishop to compose some duets for the violin and viola. Michael, however, fell ill, and was unable to write. When the appointed time arrived, the Archbishop sent for the duets. The sick man excused himself by referring to his state of health; but the Archbishop, who was not fond of excuses, immediately ordered that Michael's pay should be stopped—the surest means of restoring to health one who possessed nothing but his salary to satisfy the demands of the surgeon and apothecary.* Mozart, who visited the patient every day, found him in despair, and, on pressing him, was informed of the Archbishop's expressed resolution. It not being his habit to comfort with mere words, when he could assist by deeds, without telling his poor friend anything, Mozart hastened home, and, after two days' work, returned with the duets fairly copied out, and only wanting the name of Michael Haydn on the title-page, to be ready for presentation to the Archbishop. The secret was faithfully kept by both parties, and the Archbishop congratulated himself on his cleverness in having roused the genius of the composer and restored the invalid to health. Two of Michael Haydn's pupils, Schin and Otter, relate this anecdote in a sketch of their learned master's life.

"We often amused ourselves," they say, "in aftertimes, with the recollection of this work, the fruit of friendship, the original of which our master preserved as a holy relic, in perpetual memory of Mozart."

Some years later, the duets in question were published at Offenbach with the name of the real author, who, however, had no hand in the proceeding.

In the following year, 1784, the attention of the Viennese public was directed, in a remarkable degree, to Signora Strinassachi, a performer on an instrument which is seldom handled successfully by a woman. She was a celebrated violinist in her day. After playing before the Court, she obtained permission to give a concert in the Italian Opera-house. The Signora wished for a new *Concertstück*, which she might play in conjunction with some other artist worthy, by his reputation and talent, of such an honour. No one could satisfy her artistic vanity so well as Mozart, since no name would look better than his by the side of her own in a programme, and the fact of having such a partner would save her the trouble of looking for a composer, to write a piece adapted to her means, wishes, and intentions. She applied, therefore, to Mozart, with a request that he would write a sonata, for the violin and piano, and play it with her. Mozart appears to have been unable at any time to refuse an application of this kind, whether the favour was asked of him by one who was worthy or the contrary. He worked gratuitously for those who could not or would not pay, although the constant repetition of such demands on his good nature was often inconvenient, and sometimes actually disagreeable. They took up his time, without increasing either his reputation or his income. Many of these pieces, composed with such obliging readiness, are mere bagatelles, and unnecessarily swelled the catalogue of his works, besides showing all the marks of carelessness and haste. Some of them bear strong evidence of having been composed with an eye to the special defects of the artist or amateur for whom they were intended. The sonata, however, for Signora Strinassachi required greater care. The lady was really an exceedingly fine performer, and, in addition to this, Mozart was to play it with her himself. But, whether he could not find time, or felt no inclination for the work, he kept putting it off from day to day, until, at last, the morning before that appointed for the concert arrived, and not a note was written. As soon as the Signora heard that, even now, the sonata only existed in the bills, she rushed in a state of desperation to Mozart, whom she was fortunate enough to

* The reader will justly ask how it came to pass that artists like the members of the Salzburg chapel put up with such treatment? I will answer the question by giving the reasons assigned by Herr von Nissen: "What attracted and retained them," says that gentleman, "was the provisions, scanty although it might be, made for their widows, the presence of the court, and the comfortable and cheap living." I suppose that Herr von Nissen can only use the term "comfortable," inasmuch as the duties were not very severe.—A. SCHRAISHUON.

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find at home, and assured him that she would not leave the house until he had written the violin part, at least. She had but that night and the following morning to practise it, and, moreover, it was indispensable that she should study it alone. Mozart, who as usual, had a great deal to do, forgot all about the rehearsal, and only made his appearance at the concert. Reproaches would have been useless—the danger was great, but inevitable. The performance of the sonata began. The public, who knew nothing about the real state of affairs, were lost in admiration at the wonderful manner in which the two artists played together and executed the most difficult passages. The Emperor, who occupied the imperial box, remarked that one of the two performers—it is very easy to guess which—had nothing but a sheet of white paper before him. His Majesty was not mistaken. Mozart, having arranged the whole of the part for the piano in his head, had not been able to find a moment, all day, to put it on paper. Joseph II. requested to see the music, and saw nothing on the double pianoforte lines but the divisions of the bars. "What! have you again let it come to this?" inquired the Emperor. "Yes, your Majesty," replied Mozart, "but there has not been a single note omitted." We may easily believe him.

[*To be continued.*]

## FOREIGN.

PARIS, May 11th.—(*From our own Correspondent.*)—Mad. Tedesco has made her re-appearance at the Grand Opera, as Fides in the *Prophète*. M. Roger, who has recovered from his sprain, was Jean de Leyde. A ballet is in rehearsal for Mad. Cerito, and will be produced before the *Nonne Sanglante*. The new three-act opera of MM. Scribe and Victor Massé, *La Fiancée du Diable*, will be given about the 15th inst., at the Opéra Comique. It is to alternate with *L'Etoile du Nord*. The *Nina Pazza* of Sig. Coppola has been produced at the Théâtre Italien. Its success was entirely owing to the singing of Mdlle. Alboni. The next novelty at the Théâtre Lyrique is to be a one-act opera by M. Ferdinand Poize, author of the buffo-operetta, *Bonsoir, Voisin.—Le Songe d'une Nuit d'Hiver* will shortly be produced at the Théâtre Français, with Mdlle. Augustine Brohan in the principal part. Among other works in perspective, are *La Niaise* of M. Mazères, for Mdlle. Madeleine Brohan, and the *Minerve* of M. Ponroy. The *Comité de Lecture* have, also, accepted a comedy by M. Bourgeois and a drama by M. Léon Gozlan. A new piece, in one act, *Bertrand-c'est Raton*, has been successful at the Vaudeville. It will be followed by another novelty, *La Foire de l'Orient*, a political squib, in which M. Delannoy will appear. Three new pieces—*La Femme à trois Maris*, *La Queue de la Pôele*, and *La Question de l'Orient*, have been produced with success at the Variétés. The Chinese jugglers, who have made a hit at the Porte St.-Martin, have got some rivals at the Hippodrome. *La bonne Aventure*, in which M. Frédéric Lemaître lately created such a sensation, continues its successful career at the Gaîté. *Les Contes de la Mère l'Oie* is the attraction at the Ambigu-Comique. A new piece called *Les Guides de Kinross* has been produced at the Délassements, from the pens of MM. Brisebarre and Antony Béraud. A one-act trifle by MM. Raymond Deslandes and E. Martin, *Mariés sans l'être*, was also brought out, a short time since, at the same theatre, which promises us very soon a parody on *La Chine à Paris*, under the title of *Paris en Chine*.—M. Jacques Offenbach gave a concert in the Salle Herz, assisted by MM. Alard, Hermann, Ponchard, Levasseur, and Mdlle. Andréa Favel. The second part of the concert consisted of a parable of M. Méry, entitled *Aimons notre Prochain*, acted by M. Brindeau, Mesdlles. Judith and Brindeau; and a new comic operetta, entitled *Luc et Lucette*, the words by MM. De Forges and Roche, and the music by M. Offenbach. The principal parts were sustained by M. and Mad. Meillet. The room was full. Two patrons of the arts, the Duke Edgard de Feltre, and his brother, the Count Alphonse de Feltre, died a short time since, to the regret of all who knew them. The younger of the two, Count Alphonse de Feltre, was passionately fond of music, which he cultivated with great assiduity. He had lessons of Reicha, and of Boïeldieu, who frequently assisted him with his advice and encouraged him by his approval. The Count first composed some light pieces, which have been much praised by M. Fétis. He subsequently produced, with M. Scribe, a comic opera, *Les Fils du Prince*, which was successful; and afterwards composed the *Incendio di Babylonia*. He was just completing a three-act opera, when he died. The Duke, who did not long survive him, has bequeathed his celebrated gallery of pictures to the town of Nantes, and the municipal authorities propose inaugurating the public opening with a grand musical festival, in which some of the works of the Count de Feltre will be executed by the principal artists of the capital. M. Auber has written to the Count's executors, asking them to let him have a complete copy of all the Count's productions for the library of the Conservatory of Music. The concert, which was to have been given some time since, for the purpose of raising a monument to the memory of De Balzac and Frédéric Soulié, was stoped, in consequence of an injunction obtained by De Balzac's widow, who said she was rich enough to pay for a monument to her deceased husband from her own pocket. The case has been brought to trial, and decided against the haughty widow, and the concert will take place shortly. Among other things, M. Reyer's *Selam* will be performed.

IBID (May 18th).—At the Grand Opera, *Le Reine de Chypre* has been revived, under the direction of the composer, M. Halévy, who conducted. The principal parts were sustained by MM. Roger, Massol, Bonnehée, Coulon, and Mad. Tedesco. The Emperor and Empress were present, and testified their approbation heartily.—At the Opéra-Comique, M. Ponchard has temporarily undertaken the part of Danolowitz, in *L'Etoile du Nord*, in consequence of the indisposition of M. Mocker.—The management of the Italiens has produced an opera hitherto unknown to the Parisian public, although it has been played at several theatres in Italy. It was composed in 1838, by Signor Coppola, and is entitled *Nina pazza per Amore* (the same subject which Paeisiello treated of yore.) It is not destined to have a great "run," the music being anything but first-rate. The principal attraction is in the acting and singing of Mdlle. Alboni, always—Alboni, that is, charming, clever, and inimitable. M. Reyer's new opera, *Maître Wolfram*, which has so long been in rehearsal, will, in all probability, be produced at the Théâtre-Lyrique, before you receive this letter. It will be supported by MM. Laurent, Grignon, Talon, and Mad. Meillet. M. Jules Séveste has re-engaged for the next season M. Carté, the tenor, a great favourite with the *habitués*, especially in the *Si j'étais Roi* of M. Adolphe Adam, and *L'Organiste* of M. J. B. Wekerlin.—At the Théâtre-Français, a young aspirant for histrionic distinction, Mdlle. de Mantelli, has made her *début* as Sylvia in *Le Jeu de l'Amour et du Hasard*, and Armande in *Les Femmes Savantes*. She is graceful and handsome, but has much to learn to become an actress.—M. Léon Gozlan's new piece, which, as I told you, in my last, has been accepted by the committee, is entitled *Le Gâteau des Reines*.—Mdlle. Rachel is, at present, with her sister Mdlle. Rebecca, at Pau. The *Mémorial des Pyrénées* says that the great tragedian is in treaty for a splendid estate near Pau, where she intends, some future day, to reside.—*La Foire de l'Orient* has been successful at the Vaudeville. The Emperor and Empress honoured this theatre with their presence last week. They have, also, been to the Variétés, where they *assisted* at a representation of *La Question de l'Orient*. *M. de la Palisse* is the title of a new vaudeville, which affords M. Arnal full scope for his eccentric talent. This amusing piece has been very successful. The Port-St.-Martin has revived the melo-drama of *Victorine, ou la Nuit Porte Conseil*. You may recollect that an English adaptation of this piece, with Mrs. Yates as the heroine, and John Reeves, Fred. Yates, Buckstone, and the late Mr. Hemming, in principal parts, had a long run at the Adelphi many years ago. A new theatre, under the name of Les Folies Concertantes, has been

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opened on the Boulevart du Temple, by M. Hervé, formerly conductor at the Vaudeville. Among other attractions there, we have an amusing burlesque symphony, entitled *Un Compositeur toqué*, of which M. Hervé has written the verses, the dialogue, and the music, and in which he himself performs, assisted by M. Josep Kelm.—M. Schulhoff has given his last concert in the Salle Herz, on which occasion he played a new sonata of his own composition. It was favourably received by a numerous and fashionable audience. M. George Jacobi, a pupil of M. Massart, also gave a concert in the same rooms. Most, if not all, of the performers, were pupils of the Conservatoire, and their zeal was, perhaps, greater than their talent. *Le Docteur Vieuxtemps*, which, as you are aware, was lately played before the Princess Mathilde, was selected for the benefit, which took place at M. Erard's, of M. Guglielmi, the Italian barytone, who was in London last season. An excellent concert was given by M. and Mad. Boulanger-Kunzé, supported by MM. Levasseur, Hermann, Paul Malézieux, Lefébure-Wély, Goria, Mad. Lefébure-Wély, M. Anatole Lionett, also, recited his *Voyage aérien*. The musical *fête* in memory of the Duke and Count de Feltre is announced to take place at Nantes to-morrow, the 15th. Mesdames Cabel, Alard, the sisters Dulcken, and M. Roger are among the artists who will perform some of the works of the deceased nobleman. M. de Nieuwerkerke's *soirées musicales* have been brought to a close, but it appears they are destined to be perpetuated by the pencil as well as the pen. The following statement, which has appeared in most of the Paris papers, may prove interesting to your readers: "A report has been going about that M. Biard, whose name is so popular, was employed on a very curious picture, the subject of which was *Une Soirée chez M. Le Comte Nieuwerkerke*, in the apartment of the Louvre, where the Count's Friday receptions are held. The plan was an excellent one for bringing together on a canvass of rather large dimensions—about seven feet long, by three-and-a-half high—a number of existing celebrities. The arrangement of the personages, belonging to various classes of society, offers a faithful representation of a friendly party. M. de Nieuwerkerke himself, stationed near the door, is receiving his guests; near him, several groups are already formed. The venerable M. Isabey, sen., is chatting with M. Prosper Mérimée and President Baroche; M. Horace Vernet is presenting Lieutenant Gérard, the celebrated lion-killer, to Baron Desnoyers; M. de Morny is listening to M. Auber, while, further on, MM. Ingres, Flandrin, and Meyerbeer are engaged in a discussion, to which Marshal Magnan is lending an attentive ear. M. Fould is addressing himself, with his accustomed urbanity, to several artists standing round him, and M. Fortoul is holding a dissertation with certain well-known archæologists. Scattered about the apartment are remarkable portraits of MM. Eugéne Giraud, Henriquel Dupont, Halévy, Frédéric de Mercey, Camille Doucet, and one or two ambassadors, who are always delighted to attend the Friday receptions in the Louvre. Among them is Veli Pacha. There are, also, two *souvenirs*; those of Pradier and Visconti. The middle of the apartment is occupied by a magnificent table, beyond which is a piano, with the instruments for a quartet, about to be played. In this part of the picture are MM. Roger, Ponchard, and several other artists, whose talents augment the attractions of these weekly meetings. M. Biard has treated in the cleverest manner all the accessories which adorn the apartment—the rich hangings on the walls, the splendid chandelier, the carpet, fauteuils, etc. The general arrangement of the picture is very happy, and we have no doubt it will be one of the most curious and interesting works in the exhibition of 1855."

M. Hector Berlioz has returned from his tour in Germany. A very interesting ceremony is announced for the 26th, in the church of Saint Eustache, namely: the inauguration of the magnificent organ, built by M. Ducroquet, to replace that destroyed by fire in 1844. The *Association des Artistes Musiciens* will lend its valuable aid, assisted by some of the first organists of the capital, and by MM. Roger, Battaille, and Mdlle. Caroline Duprez, as vocalists.

VIENNA, May 9th.—(*From our own Correspondent.*)—In honour of the Emperor's marriage, Rossini's *cantata*, *The Journey to Rheims*, altered by Herr Merelli, to suit the occasion, was produced at the Imperial Opera House with great splendour. The first artists of the theatre sang in it. A *Jubel-Ouverture*, by Herr Carl Haslinger, has been performed in celebration of the same event. The composer has taken the Austrian and Bavarian national melodies as the basis of his work.—Signor Braga, first violoncellist from the Conservatory at Naples, has given a concert, in the room of the *Musikverein*, assisted by Mad. Borghi-Mamo, Herren Debassini, and Mamo. He made no sensation, while the two gentlemen were very bad. Mad. Borghi-Mamo was the only person who acquitted herself to the satisfaction of the audience.—At a concert given by Herr Seuffert, Beethoven's trio in G major, for piano, violin, and violoncello, his sonata in F, for piano and violin, Mendelssohn's pianoforte *Allegro Brillant* for four hands, and, lastly, the *Hommage à Handel*, by Moscheles, were performed. Herr Seuffert was assisted by Herren J. Dachs, L. Strauss, C. Schlesinger, and Fräulein Anna Capponi; Herren Lechner, Baur, Legat, and Panzer, *Liedertafel* singers.—The well-known Dr. Saphir gave an entertainment in the *Theater an der Wien*, which, though not actually a concert, nearly resembled one. It was entitled an *Academie* (which, by the way, was the name given to Mozart's concerts in former days.) Mad. Medori sang the "Gnadenarie," from *Robert the Devil*, Herr Géraldy, "Le Vieux Caporal," and Herr Steger, a Hungarian *Lied* by Herr Erkel, while Herren Heller and Rappoldi played a duet for two violins. Dr. Saphir read two or three of his own peculiar and humorous creations. The theatre was so full that the orchestra was converted into stalls. After the marriage of his Imperial Highness, the Grand Duke Carl Ferdinand, a concert was given by the Grand Duchess Sophia, at which Mad. Jenny Lind Goldschmidt, Mad. d'Eichthal, and Herr Schlesinger were engaged. Herr Stockhausen has gone to Cassel to give concerts.—A *Te Deum*, by Herr Fr. Hölzl, *Capellmeister* of the cathedral of Fünfkirchen, was performed in honour of the marriage of the Emperor, in the parish church of Mariahilf.

IBID (May 15th.)—The favourite work at the Opera House this season is Verdi's *Rigoletto*, which is played regularly twice a week. Rossini's *Barbiere* has been revived, with Mad. Borghi-Mamo as Rosina, in which character she has made a "hit." *Anna Bolena* has also been revived, but, owing to the incapacity of the performers generally, did not meet with success.

Mad. Jenny Lind Goldschmidt's concerts are as attractive as ever. At the sixth, the room was so crowded, that the heat was suffocating. Besides the well-known *bravura* air from *Beatrice di Tenda*, and a *Berglied*, the "nightingale" sang the gypsy's rondo from M. Meyerbeer's *Vielka* (*Camp of Silesia*), a *Volkslied* of Carl Maria von Weber, and a *Wiegenlied* of Herr W. Taubert. Herr Goldschmidt was not particularly happy in his execution of Chopin's *scherzo* in B flat minor, on the piano, but was more successful in two *Lieder ohne Worte* of Mendelssohn, which are easier to play. Mad. Rettich filled up some of the pauses by declaiming three poems, in one of which, Her von Halm's *Mütterlein*, she was warmly applauded.—A grand concert has been given by the members of the *Akademie der Tonkunst*, to the founders and supporters of that institution, in commemoration of the Emperor's marriage. The concert began with a prologue written for the occasion by Dr. J. R. Vogel, and recited by Fräulein Purkinje. The principal feature of the evening was the performance of four choruses, under the direction of Herr Lorenz Hauptman, the master of singing, which were admirably given and well selected. The first was from Handel's oratorio of *Hercules*, the second from Rossini's *Semiramide*, the third from Herr Schumann's *Pilgerfahrt der Rose*, and the fourth, with recitative and bass-solo, from John Sebastian Bach's church *cantata*, "Am Feste der Beschneidung Christi." Among the solos were Susanne's *aria* from *Figaro*, some *lieder* of Mendelssohn, Herr Schmidtler's *Sängerkönig*, and Fesca's *Wanderer*, etc. The instrumental part of the programme consisted of one of Beethoven's sonatas for pianoforte and violoncello, and a *Fantaisie Brillante*, by Professor Benesch.—Herr Géraldy gave his farewell concert in the room of the *Gesellschaft der Musikfreunde* on the 7th inst.

HANOVER.—Fräulein Johanna Wagner has made her appearance as Romeo.

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BERLIN, May 9th.—(*From our own Correspondent.*)—There has been nothing new at the Opera House this week, and the concert season is over. Mad. Köster has appeared as Armide, in Gluck's opera of the same name, and Mad. Herrenburger as Theophila in the *Crown Diamonds*. Fräulein Krall, too, has sung in the *Sonnambula* and *Don Juan*. She was more successful in Bellini's music than in Mozart's, for which her voice is less suited. Herr Theodore Formes sustained the part of Elvino for the first time, with great success. Herren von Kolb and von den Osten have given their last *soirée* for the season. The programme included Beethoven's violoncello sonata, Op. 17, in F, played by Herren von Kolb and Wohlers, a romance for three violoncellos, by Herr Wohlers, played by himself, Herren Vienner and Daubert, and a *Lied ohne Worte* by Mendelssohn, played by Herr von Kolb. Herr von den Osten and Fräulein Schultz sang some popular songs. There has been, for some time past, an association among the students for the execution of sacred vocal music in the University church. This has worked so well, that measures have been taken to establish an institution of a similar description for the performance of sacred instrumental music, and a large number of members have already been enrolled. Some of the singers of Stern's *Gesangverein* gave a performance of Radziwill's *Faust* for a charitable purpose. The choruses were magnificent, and the solos well given by Herr Otto. The room was crowded. Handel's *Israel in Egypt* is announced by the same society for the 10th instant. M. Meyerbeer, the celebrated composer, is shortly expected from Paris, after a very long absence from this capital.

IBID (May 16th).—Herr Taubert's opera of *Joggeli* has been played for the fifth time at the opera-house. The house was far from full, but this is attributed by Herr Taubert's admirers to the fineness of the weather, which attracts people to the public gardens and other places of resort in the open air. They say, also, that the music is too scientific and profound for the masses, and can only be appreciated by connoisseurs.—Mad. Braunecker-Schäffer has concluded a successful starring engagement of thirty-five representations at Kroll's Theatre, where she is re-engaged for a lengthened period. M. Auber's Opera, *Haydée*, has been produced for the first time. It is exceedingly well put upon the stage, both as regards dresses and scenery. The singers, too, exerted themselves to the utmost. The success was not a matter of doubt for a single instant.—The members of Herr Jähn's *Musikverein* lately gave a very good concert. The programme was interesting, and the execution of the various pieces highly satisfactory. The solos were sung by young ladies, pupils of Herr Jähn. A concert of sacred music has been given in the Jacobikirche, under the direction of the organist Herr Hauer, for the benefit of those whose property was destroyed by fire, some time since, in Alt-Landsberg. Mad. Herrenburger-Tuczek, and Herr Theodore Formes gave their services on the occasion. Among other things, Durante's *Magnificat* was performed. The *Tonkünstler-Verein* have held a general meeting, Herr Jul. Weiss in the chair, for the purpose of carrying out the provisions of the *Krankencasse*, or Sick Fund, lately sanctioned by the Government. The object of the fund is to afford pecuniary assistance, in cases of illness, to such members of the association as reside in Berlin, and have paid a specified monthly subscription. I extract, from the last report, the following particulars respecting the musical works in the Royal Library at Berlin, in the years 1851, 1852, 1853 :—

"The musical works received, during this period, amount to 722. The greater and more valuable portion, namely, the collection of the Count von Voss, who died in 1821, was presented to the Institution by His Excellency the Count von Voss-Buch. The library is especially rich in sacred works, and contains a large number of Italian compositions, sacred and profane, dating from the 16th down to the latter part of the 18th century."

AIX-LA-CHAPELLE.—The rehearsals for the Rhenish Musical Festival, which will take place, in this town, during three days of Whitsuntide, are zealously going on, notwithstanding the warcry sounding in the ears of our eastern and western neighbours. It seems, on the contrary, as if the actual political troubles were a stimulant more for the undertakers of this feast to celebrate it with more than usual solemnity. So at least it would appear, from the richness of the programme and the zeal manifested by the numerous competitors (there are at least 500 members of the chorus and orchestra) in the serious study of the masterpieces to be performed. Among these, we may mention Handel's *Israel in Egypt*, Mozart's *Davidde Penitente*, and Beethoven's Symphony in A major, with several first-rate works of Gluck, Mendelssohn, Lindpaintner, etc. The last-mentioned composer, whose eminent talent as conductor has but lately been so fully appreciated by the London public, will take the direction of the festival. Mad. Anna Caradori, Mad. Sophie Foerster from Berlin, Herr Pischek, M. Vieuxtemps, and other distinguished artists, have promised their co-operation. A great and prosperous festival is anticipated.

MILAN.—*La Sonnambula* has been highly successful at the Carcano, principally owing to the singing of a new tenor, Signor Danieli. He is very young, but, although wanting in energy, his execution is good, and his style irreproachable. Report also speaks well of the Amina of Signora Simonti. Donizetti's opera of *Fausta* was irrevocably damned on the first night at the same theatre. Another new tenor has appeared at Santa-Radegonda, Signor Miserocchi, who was much applauded. His voice, that of a tenor *serio*, is powerful and dramatic, more especially in the higher and lower notes. He made his *début* in Donizetti's *Gemma di Vergy*, which was received with more favour on the second representation than on the first, Madame Casali-Campagna having undertaken the principal part.—Beethoven's *Sinfonia Eroica* has been played at the Società degli Artisti, with extraordinary effect. The execution was good in every respect.

FLORENCE.—On the 4th of May, Verdi's *Il Trovatore* was given at the Teatro Nuovo, with great success. The company is considered good. Madame Fioretti acquitted herself much to the satisfaction of the public. The basso, Benedetti, was encored in the first *aria*; and the tenor, Giuglini, in the *serenade* behind the scenes. Mad. Goggi, who formerly played Azucena at the Pergola, is engaged at this house, and was well received. The *miserere* in the fourth act was encored twice, which may be attributed to the good singing of Signors Fioretti and Giuglini.—A concert was given at the Teatro del Cocomero (Anglicè Cucumber, a pleasant name for a summer theatre), by the pianist Andreoli, who was much applauded in Thalberg's *fantasia* on the *Elisir*, and in that on the *Prophète*, arranged by Fumagalli.

VENICE.—Verdi's *I due Foscari* continues to be well received. The tenor, Landi, is an especial favourite, and is considered as both the best singer and actor we have had in Venice for years. His Jacopo is described as highly dramatic. The *prima donna*, Spezzia, is also highly spoken of. The accounts of Coletti's Doge, which used to be so much admired in London, are not unmixed with censure.—A new opera, *La Traviata*, by Verdi, has been successful at the Teatro Gallo. Principal parts by Spezzia, Coletti, and Landi.

CASSEL.—Dr. Spohr has just celebrated his 70th birth-day, in the enjoyment of the best health. The evening before, the members of the orchestra, and the different singers at the theatre, gave him a serenade, including his fine *notturno* (one of his most important works for wind instruments), and several pieces from his operas. The public had heard of the intended compliment, and completely filled the garden of his house. After the serenade three hearty cheers were given. Dr. Spohr has received the Order of Bavaria.

WEIMAR.—A new symphony, entitled *Maseppa*, from the pen of Dr. Liszt, has been favourably received. The last operas performed at the theatre have been *Euryanthe*, *Lucia*, *Montecchi e Capuletti*, *Lohengrin*, and *Tannhäuser*. M. Vieuxtemps has given a concert in the theatre, for the benefit of the pension fund for members of the orchestra. He also played Beethoven's grand sonata for piano and violin, dedicated to Kreutzer, with Dr. Liszt, before the Court. Dr. Liszt has been named, by the Duke of Coburg-Gotha, Commander of the Order of Merit of the House of Ernest.

MAGDEBURG.—*Indra* has been given nine times.



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GOTHA.—*Capellmeister* Drouet, the celebrated flute player, has obtained leave of absence for six months, and proceeds with his son, a pianist, and *pupil of Mendelssohn*—(What a number of "pupils" Dr. Mendelssohn must have had!)—to the United States, where he intends to make a professional tour. Herr Lampert will undertake provisionally his duties at the opera, as *concertmeister*.

HAMBURGH.—Seldom has this city rejoiced in so many tenors, of various degree of talent and renown, as at present. The list includes Herren Tichatschek, Young, Bielczizki, Mehrmann, (Prague); Remy (Pesth); Böttcher (Revel); and Schunk (Neustrelitz); besides Herren Eppich and Kapps of the Stadttheater. As a mark of respect to the composer of the music of the second part of *Faust* (Mr. Pierson, an Englishman, author of the oratorio of *Jerusalem*), the seventh representation was devoted to his benefit. Fräulein Louise Liebhardt, who has been starring here, very narrowly escaped suffocation from the fumes of charcoal, the other night. Luckily her mother heard her cries, and, although herself suffering from the effect of the smoke, had strength and presence of mind enough to throw open the windows.

MADRID.—A grand concert was given in the Conservatory of Queen Maria Christina, in the presence of the Royal Family, the ministers, and the first nobility, and did not end before two o'clock in the morning. M. Almagro conducted. Among the things performed were a psalm by Marcello, sung by 110 pupils of the institution, the introduction and first chorus of Haydn's *Creation*, a cavatina from Mercadante's *Bravo*, the andante and minuet from Beethoven's *Septuor*, the chorus and march from Handel's *Judas Maccabæus*, Beethoven's *Christus am Oelberge*, Dr. Spohr's overture to *Jessonda*, a chorus from Mendelssohn's *St. Paul*, etc., etc., etc.—Sig. Camillo Sivori, the celebrated violinist, has given a concert, which was most fully attended. Madrid is looking up in the musical line.

BRUNSWICK.—Fraulein Ney (from Dresden) has been very successful at the theatre here. She is not likely to go to England.

REGENSBURG.—The theatre opened on the 30th April, under a new management.

POTSDAM.—The *Opera-Verein*, which now numbers about 120 members, gave a private concert, a short time since, at which the scene of the Furies from Gluck's *Orpheus*, and Mendelssohn's music to Racine's *Athalie* were performed. Between these two great works, Rosina's *cavatina* from the *Barbiere*, the duet between Rocco and Pizarro, from *Fidelio*, and a song by Herr Franz Schubert, "Der Hirt auf dem Felsen," were sung.

ERFURT.—The members of Soller's *Musikverein* have produced in the Predigerkirche a new oratorio entitled *Das Gedächtniss der Entschlafenden*; the words by Dr. Bresler, and the music by Herr Markull of Danzic. The execution was highly satisfactory.

MUNSTER.—Herr Eduard Franck, teacher of the piano in the *Rheinische Musikschule* at Cologne, has been playing in concerts with success.

COLOGNE.—Ferdinand Hiller has resigned his post as professor of singing in the *Musikverein*, in consequence of a wish expressed by the committee that he would show greater zeal in the fulfilment of his duties. Herr Reinthaler, teacher in the *Musikschule*, has temporarily undertaken the office.

KÖNIGSBERG.—Herr Gungl has been here with some of the members of his orchestra. Having received the assurance that, in spite of the outbreak of the war, the public had by no means lost their taste for music, he gave three concerts in Riga, and then proceeded to St. Petersburgh.

DANZIG.—Dr. Spohr's *Faust* has been revived. The number of operas produced here during the winter season amounted to thirty-two, sixteen of which were by German composers.

MUNICH.—Fräulein Schwarzbach, from Vienna, has been starring as Maria, in the *Daughter of the Regiment*. Verdi's *Rigoletto* has been very successful. It is beautifully put on the stage, and the scenery and dresses reflect the highest credit on the management.

COLOGNE.—Herr Ander has been starring here with success. He appeared as Lionel, in Herr Flotow's *Martha*, and as Stradella, in the opera of the same name.

PESTH.—At the last Philharmonic Concert, the orchestra, under Capellmeister Erkl, played Beethoven's symphony in B flat.—Herr Steger, the tenor, from Vienna, has appeared in the Nationaltheater, as Ernani.—Herr Kern's opera *Benvenuto Cellini* has pleased the public so much that it bids fair to become a stock piece. M. Meyerbeer's *Etoile du Nord* is already in rehearsal.

THE HAGUE.—The season before Easter was brought to a close by M. Meyerbeer's *Huguenots*, in presence of the Queen and the whole Court. Mdlle. Geismar sang the principal part. Mad. Nissen-Salomon gave a grand concert, some little time ago, and afterwards sang in the Society *Felix meritis* at Amsterdam. She left immediately for London. (Where she has been for some time.—ED.)

STOCKHOLM.—M. D'Aubert's concert came off on Palm Sunday. The programme was excellent, including, among other things, several pieces from Mendelssohn's *Midsummer Night's Dream*, and Beethoven's overture to *Leonora*. The artists of the Theatre Royal have also given a grand concert.—Concertmeister A. Bärwald has composed a military concerto for violin and orchestra, and dedicated it to the Empress of the French.

ERFURT.—Herr Adolphe Golde, the pianist and composer from Berlin, has played here in public, and been well received.

DÜSSELDORF.—Herr Ander has been singing at the theatre, and Mdlle. Theresa Milanollo playing solos on the violin.

KÖNIGSBERG.—The *Capellmeister* at the theatre, Herr L. F. Witt, gave a vocal and instrumental concert lately. In addition to his regular orchestra, he procured the bands of the third and fourth regiments of Infantry and of the Artillery. Among the principal attractions in the programme were a *Capriccio brillante* by Mendelssohn, and M. Meyerbeer's *Fackeltanz*.

BONN.—Owing to the exertions of the *Gesangverein* "Concordia," a grand singing festival will take place in the month of August. The invitations have already been issued, and the municipal authorities will do all in their power to make the affair go off brilliantly.

MAYENCE.—Graun's *Tod Jesu* has been given by the *Liedertafel* and the *Damengesangverein* united.

FRANKFORT-ON-THE-ODER.—*Robert and Bertrand*, a ballet, has been produced here for the first time.

AUGSBURG.—Herr Wagner's *Tannhäuser* has been represented six times, with Mad. Moritz as Elisabeth.

LEIPSIC.—Herr Marschner's *Der Vampyr* has been given. The general reception of it was rather cool, although several pieces were applauded.

DARMSTADT.—Herr Wagner's *Lohengrin* has been produced with the greatest care, under the direction of Herr Schindelmeisser. The *mise-en-scène* was excellent.

NAUMBURG.—Graun's *Tod Jesu* has been given by the *Gesangverein*, under the direction of Herr Wettig.

WIESBADEN.—A young aspirant for public favour, Fräulein Schmidtchen has made her *début* as Pamina, in *Die Zauberflöte*.

HAMBURGH.—Grétry's *Raoul de Blaubart* was given for the benefit of Herr Lachner. The *Huguenots* has been played with two artists, new to the public here: Fräulein Liphardt as the Queen, and Herr Young as Raoul.

STUTTGART.—The *Huguenots* has been performed here with Mad. Marlow as Alice. Mad. Palin, after playing for the last seven months, proceeds to Paris, not having been able to arrange a permanent engagement.

HANOVER.—M. Vieuxtemps has been giving concerts, and Fräulein Janda, from Vienna, has made her *début* in *Lucrezia Borgia*.

WEIMAR.—Mad. Schröder-Devrient has been starring as Alice.

MUNICH.—The opera season has commenced with Mozart's *Don Juan*. *Rigoletto* has been produced for the first time.

ROTTERDAM.—The *Niederländischer Verein zur Beförderung der Tonkunst* will give a festival next July, in commemoration of the 25th year of its existence. The preparations are on a grand scale. A hall is to be erected capable of containing 4,000 persons. The orchestra is to accommodate 800 members, and the choruses are to be executed by 600 singers, of both sexes. Herr Verhulst will be the conductor, and the most celebrated artists have already promised their assistance to sing the solo parts. Hopes are entertained that his Majesty the King of Holland, who is a member of the *Verein*, will honour the festival with his presence, accompanied by the Queen.

PRAGUE.—A new opera, entitled *Die Bilderstürmer*, by Herr Kittl, the director of the *Conservatorium*, has been brought out with great success. The good people of Prague are in ecstacies about their townsman's music.

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## ROYAL ACADEMY CONCERT.

THE second morning concert for the exhibition of the students (on Saturday, the 29th ult., in the Hanover Square Rooms), was a model concert. The programme really exhibited the pupils—as singers, players, and composers—and, in many instances, to advantage. This is the way to make the value of the Royal Academy of Music understood. Show what the pupils can do, and their number will increase if that *can* is only respectable. The *can* was more than respectable on this occasion. The following was the programme :—

PART I.—Overture (M.S.), (The Tempest)—Ann Baird Spratt.* Recit., "Ah! tardai troppo;" Aria, "O luce di quest' anima;" Miss Bignell (Linda di Chamouni)—Donizetti. Madrigal (M.S.), "Fair Amaryllis"—C. Steggall, Mus. D., Associate. Concerto (M.S.), Pianoforte, Mr. Baumer, King's Scholar—Baumer, K.S.* Duet, "Come, be gay," Miss Attfield and Miss Ellen Williams (Der Freischütz)—Weber. Song, "Though Clouds by Tempests," Miss Whyte (Der Freischütz)—Weber. Concertino Clarionet, Mr. Godfrey—Weber. Duetto, "Ah! Tu non sai," Miss Freeman and Mr. Bolton (Margherita d'Anjou)—Meyerbeer. Selection (from M.S. opera, "The Spanish Student"): Interlude; Romance, "Good Night," Mr. Bolton; Chorus, "On the Top of a Mountain;" Ballad with Chorus, "Loud sang the Spanish Cavalier," Miss Ellen Williams; Finale Chorus, "We come to sing"—O'Leary.*

PART II.—Concerto in G minor (First Movement), Harp, Mr. Cheshire—Parish Alvars. Finale to First Act of Oberon; Principal parts by Miss Ellen Williams and Miss Trickett—Weber. Recit., "E Susanna non vien!" Aria, "Dove sono;" Miss Hughes (Figaro)—Mozart. Concerto in E Minor (First Movement), Pianoforte, Miss Southgate—Chopin. Madrigal, "In the Merry Spring"—Ravenscroft, 1613. Aria, "Una vergine," Mr. Castellani (La Favorite)—Donizetti. Overture (M.S.), "The Sprite"—J. S. Stone.*

Conductor, Mr. Lucas. Principal violin, M. Sainton.

* Students.

Miss Anne Baird Spratt is in the class of Mr. Lucas for composition, and does credit to her master. The overture to the *Tempest* has merit, though it is somewhat dry, and scarcely suggests any images that have connection with the enchanted play of Shakspere. It was not well played. Mr. Baumer (K.S.) learns composition under Mr. Cipriani Potter, and the pianoforte under Mr. Dorrell, and reflects honour on both those excellent professors. The concerto and the performance were equally full of promise. Dr. Steggall's madrigal is quaint; but it was so ill sung by the ladies and gentlemen of the chorus, that we could not make head or tail of it. The selection of the MS. opera of Mr. O'Leary might have been more effective, had the execution, vocal and instrumental, been such as to give it a fair chance. At present, we would rather not venture an opinion about it. Mr. O'Leary has the best of masters in Mr. Potter; let him strive hard to profit by his instructions. Mr. J. S. Stone's overture, *The Sprite*, though it indicates thought and talent, is not sprightly. He, too, is a pupil of Mr. Potter; let him, &c.

Mr. Godfrey (pupil of Mr. Lazarus) played Weber's clarionet concertino very well; and Mr. Cheshire (pupil of Mr. J. B. Chatterton), with stricter time and better accent, would have played the movement from the late Parish Alvars' extremely clever concerto, more than very well. Mr. Cheshire must learn to be more at his ease, less fidgetty, before the public. Miss Southgate, a very improving pupil of Mr. W. H. Holmes, did herself vast credit by her spirited and really able execution of the very difficult movement of Chopin. She too, however, has got nervousness to vanquish; it stands in her way to excellence.

The vocal display was, on the whole, much as usual. Miss Bignell (pupil of Sig. Negri), is not yet anything like equal to "Oh luce di quest' anima." Her voice is a nice little *soprano* for all that. Miss Attfield and Miss Ellen Williams (both pupils of Sig. Crivelli) sang the delicious duet from *Der Freischütz* very prettily. Miss Williams has a remarkably agreeable *mezzo soprano voice*, and is improving rapidly. The lovely song from the same opera was scarcely suited to Miss Whyte (pupil of Sig. Garcia), who is, nevertheless, not without promise. Miss Freeman (pupil of Sig. Crivelli) was far more efficient than Mr. Bolton (pupil of Mr. Cox), in the duet from Meyerbeer's Italian opera (which like its successor, *Il Crociato in Egitto*, ought to have been essayed long ago at one of our Italian theatres). The *finale* to Oberon, in which Miss Ellen Williams and Miss Trickett (pupil of Sig. Crivelli) took part, was well enough, as far as the ladies were concerned, although the airs were too much for one of them; but alas! for the *ensemble!* Miss Hughes (pupil of Sig. Crivelli) is decidedly clever, and sang "Dove sono" with a great deal of feeling. Her articulation, however, wants distinctness. Ravenscroft's pretty madrigal was much applauded; but it was sung in such a manner that we could not help ejaculating the last line but one—"Fye, away, fye, fye!" Sig. Castellani (pupil of Sig. Crivelli) gave "Una vergine" without finish, but by no means without expression. His voice is a tenor of beautiful quality, and of great capability, if put to good use. He was by no means so nervous as at the first concert. *Tant mieux.* We shall expect much of him.

On the whole, with all its drawbacks, this concert, we repeat, was a model concert.

## ORCHESTRAL UNION.

THE second concert attracted a very numerous audience to the Hanover Square Rooms on Saturday afternoon. This society, though only a year and a-half old, has already acquired celebrity. Connoisseurs and professors of music flock to the concerts, and all we hope is, that they pay for their places. The selection was as follows :—

| | |
|---|---|
| Overture (Coriolanus) | *Beethoven.* |
| Concerto, Pianoforte, Op. 113, Herr Pauer | *Hummel.* |
| Symphony, Letter Q | *Haydn.* |
| Concert-Stück, Flute, Mr. R. S. Pratten | *Pratten.* |
| Overture, M.S. | *C. Potter.* |

Conductor—Mr. Alfred Mellon.

This kind of programme, as we have stated before, is a model worth imitating. The concert was announced to begin at half-past three, but really commenced a little after three; so that we lost the *Coriolanus* and the first movement of the pianoforte concerto—the well-known one in A flat. Those upon whom we can rely, however, assured us that the performance of Beethoven's most admirable overture was quite worthy of the reputation of Mr. Alfred Mellon's band. Herr Pauer played the last two movements of Hummel's concerto (all we heard of it) with great power and brilliancy; but his execution was scarcely so finished as usual. He may have been out of practice—which will happen at times to the greatest of performers. At the end of the concerto—which is little better than a string of sparkling and elegant passages, thoroughly calculated to display the qualities of a good pianoforte (and Herr Pauer performed on one of those matchless instruments which are now issuing from the manufactory of the Messrs. Broadwood, with such unprecedented celerity)—there was very great applause, and the skilful pianist was unanimously recalled. The symphony of Haydn (in G) is one of his most complete and fascinating. The *finale* is a masterpiece of playful grace and contrapuntal ingenuity. The *allegro* is large and spirited, the *adagio* flowing and expressive, and the minuet and trio as quaint as could be desired. One objection made, and the execution of this symphony may be pronounced to have been perfect. Our objection is—that the *finale*, marked *presto*, was not taken *presto*, nor anything like *presto*. To all the rest we have not a word to oppose. The applause at the end was uproarious, and the *finale* was repeated by universal desire. We have already praised, on a former occasion, the clever *Concert-Stück* for the flute of Mr. R. S. Pratten, who is playing better than ever, this season. His performance on the present occasion was highly successful. Mr. Cipriani Potter's MS. overture was capitally given. It is a thoughtful, spirited, and original work, and instrumented with a brilliancy which never fails to distinguish the orchestral compositions of that accomplished musician. It was received with great favour. Mr. Alfred Mellon, who conducted with his accustomed readiness and decision, is to be commended for having adopted the plan of introducing, at every concert, some work by an English composer.

GENOA.—Bellini's *Sonnambula* has been received with enthusiasm. The tenor, Carrion, was much applauded.

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## TO CORRESPONDENTS.

H. AND J. H. (Wolverhampton).—*The paper did not come to hand. We assure our correspondents that the neglect of which they complain has been entirely unintentional.*

AN ADMIRER OF MADAME ROSINA STOLTZ *is informed that that eminent dramatic singer is at the present moment in London.*

W. B., GRAY'S INN.—*We admire the verses of our correspondent, and entirely agree with the sentiment they embody; but, for particular reasons, we are unable to publish them. The loss is ours, and that of the admirable and accomplished lady to whom they are addressed.*

ERRATUM.—*In our account of the Sheffield Vocal Union Concert, for* Mr. G. J. Worsley, *read* Mr. G. J. Crossley.

MR. H. C. COOPER.—*We are requested to state that, at the second performance of Beethoven's Mass in D,* Mr. H. C. Cooper, *not* M. Sainton, *played the violin* obbligato *in the "Benedictus."*

# THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 20TH, 1854.

WE have entered the field of discussion, and must maintain our ground. There is plenty of room, without trespassing on our neighbour's estate, or even sitting cross-legged upon his wall. Let us use the space allotted to us, and chalk out a plan for future proceedings.

Since the last fortnight, we have been deluged with letters on the subject of English musicians in general, and English Opera in particular. (By English, let it be understood, we mean British; but we dislike the term, which has been applied to all sorts of common places.) From the crowd of suggestions they contain, however, we are unable to select one to the purpose—one that holds out the slightest possibility of accomplishment. We have received a communication, among several others, from the pen of an esteemed contributor; but we must own that we do not entertain any great notion of the scheme he has proposed. Suppose that Mad. Jenny Lind, with her usual generosity, consented to appear for a few nights on the English stage, and in English opera, the result would, no doubt, be the accumulation of a considerable sum of money for the treasury of the projected establishment. But *quid postea?*—what next? Where could an attraction be found, of sufficient importance and interest to replace Mad. Lind after her departure? We are decidedly adverse to the hot-bed ("star") system, and protest that, unless a national theatre can thrive upon its own claims to public attention, there had better be none at all. We do not by any means object to foreign singers; on the contrary, we should like them to join us—but as permanent members of the establishment, not otherwise. The more talent we can bring together for the executive department the better. The object in founding a national Opera would be, of course, to have the works of native composers brought before the public in a proper style of completeness and general excellence. But the mere weight of Mad. Jenny Lind's name, to say nothing of her talent, for a few representations, would produce a reaction that might prove fatal. Even Her Majesty's Theatre, where there were so many great singers, hardly ever recovered from the Lind-triumphs of '47, '48, and '49. To recover from triumphs seems an odd expression, but, in the present case, it is pertinent enough. These triumphs were a fever, and the fever, once subsided, left the pulse of the public so faint and low, that it is only now beginning, in 1854, to regain its moderate and healthy action.

If, however, our correspondent merely intends that Mad. Lind should give a series of concerts for the benefit of our musicians, whereby to form the basis of a fund by aid of which a National Opera might be founded, our objection of course will not hold. But we have another, and a stronger, to make. The funds once raised by the charity of a foreigner, the question would arise as to how they should be appropriated, to whom entrusted, and under whose direction expended. Mad. Jenny Lind devotes a thousand or two thousand pounds for the purpose of instituting an English Opera. Granted; but who represents the cause of the whole body of musicians? What number of gentlemen could reasonably step forward and say, "We are English Opera—give the money to us?" Or, on the other hand, presuming that half-a-dozen or a dozen professors associate, under the banner and title of "National English Opera," with what pretext can they ask Mad. Lind for £1,000—which represents her services for two concerts? She would answer them, and with reason, that no such institution existed—that is, no institution acknowledged by the community at large. It is very easy for a handful of professors to call themselves English Opera, and, forgetting they are but individuals, confound themselves with the body-musical. Their application to Mad. Jenny Goldschmidt would be little better than asking her to make them a present, which they have no more right to do than any other handful of professors. Indeed, emboldened by the success of the first handful, a second handful might readily come to Mad. Jenny Goldschmidt, and ask her for a second £1,000, under the same pretext; since the one handful would have quite as much right to dub themselves English Opera as the other. It is unhappily but too well known that our musicians are split into factions—factions so violently opposed to each other that we utterly despair of any scheme of association ever meeting with the approval of the large majority. In any case, however, the notion of twenty or thirty gentlemen going to Mad. Jenny Lind, to entreat her for £1,000, is preposterous and untenable; and, as we have hinted, the subsequent appropriation of the money would lead to squabbles that could only end in a general schism, or at best in a state of inaction similar to that at present indulged in by the committee of another and a very different kind of association, for whose specified object Mad. Jenny Goldschmidt did absolutely provide something more than that sum, although six years have elapsed and the Mendelssohn Testimonial is as much in embryo as if Mad. Jenny Lind had provided nothing at all. These and other considerations, which, if requisite, we shall advance on a future occasion, induce us to give our unqualified vote against the suggestion of our correspondent, even supposing, which we do not, that it could possibly be carried into effect.

A letter from another correspondent ("Lover of Music") for which we cannot find space, contains four objections to the scheme of a commonwealth, all of which are, we think, unanswerable. First, no set of professionals would risk the money; second, none could be found sufficiently disinterested to overlook considerations of individual advancement, and act for the general good alone; third, a great commonwealth has been attempted, and failed; fourth, a small one has been attempted, and failed most "lamentably." Let us hasten, however, to say that we had no more idea of a com-

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mouwealth than our correspondent. Our proposition, for some twenty musicians to club together and take Drury Lane Theatre, was simply directed to the special year, 1851, which, being the epoch of the Great Exhibition for all Nations, we considered to be an opportunity too good to let pass without something being tried. Out of this a plan more definite and likely might have sprung; but we never intended it to apply to a permanent establishment. The idea of petitioning Parliament (which "Lover of Music" advances) appears to us quite as "Utopian" as the Commonwealth which he derides. It is one thing to petition Parliament, another thing to have the petition "laid on the table," and a third to have the petition forgotten as soon as it is read; if, indeed, it be read. Besides, need we remind our correspondent, that the National Drama has no such support from Government, and that, consequently, the National Opera has no evident plea to claim it, and certainly no chance whatever to obtain it. Moreover, the feeling of this great nation is, and has ever been, that all speculations should subsist on their own unassisted merits. True, the French have their great theatres "*subventionnés*" by the government, and we are not disposed at present to enter into a discussion as to which is the better system, theirs or ours. It is worth observing, however, that, in spite of its *subvention*, the greatest theatre in Paris, the *Théâtre de la Nation* (Grand Opera) is in a declining state, and, but for the operas of a single composer (Meyerbeer—a foreigner), would, in all probability, have ceased to exist ere this.

A third letter, signed "Fiddlestick," we have inserted. But this being not immediately to the actual purpose, we shall examine hereafter.

Our object in the foregoing observations is to call attention to a question of immediate import to our musicians. Now is the time, we think, or never. A reaction is unquestionably going on in the public mind, and if the change cannot benefit, it surely cannot hurt us. In a worse condition, the English musicians can hardly be; it is possible they may improve it; but this depends wholly upon their own exertions. They must seize occasion by the "forelock," and though "better late than never" is a maxim not to be despised, it is quite possible to arrive "in time to be too late." Some new phenomenon may come, to occupy the public attention, and then adieu, once more, for years, to English Opera!

We have got to the end of our limits, and must "chalk out a plan for further proceedings" another time. Meanwhile our columns are open to those who may be inclined to communicate their notions on the subject—bearing always in mind that "brevity is the soul of wit," and that in the height of the Opera season our pages are more than usually crowded. Meanwhile Mr. Jarrett and the Royal Opera may possibly come to the rescue.

*To the Editor of the Musical World.*

SIR,—As one of the suffering million who read the *Musical World* weekly, I must really protest against the complaints which you have lately been urging on behalf of the members of the musical profession, on the score of neglect and injustice experienced at the hands of the public. All such complaints by particular classes or crafts are not only unreasonable, and savouring to a certain extent of disloyalty; they are also foolish and vain. In these days of free trade, when the principles of supply and demand are so generally appreciated and acknowledged by producers and consumers of all kinds, it is, to speak mildly, a "mistake" for the purveyors of sweet sounds to avow so loudly and so lugubriously that their trade is at a discount. To take the most complimentary and consolatory view of the case, I would remind the now silent British Nightingale that it is not the first time in the world's history that genius has gone without reward, and supperless to bed, to dream of posthumous fame, from the simple fact of its being before—or behind—its age.

To talk about legislation coming to the rescue, is mere childishness. "Our Government," you say, "legislates for painters, for sculptors, for architects, for surgeons, for dentists and physicians, for men of letters, for merchants and tradesmen, for actors, for railway shareholders, and even betting men, but not for musicians. The body musical in England is overlooked." Now here is great ignorance of fact, followed by most false inference. There exists no special legislation at all in respect of some of the classes named—painters and sculptors for instance—and whatever there be in respect to the others is chiefly of a restrictive nature, enacted in the general interests of society, and more especially for its protection from empiricism, or fraud, or annoyance. And, in this sense, allow me to observe that "the body musical in England" has not been so entirely "overlooked" as you assert. Witness—to go no further back—the Act of George the Second for regulating and licensing "performances of music and dancing," imposing fine and tread-wheel upon all unauthorized executants; witness, also, a very commendable clause in the Metropolitan Police Act, for the suppression of the street-organ nuisance; both of them, special acts of recognition on the part of the legislature, to which painters, sculptors, and men of letters enjoy no parallel in their respective cases; whilst, on the other hand, the musician shares with the latter all the advantages of the copyright act, securing him the value of the fruit of his brain, whatever it may be.

When you talk of the "detrimental influence exercised by the foreign music most popular with our fashionable world," do you, for a moment, imagine it to be possible, by any exercise of ingenuity, to frame a statute which should counteract that "detrimental influence,"—alter the taste of the day—or, in spite of it, force the fashionable world to abandon Mozart, Rossini, and Verdi, for Balfe, Wallace, and Glover; with Smith, Brown, Jones, and Robinson, instead of Cruvelli, Mario, and Lablache, as "interpreters?" For the rest, this detrimental-foreign-influence complaint calls for a few words of plain English in defence of "our fashionable world," whom it charges with great wrong-doing, or great stupidity.

It is quite true that the introduction of the foreign opera has, and more particularly within the last half century, worked a complete, and, as I submit, a very salutary change in the public taste for dramatic music, and music generally. The province and attributes of the lyric drama have, by degrees, become understood amongst us as they were not heretofore; and in a sense, as I conceive, somewhat analogous to that which animated the tragedy of ancient Greece. I will not expatiate learnedly upon this matter; nor indulge in the numberless interesting reflections which it suggests. Without, however, going into the various points of distinction between this so-called "new" school of lyric drama and the "old English" opera of the "good old times," I would, with great deference to your superior erudition and judgment, remark that whereas, in the opera of the foreign model, the action of the drama itself, and every variety of passion and sentiment the progress of the story is capable of eliciting, are illustrated, enforced, and, as I may say, presented to the sense through

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the medium of music, occasions of repose in the action being seized for the introduction of arias, or "songs" properly so called—in the "good old English" opera, the drama was conducted in dull dialogue—meagre, pointless, passionless in itself, and invariably delivered in a tone of supreme contempt, and a manner of unsurpassable inefficiency, by the "eminent vocalists" engaged in the cast; who made a point of reserving all their energies for the songs with which their parts were interspersed; such songs being, as a rule, "introduced" precisely at points where the action of the story was naturally suspended, or forcibly interrupted for the purpose. In a word, in the one opera the music formed an essential part of a poetic structure, being indeed the very element of its life, the medium of its vocal revelation; in the other, it was used to embellish episodes, which were too often excrescences upon a structure devoid alike of poetic beauty, and passionate interest; in the one case, we had living flowers bursting into bloom upon a living tree, in the other, fictitous flowers upon a clumsy frame-work of sticks.

The outcry against Italian opera, at its first appearance amongst us, was loud and senseless;—the wits of the day, including the elegant and much over-rated Addison, lending aid to hunt it down with ill-considered but harmless ridicule;—for still, in spite of the alleged absurdity of lovelorn heroines singing themselves to death, indignant parents soliloquizing in an *andante con brio*, and sage senators discussing the affairs of state to an orchestral accompaniment, the music of the Italian scene, striking mysteriously but forcibly in unison with the passions depicted, came home to men's hearts and feelings, and produced a result which was altogether wanting in the more common-sensical and commonplace entertainments of the walky-talky ballad opera.

And what did our musicians, upon the occurrence of this strange but potent revolution in their art? Did they understand and sympathise with this great poetic movement? Did they seek to grapple with the grander requirements, to fill the larger province offered to them by it; and to direct, and charm, and control the public taste, in the new direction thus unexpectedly given to it? They did no such thing. They continued still to scoff idly and stupidly, at what they did not understand; and to compose ballad-operas for a public which had long begun to look upon this jejune fare with indifference, and eventually rejected it with scorn. Failing to secure the sympathies of an audience,—such sympathies of such audiences as genius should aspire to,—the "body musical" incontinently abdicated its higher and nobler province, and in search of pelf addressed itself to the music-shop, to the drawing-room, and to the boarding-school miss; and so, from a public bore, became a domestic nuisance. The system of clacquing and puffing, which attended this "new movement," and by which "the last new popular song" was brought into vogue, was almost as great an infliction as the song itself; and no wonder if, amongst it all, English opera and English music were at length voted a noisy impertinence, and an insufferable infliction; and that, in course of time, the lyric stage refused to perform the office of "advertising agent" to the music-publisher.

Under such circumstances as these, it is all very well for you to talk about the revival of the English opera, and to demand that "something" should be done in a sort of combined movement by the "body musical." I will only state my conviction that, unless the "something" done, whenever it is done, be of a very different character from anything that our "body musical" has been in the habit of doing, the result will only be, in its own particular case, to prolong disappointment, and heap loss upon loss—and, in the case of the poor paying public, to add insult to injury.

At present, the exertions of our "body musical" are, in the main, confined to those complicated abominations, Public Dimers, where, amidst the fumes of hot wine, they drive desperate men to unaccustomed acts of charity, and to Subscription Concerts, where speculative professors make unhappy fathers of families "bleed" afresh, for wrongs inflicted upon society, by teaching daughters the mysteries and miseries of vocalization, wherewith to add to the inherent horrors of the "evening party."

——Here I must pause; the subject becomes too real, too painful!—I have just passed a dreadful night!—so must reserve a few words about the social *status* of musicians, painters, etc., and on the claims, prospects, and patronage of art generally, for a future occasion.

Yours, obediently,
FIDDLESTICK.

## ORGANISTS' SALARIES.

*To the Editor of the Musical World.*

SIR,—A correspondent in your last number, writing about organists, thinks that fifty guineas is a small salary. Permit me simply to reply, that it is a very large salary, and for this reason:—The number of working hours in the year, for which an organist receives fifty guineas, is at the most 400—that is, not quite sixteen days. Thus, an organist in the receipt of fifty guineas per annum, is in fact, paid at the rate of £1200 in the year, as will easily be seen by a simple calculation. Let me ask what other trade or profession is half as well paid?

I, myself, am personally acquainted with some of the first organists of the day, whose Church salaries vary from forty to eighty guineas per annum; but I can affirm, that not one is discontented with his pay. On the contrary, they all say, that not only do they receive a good salary in proportion to the time they give, but they have access to a splendid instrument on which they can teach their pupils. This is the case, I know, at many City churches, including St. Andrew Undershaft, and St. Sepulchre's, at the latter of which, the most talented living organist is not only not ashamed to perform for the sum of sixty guineas per year, but would not change his situation for twice the amount, so great the affection he entertains for his unequalled instrument. Your correspondent forgets that an organist (properly so-called) does not derive one-tenth part of his income from his church; if he did, then, indeed, would he be an underpaid man.

I think I have said enough to prove that organists as a body are not underpaid, and should you, sir, think the subject, and my letter thereon, worthy of publication in your estimable journal (which I do not), you will oblige

Your obedient servant,
WILLIAM CHARLES DALE.

*Monday*, 31, *Gordon Square*.

## MRS. *v.* MADAME.

*To the Editor of the Musical World.*

SIR,—Allow me to call your attention to a practice that is gaining ground among our native artists, a practice in my opinion, and in that of many other of your readers, "more honoured in the breach than the observance," I mean the affectation of assuming foreign styles or titles; thus we have Madame Novello—is she more charming as Madame than she was as simple Miss Clara? though, having become the wife of a foreigner, she may have some reason for her assumption of a foreign style; but why not assume her legal foreign surname, as well as her legal foreign title? Then we have Madame Newton Frodsham—is her singing a whit more pleasing than it was as plain Mrs. Alexander Newton? but why Newton at all? She is certainly not legally entitled to that name, as she has become Mrs. Frodsham. Again, we have now

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Madame Pyne Galton—this lady was well known, and I remember with pleasure her exquisite performances, as simple Miss Pyne. She was afterwards no less known and admired as a performer and teacher as Mrs. Galton; but now, following in the wake of the before-mentioned and others that could be named, she first calls herself Mrs. Pyne Galton—and then, Madame Pyne Galton! I would ask this lady, is she likely to be less known, less appreciated, or to have less sympathy as Mrs. Galton, the widow, than she does under the title and name she has, with small taste, and less legality, assumed? I could easily multiply instances, but enough has been shown to prove the practice. Pray, sir, raise your voice against this aping of foreign titles by performers who are really creditable to us as a musical nation.

I am, Sir,
Your obedient Servant,

*May* 15, 1854. CROCHET.

## ROYAL ITALIAN OPERA.

On Saturday, the *Barbiere* was repeated for the second time, and attracted one of the most brilliant and crowded audiences of the season. Sig. Mario sang even better than on the Tuesday, and the "Ecco ridente," having being readjusted, went as smoothly and gracefully as ever. The whole performance was indeed delightful. Mad. Bosio was in her best voice, and sang exquisitely. Sigs. Lablache and Ronconi, more than ever rivals in fun and drollery, kept the house alive with laughter. Nor must we omit to notice a second time the highly characteristic performance of Sig. Tagliafico in Don Basilio, which has surprised all the *habitués* of the Royal Italian Opera, and raised the artist himself a step higher in the estimation of the public. But the performance of *Il Barbiere di Seviglia* by the Royal Italian Opera is consummate, and the cast one of the most powerful ever known. No doubt this masterpiece of comic opera will be frequently repeated during the season.

The third performance of *Fidelio* took place on Tuesday. The house was very full. The chorus is still at fault in the Prisoners' Chorus, which surely should be remedied at such an establishment, and with such a musical director. When *Fidelio* was first produced in England, at Her Majesty's Theatre, in 1832, the Chorus of Prisoners was invariably one of the grand features of the performance, and never failed to obtain an encore. Now, whether it be done at the Royal Italian Opera, or at Drury Lane, without instituting comparisons, the effect of the Prisoners' Chorus is next to nothing, and it passes off almost without a hand of applause. Is there no other cause for this more than inefficient execution? If there be, we begin to fear that the musical taste and feeling of the British public is degenerating.

The first night of *I Puritani* was looked forward to with no small degree of interest by the subscribers and the general operatic public. The reasons were many. Arturo has latterly been considered one of Sig. Mario's finest performances; Mad. Bosio's Elvira has been accounted among her most successful efforts; Sig. Lablache's Georgio, as everybody knows, is unparalleled; and last, Herr Pischek was to make his first appearance at the Royal Italian Opera in Riccardo. These reasons, combined, threw the operatic public, more or less, into a ferment, and attracted an enormous assembly to the theatre on Thursday. On Tuesday, however, it was known that Herr Pischek had a cold and would not perform, and Sig. Ronconi was announced for Riccardo in his room. This had not the least effect in lessening the attraction; on the contrary, it rather increased it. Signor Ronconi, although his Riccardo is not one of his best parts, *à priori* was preferable to Herr Pischek, who, though celebrated on the German stage, had never appeared in Italian Opera, at least in London. It remains to be seen how Herr Pischek will overcome the difficulties of a foreign language and a new style of art. Possibly the directors of the Royal Italian Opera have engaged him to appear in Don Giovanni, in order to afford the public another opportunity of hearing Mdlle. Sophie Cruvelli in Donna Anna, and Mad. Bosio in Zerlina, to say nothing of Signor Tamberlik in Ottavio, and Signor Lablache in Leporello.

The performance of *I Puritani* on Thursday night was, on the whole, highly satisfactory. Sig. Mario was in better voice than we have heard him this season, and his singing was in most instances as finished and exquisite as possible. We have seldom heard the popular quatuor "A te, o cara," which obtained the only encore in the opera, go more smoothly. Sig. Mario made some splendid points in the scene where Arturo, about to lead off the Queen, is arrested by Riccardo. His defiance of the Puritan leader had all the high bearing and impetuosity of the true cavalier. His singing was pure, vigorous, and energetic. In this respect, Sig. Mario far surpasses his great predecessor, Rubini, whose Arturo was nevertheless one of his most consummate performances. In the last act, Sig. Mario fairly excelled himself and all his previous efforts in the opera. The duet with Elvira, "Vieni fra mia braccia," was exquisite, and the famous "Ella tremante" given with such intense expression, and such luxury of voice, as to create a real *furore*. To many among the audience Sig. Mario's singing in this scene must have recalled the best days of Rubini.

Mad. Bosio, to a certain extent, makes the best Elvira we have seen after Grisi, who has never before been even approached in the part. Her singing was distinguished on Thursday night by extraordinary fluency and ease in the most difficult and trying passages. The charming quality of Mad. Bosio's voice is displayed to advantage in Bellini's music; and the applause so liberally bestowed on her was well merited. It may be remembered that Mad. Bosio made her first great hit at the Royal Italian Opera in Elvira, two seasons since. From that time, her reputation has been on the increase. Elvira, nevertheless, can hardly be called one of Mad. Bosio's best parts, although it is one in which her singing throughout is so greatly to be admired. For instance, how gracefully she warbles the sparkling polacca, "Son vergine vezzosa"—which required nothing but warmth and impulse to make it irreproachable; and how brilliantly she executes the *cavatina* in the mad scene, "Qui la voce"—which wants only spontaneity and genuine feeling to place it beyond criticism. To achieve so decided a success as Mad. Bosio did on Thursday night, however, and in one of Grisi's most renowned parts, is within the power of few living artists.

The Giorgio of Sig. Lablache has, for twenty years, been accounted one of the great *basso's* most admirable performances;—why, we are at a loss to discover. The music of Giorgio is commonplace, and the character demands no unusual amount of histrionic power. His imposing appearance and magnificent voice had doubtless much to do with the immense reputation acquired by Sig. Lablache in Giorgio; and association of ideas has long confirmed and stereotyped the impression. No other artist who has appeared in this part, it is true, has done half so much with it; but it is not quite worthy of his colossal powers. Nevertheless, in the old puritan, Sig. Lablache is a tradition which must not be interfered with, but allowed to pass current till the youngest of us is grey and bent with years, as an inimitable picture and a mighty vocal effort. The renowned *basso* was hailed with enthusiasm on his appearance in the second scene, and his very boots, belt, and plain tunic, were recognised as old and familiar friends. The singing of Sig.

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Lablache was as powerful as ever, and his acting the same as ever. There was not a single indication of a falling off.

The part of Riccardo has neither mettle nor character enough for Sig. Ronconi, who never was formed to represent a cold lover with a quiet *cavatina* and a boisterous duet. How Sig. Tamburini contrived to elevate such a nonentity into an interesting personage is and must for ever remain a myth. Tradition says he did, and tradition must not be contradicted.

That *I Puritani* should have produced no enthusiasm on Thursday night can readily be accounted for. The opera is the weakest of Bellini, and, except some lovely and graceful melodies, possesses little *musical* merits. Take away the song of Riccardo, "Fior d'amore," the polacca, "Son Vergine," the quartet, "A te, o cara," the mad scena, "Qui la voce," the big duet for the two basses, and Arturo's last *scena*, and the rest of the opera is a tissue of unmeaning trivialities. These beautiful and genuine tunes, when sung to perfection in former times by the four great artists for whom they were composed, made the reputation of the opera, and the public were satisfied without further inquiry. Now, when we have no longer Grisi, Rubini, or Tamburini, and that Lablache stands alone in the glory of his twenty summers and winters, the public, not being satisfied, begin to inquire and speculate. Thus *I Puritani*, by a natural consequence, stands a chance of being removed from that niche in the temple of Fame which it should never have in justice occupied.

But to leave such arguments, let us record what success the opera did actually obtain on Thursday night.

The only encore, as we have said, was awarded to "A te, o cara." The famous "Suoni la Tromba" excited but little enthusiasm, although it was vociferated strenuously, and a general summons recalled Signors Ronconi and Lablache before the footlights. Sig. Mario's singing in the last scene really brought the house down with vehement applause, and all the artists had to appear in obedience to a unanimous summons.

After the *Puritani*, two acts of *Masaniello* were given for Sig. Tamberlik, which was neither just to Auber's masterpiece, nor to Sig. Tamberlik's reputation. Such an opera deserves a far better fate than to be cut down into an afterpiece to serve as a pendant to Bellini's poorest work; and such a singer should be reserved for some better purpose than endeavouring to restimulate the musical appetite of the audience, already satiated *usque ad nauseam*. Of this, then, and of Sig. Tagliafico's Pietro, we must postpone our criticism, satisfied to record that the splendid duet was vigorously sung and enthusiastically encored.

The theatre was crowded to excess. All the subscribers retained their boxes, and the Queen and Prince Albert were among the audience.

*Rigoletto* is announced for to-night.

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Madame Puzzi has announced her Annual Concert for the 26th instant. We understand that the usual assemblage of talent will be provided, to entertain Madame Puzzi's numerous patrons.

Réunion des Arts.—A very agreeable Concert was given here, on Wednesday, the programme of which was highly entertaining. A quartet for two violins, tenor, and violoncello, executed by Messrs. Ernst, Goffrie, Witt, and Piatti, created a great sensation, while a solo for violoncello, by Signor Piatti, was much applauded.

Madame Palm, Prima Donna of the Theatre Royal, Stuttgart, has been engaged by the New Philharmonic for their concert, on Wednesday next.

Leghorn.—At the Teatro Rossini, Verdi's opera *I Masnadieri*, has been given, several pieces being encored. The tenor, Biundi, created a *furore* in the romanza, and in the duet with the barytone.

## ROYAL OPERA, DRURY LANE.

The production of *Fidelio* on Saturday night was the real event of the operatic season at Drury Lane. The Rocco of Herr Formes had already been proved to be a masterly performance at the Royal Italian, in 1851, when *Fidelio* was first brought out at that theatre, and only ran two nights, in consequence of the inefficiency of the Leonora. The best judges, too, have pronounced Beethoven's opera as being seriously injured by the recitatives, and by its translation into Italian; so that an eager desire to behold *Fidelio* in its native costume generally prevailed. The public were also anxious to know how Mad. Caradori would act and sing the part, as she had already done so much in Norma, Lucrezia Borgia, and Agatha. More than all, the recent remarkable success of *Fidelio* at the Royal Italian Opera excited the public curiosity, and those who could not afford to pay a high price were ready to pay a moderate one to see Beethoven's masterpiece performed at Drury Lane, in German, by the German Company. The consequence was, that the theatre was filled in every part on Saturday night, and that long before the curtain rose there was not standing room in the pit.

The performance satisfied many, and disappointed some. The Rocco was all that could be desired—nay, was acknowledged to be one of the finest and most complete dramatic impersonations of the modern stage; but the Fidelio scarcely came up to universal expectation. Herr Reichardt, on the other hand, pleased everybody by his artistic singing in Florestan, and by the correctness and energy of his acting. Mdlle. Sedlatzek acted well as Marcellina, but has scarcely voice enough for the part, and Herr Hölzel acted with great intelligence and sang remarkably well in Pizarro. Herr Lane appeared in Jacquino, and Mr. Hamilton Braham threw the weight and *prestige* of his talent into the small part of the Minister.

It is not necessary to enter into long details. Mad. Caradori, who did not appear to the greatest advantage in the first act, was excellent in the second and third, and admirable in the whole of the grave scene, filling up the business to perfection. She was happy in catching the traditional points, and brought down the house when she presented the pistol at Pizarro. In short, in her acting, Mad. Caradori showed that she had studied the part earnestly and with zeal, and realised her conceptions like a true artist. Mad. Caradori has a real soprano voice, but something more than a soprano voice is required to give effect to the music of Fidelio, which is written as much for the middle and low, as for the high voice. It was the want of a middle voice, no doubt, which prevented Mad. Caradori from doing full justice to the famous "Hope" song in the first act. In the second and third acts Mad. Caradori sang with power and skill, and produced a decided impression. She was very much applauded in the grave scene and *finale*, and was twice recalled.

The encores were, the quartet in canon (Act 1), the song of Florestan (Act 2), remarkably well sung by Herr Reichardt, and the last movement of the *finale*. The chorus, which was all wrong in the scene of the Prisoners, was all right in the *finale*, and the performance finished with great *éclat*.

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Willis's Rooms.—The Misses Cole and Mr. Albert Gilbert's second Classical Concert took place on Monday evening in the small room of Willis's, St. James's-street. The attendance, which was good, was for the most part composed of ladies. Mr. Alfred Gilbert and Miss Susanna Cole, in conjunction with Mrs. Noble, opened the concert with a trio by Bosen. The taste of the fair sisters is decidedly classical. Mrs. Gilbert sang Mozart's "Dove sono," and Miss Susanna Cole, Gluck's "Che faró," and both performances were entitled to no stinted praise. The sisters also joined their talents in Mendelssohn's two-part, "Evening Song," which was neatly and prettily warbled. Miss S. Cole was encored in the "Farewell," by Ings. Mr. Albert Gilbert performed Weber's Sonata for the pianoforte, in C, Op. 24, and succeeded perfectly. A fantasia, by Mr. Chatterton, on the harp, was encored; and Mr. Ben. Wells made a hit in a solo on the metallic flute. Mr. Frank Bodda sang, and Mr. Alfred Pierre sang. The Concert passed off with great spirit, and to the entire satisfaction of all present.

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## QUARTET ASSOCIATION.

The second meeting took place on Thursday morning, at Willis's Rooms, when the following was the programme :—

Quartet No. 3, D minor, Cherubini; Quartet No. 6, C, Mozart; Grand Trio, E flat, Op. 70, No. 2, Beethoven; Quartet No. 1, A minor, Op. 13, Mendelssohn; Solo, pianoforte, "La Fontaine," Stephen Heller.

Executants—Violins, M. Sainton and Mr. Cooper; viola, Mr. Hill; violoncello, Sig. Piatti; pianoforte, Miss Arabella Goddard.

It cannot fail to strike the most casual reader that there was a superfluity in the good things set before the audience, and that one of the quartets might have been omitted with advantage. Four long instrumental pieces, unrelieved by songs or solos, are too much at one sitting; and we are at a loss to conjecture why Messrs. Sainton, Cooper, Hill, and Piatti insist upon giving their subscribers more than the value of their money.

Of Cherubini's quartet the following brief history is supplied in the analytical programme, written by Mr. G. A. Macfarren:—

"This quartet was, I am told by Herr Hiller, who was present at its first performance, written in 1835, when the composer was seventy-five years old, and when he had received almost every distinction that, not only the country of his adoption, but the world-wide circle of his admirers could offer to a great artist. Its composition was induced by the success of the two works of the same class that were played for the first time in England at the meetings of the Quartet Association in 1852; and it was published, together with these two, shortly after its production, and dedicated to Baillot, for whose celebrated quartet party it was written, and by whom it was originally performed. It is most interesting to find the venerable master, who had established an universal reputation by his sacred, and still more by his dramatic, music, entering with the ardour of youth upon a new branch of his art; and it adds no little to his character as a musician, that, while carrying out the principles established by the precedents of all great writers of instrumental music, he proves his freshness of invention to have been equal to his maturity of judgment, by the individuality of character with which this work is stamped."

Cherubini's quartet, notwithstanding, appears to us deficient in fancy, and has certainly little interest for the general hearer. It was listened to on Thursday with no great pleasure, and, although played to perfection by Messrs. Sainton, Cooper, Hill, and Piatti, was received coldly.

The quartet of Mozart is pre-eminently beautiful, and made a profound impression. The *minuetto* and *trio* narrowly escaped an encore. M. Sainton led in Cherubini's quartet, and Mr. H. C. Cooper in Mozart's. The playing of Mr. Cooper in the last quartet was worthy of high praise.

Beethoven's magnificent trio is well known, and, executed as it was on Thursday, constituted the principal feature of the concert. Of the trio and the performances, we find the notice in the *Morning Chronicle* of yesterday so much to the purpose, that we take leave to quote it without abridgment :—

"Beethoven's trio is a work vast in design, exuberant in ideas, and a prodigy of learning. Moreover, it is exceedingly difficult, and requires the most accomplished performers to execute it properly. Miss Arabella Goddard was the pianist, M. Sainton the violinist, and Sig. Piatti the violoncellist. So complete and masterly a performance of this trio we never heard before. M. Sainton is a thorough lover of Beethoven, and few violinists, indeed, have more of that enthusiasm, which every true interpreter of the master should possess. Sig. Piatti is the most poetical, as he is the most admirable, performer living on the violoncello. Miss Arabella Goddard, both in her reading and her mechanism, excited the admiration of the connoisseurs who attended the concert, among whom were many of the noted pianists at present in London. From beginning to end, the execution was faultless. Every gradation of tone and every variety of light and shade were strictly and rigidly observed. The power displayed by the young artist was immense, and the ease with which she surmounted the greatest difficulties, attacking the most rapid and intricate passages as if she were merely playing the scales—was quite wonderful. Miss Arabella Goddard achieved no less decided a success yesterday in the pianoforte part of Beethoven's trio, than twelve months ago at one of the concerts of the Quartet Association, when she executed the same composer's sonata in B flat, op. 106, and took the town by storm."

Mendelssohn's Quartet was composed before he was fourteen years of age. Such a work, of so much power and beauty combined, displaying the hand of the master no less than the highest inspiration, and constituting a model to all writers of that class of music in which but few musicians have made themselves eminent, is altogether unprecedented in the history of the art. The Quartet created no less profound a sensation than the Trio, and the last two movements, especially, excited unqualified delight. It was played magnificently, Mr. H. C. Cooper leading.

Miss Arabella Goddard terminated the concert with a graceful and brilliant performance of Mr. Stephen Heller's admirable *fantasia* on Schubert's "La Fontaine," a most elegant and appropriate piece to display the power of a skilful pianist, since, besides being one of the most fascinating of its class, it abounds in showy and attractive passages, which are exceedingly effective, although more than usually difficult. Nearly the whole of the audience remained to hear this last performance of Miss Arabella Goddard, which, in its way, was quite as finished and expressive as the first.

M. Charles Hallé, who is in town for the season, will play at the next concert.

## AMATEUR MUSICAL SOCIETY.

The fourth concert took place, on Monday evening, in the Hanover Square Rooms, before a numerous and distinguished audience. The programme was as follows :—

PART I.

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|---|---|
| Symphony, "Pastorale" | *Beethoven.* |
| Song, "Daffodils" | *Alfred A. Pollock.* |
| Overture, "The Templar" | *Henry Leslie.* |
| Duet, "Thou Spring-tide art so true and good" | *S. W. Waley.* |
| March, "Le Prophete" | *Meyerbeer.* |

PART II.

| | |
|---|---|
| Overture, "Ruy Blas" | *Mendelssohn.* |
| Fantasia for Flute, "Nel dolce incanto" | *Benedict and de Beriot.* |
| Ballad, "I do not ask a brighter lot" | *Henry Leslie.* |
| Selection from "Les Huguenots" | *Meyerbeer.* |

Conductor.—Mr. G. A. Osborne.

The first and second movements of the symphony were famously played; but as much can hardly be said for the movement in which a storm is described, when the wind instruments were continually at fault. The clever overture by Mr. Henry Leslie, of which we gave so favourable an account on the occasion of its first production, two years ago, was executed with a spirit and correctness highly creditable to the amateurs and their zealous conductor, Mr. Osborne. The fine dramatic prelude of Mendelssohn, too, was given with excellent effect, and the brilliant march from the *Prophète* could not have gone with more spirit and decision. The flute solo was a favourable exhibition of amateur talent. Mr. Le Patourel is an excellent player. His style is pure and unaffected, and he combines sweetness of tone with perfect intonation, and a taste which is never disfigured by exaggeration or eccentricity. The selection from the *Huguenots*, also, went well, and was especially successful, considering that it came at the end of the concert.

The vocal music was all interesting. Mr. Alfred A. Pollock's new song is even more graceful than his "Swallow, Swallow," which made such a "hit" at the Amateur Concerts, some twelvemonth ago. The words are among the quaintest and freshest of that sweet singer of the Elizabethan period, Herrick; and Mr. Pollock has caught the spirit of them happily. The duet of Mr. Waley is melodious and expressive, and, like all that gentleman composes, written in a thoroughly musician-like style. Mr. H. Leslie's ballad must be praised for similar qualities. The singers were Miss Fanny Rowland and Miss Lascelles, who both did themselves the utmost credit by their performance. Miss Lascelles has a *contralto* voice of unusual depth and quality. The concert, which was under the direction of Mr. H. Leslie, gave general satisfaction.

The next performance will be one of unusual interest. A symphony by Mr. H. Leslie, a selection from Mr. Macfarren's *Sleeper Awakened*, an overture by Mr. Osborne, and a song by Miss Gabriel, will form part of the programme—so that the concert will be three-parts English. So much the better.

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## NEW PHILHARMONIC SOCIETY.

THE following was the programme of the fourth concert (on Wednesday, the 10th inst., at St. Martin's Hall):—

PART I.

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|---|---|
| Overture (Minnesänger) | *Benedict.* |
| Immanuel (Selection from), Solo parts by Miss Dolby, Mr. Sims Reeves, and Mr. Weiss | *H. Leslie.* |
| Concerto in G, Pianoforte, Master John Barnett | *Beethoven.* |
| Scena (Orfeo and Euridice), Mr. Sims Reeves | *Haydn.* |
| Overture (Die Corsen) | *Lindpaintner.* |

PART II.

| | |
|---|---|
| Grand Choral Symphony (No. 9), Solo parts by Madame Caradori, Miss Huddart, Mr. Sims Reeves, and Mr. Weiss | *Beethoven.* |

Conductor, Herr Lindpaintner.

The Ninth Symphony drew, as usual, a vast crowd. The New Philharmonic Society has appropriated this colossal work to itself. It has been performed at these concerts under M. Berlioz, Dr. Spohr, and Herr Lindpaintner, successively, and triumphantly received on each occasion. No orchestral work—we may almost say, no choral work—is now more surely attractive, more popular with amateurs, or more keenly relished by the multitude. To give praise where praise is due, we owe this to Dr. Wylde, to whom, moreover, we owe the New Philharmonic Society.

The execution of the choral symphony, under the intelligent direction of Herr Lindpaintner, though remarkable for some trifling differences in the reading, was, as well as we could judge, quite as good as under his predecessors. The chorus was decidedly better, and the band was really superb. The solo singers, too, did all that could possibly be expected of them, with such difficult and ungrateful parts. Mr. Sims Reeves especially sang the tenor with as much ease as he would have sung "Young Agnes" (which he sings easier and better than all the French tenors put together) and with invariable energy and precision. All the power of the orchestral accompaniments failed to "put him down," or to stifle his magnificent voice. The performance was another laurel for the New Philharmonic Society, and another "feather in the cap" of Herr Lindpaintner. One or two refractory and discontented individuals—probably the same who distinguished themselves at the performance of Dr. Wylde's music to *Paradise Lost*—hissed at the end; but Beethoven will survive the attack, and his glorious masterpiece continue to be the annual great feature of the New Philarmonic concerts. The symphony, which was placed last, should have been placed first—or at least at the end of Part I.

The brilliant and animated overture to M. Benedict's MS. opera, which has achieved success both at the Norwich Festival and in the London concerts, was well played and loudly applauded. Herr Lindpaintner's vigorous and dashing work (also the overture to an opera, we believe), remarkable as much for its spirit and *entrain* as for its clear and masterly instrumentation, was played to perfection, and applauded to the echo. The selection from Mr. Henry Leslie's new oratorio was hardly so well executed as it deserved, except by the solo vocalists, who were admirable. The oftener this music is heard, the more warmly it is appreciated. The fine *scena* from Gluck's unfinished opera, was sung with splendid dramatic feeling by Mr. Sims Reeves.

The pianoforte concerto was an exhibition of remarkable and precocious talent on the part of Master John Barnett (pupil of Dr. Wylde), whose progress since last year is little short of wonderful. Though a mere boy, Master Barnett is already a master of his instrument. His reading of the gorgeous creation of Beethoven was as striking as his execution was correct and animated. He was applauded with enthusiasm, and recalled at the end. He introduced the two cadenzas which belong to the printed edition of M. Moscheles, and played the whole concerto from memory.

Altogether the concert was worthy of the high reputation of the society.

VERONA.—On the 3rd of May, the New Philharmonic Society gave, at their first concert, which drew an immense crowd, Rossini's *Stabat Mater*, which was remarkably well executed.

## MR. AGUILAR'S CONCERT.

As usual, the annual concert of Mr. Aguilar (on Thursday, the 11th inst., in the Hanover Square Rooms) was worthy of every attention. Indefatigable as a composer, he had prepared a new symphony and a new overture for his friends and patrons, besides having studied Beethoven's grand pianoforte concerto in E flat, for pianoforte and orchestra, to such good purpose that he performed it with admirable effect and to the entire satisfaction of the connoisseurs. Mr. Aguilar's symphony, in D major, is remarkable for the regularity of its form, the variety of its ideas, and the brilliancy of its instrumentation. There are fine points in each movement; but that which struck us as the most original was the *Allegro Maestoso alla Menuetto*, in which the old minuet is represented in a manner not more new than happy. The orchestral combinations in this movement are fanciful and charming. The symphony was capitally played by the members of the London Orchestra, under the able direction of Mr. Frank Mori, and was received with the greatest applause by one of the most crowded audiences ever assembled in the Hanover Square Rooms. The new overture, a composition of a lighter character, but showy, spirited, and well-instrumented, is intended for an opera, which, we understand, is in a forward state of completion. The concert-overture entitled *Alpheus*, perhaps the most imaginative of all the works of Mr. Aguilar, was repeated, in consequence of its favourable reception last season, and the good impression derived from the first hearing was fully confirmed. Both overtures were executed in a very efficient manner. To conclude, Mr. Aguilar played his pianoforte *fantasia* (solo) on an air from *Fra Diavolo*, which, though essentially an *ad captandum* piece, is sparkling and elegant, and well calculated to please those amateurs to whom music of a graver character is not exactly suited. He was applauded in this as in the concerto, and his playing well deserved the compliment.

We can only find space to add that a well-varied selection of vocal music was contributed by Mad. Amedei, Mdlle. Sedlatzek, Miss Messent, Herr Reichardt, and Herr Formes; and that, last not least, Herr Ernst performed his capital *fantasia* on Hungarian airs, greatly to the delight of the audience. The concert ended with the "Wedding March" of Mendelssohn, which no one can ever be tired of hearing.

ST. MARTIN'S HALL.—Mr. Henry Leslie's new and successful oratorio of *Immanuel* was performed for the first time, under the direction of Mr. Hullah, on Wednesday evening, before a very crowded audience. The chorus, as usual, consisted of Mr. Hullah's First Upper Singing School. The principal vocalists were Mrs. Endersohn, Miss Dolby, Miss Amy Dolby, Messrs. Lockey and Weiss. The oratorio was received with enthusiasm; the trio of the Blessing of the Children (for the three ladies and chorus) was redemanded, and, at the end, Mr. Leslie was unanimously recalled. The event was of consequence to our English composers, since it proved beyond doubt that an English work of length and importance could enchain the attention of a large mixed audience, even after those imperishable masterpieces which have hitherto constituted the chief attractions at St. Martin's as at Exeter Hall. The execution of *Immanuel*, though of course far from perfect, being a new work, and the chorus being composed of amateurs, was highly creditable to Mr. Hullah and his pupils.

PETERBOROUGH.—Mr. J. Thomson's first concert here, Tuesday, May 2nd, was numerously attended. Miss Dolby, Messrs. Newsome and Walter Bolton, were the vocalists; and Messrs. W. H. Holmes, Ridgway, Colchester, and Bray, the instrumentalists. Miss Dolby was enthusiastically received, as was also Mr. W. H. Holmes, who played two of his own pianoforte solos in splendid style. Two of Mr. Thomson's compositions were performed—a ballad (sung by Mr. Newsome), and a "Serenade" for violin, viola, and violoncello. Mr. Thomson also accompanied the vocal music, and played a pianoforte quartet with Messrs. Ridgway, Colchester, and Bray; a pianoforte selection, and a duet with Mr. W. H. Holmes. The concert was one of the best given in Peterborough for many a day.

NAPLES.—Pergolesi's *Stabat Mater* has been executed at the church of the *Confraternità* by the professors of the Academy; as also a *Tantum ergo*, by Carlo Conti.

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## THE MUSICAL UNION.

The second concert of this excellent institution was as good as the first. The programme was excellent, as the following will show :—

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| Quartet, No. 4, C minor - - - - | *Beethoven.* |
| Sonata, Pianoforte, D minor, Op. 29 - - | *Beethoven.* |
| Quartet, No. 5, E flat, Op. 44 - - - | *Mendelssohn.* |

Solos, Pianoforte.

Executants :—First violin, Herr Ernst. Second violin, Herr Goffrie. Viola, Mr. Hill. Violoncello, Mr. Van Gelder (his first appearance at these concerts). Pianiste, Mdlle. Clauss.

The very opening of Beethoven's fourth quartet brought out the large expressive style of Herr Ernst, who was in his happiest mood, and played superbly all the morning. It would be alone worth the annual subscription to the Musical Union to hear this great violinist sing the exquisitely pathetic *adagio* in A flat, in the fifth, and almost the grandest of Mendelssohn's quartets. His reading of this was almost divine in the truth and, at the same time, simplicity of its sentiment, which went home to every breast, and brought tears in the eyes of many. In the other movements, his execution was as masterly, as in this his feeling was profound; and in the *scherzo*, where Mendelssohn has outdone himself in romantic and exuberant caprice, Herr Ernst displayed a humour, if we may be allowed to say it, so entirely congenial with that of the composer, that it might easily have been believed he was playing *extempore*, and that all those original and fantastic thoughts were rushing spontaneously from his own heart and brain—his bow and fiddle being their interpreters to his hearers. Herr Ernst was admirably supported by Herr Goffrie, Mr. Hill, and M. Van Gelder, who promises to be a valuable acquisition to Mr. Ella, as violoncello, and to acquit himself honourably of the very difficult task of acting as occasional substitute for the incomparable Sig. Piatti.

The sonata in D minor of Beethoven—with its passionate and almost unfathomable first movement, its heart-rending recitatives, and its exquisite symmetry of form, preserved amidst so much of what at first looks like cold and ungovernable waywardness—requires a player of soul, a player full of poetry, to reveal its meaning to the crowd. In Mdlle. Wilhemina Clauss who can doubt that such a player was at hand? She gave the *adagio* to perfection; and will give the first and last movements to perfection another time, when she is a little less agitated, and when there shall be no cruel and envious thunderstorm to howl out of doors, and throw a dark gloom over the room and over the faces and figures of its occupants, the very moment she places herself at the pianoforte. Such an event would have disconcerted the strongest and boldest, much more one so sensitive, timid and retiring as this young and gifted artist. Towards the end of the concert, the clouds had scattered, the darkness was dispelled, the gloom had vanished; and little Wilhelmina came to the piano as bright and happy as the newly-arrived sunshine itself, to execute with her sympathetic touch and her wonted perfection, one of the languid and love-sick *nocturnes* of Chopin (in D flat), and the nobler, healthier and more vigorous *Volkslied* (in A minor), from the *Lieder ohne Worte* of Mendelssohn. Both in these and the sonata, Mdlle. Clauss was warmly applauded. The concert was interesting from first to last, and the room (Willis's), was crowded with fashionable, aristocratic, wealthy, and professional connoisseurs.

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A Little Melody.—About fifteen years since, a noisy description of music had invaded all the lyrical theatres of Europe—not that we pretend to say it is quite banished from them at the present day. Some of the most classical geniuses of the time were, apparently, in danger of catching the infection. Even the late Spontini, the celebrated author of the *Vestale*, seemed willing to go with the current. A cutting observation of his Majesty the King of Prussia was his reward:—The king, who had been invited to be present at the performance of one of the composer's new works, written in the modern style, was shocked by the incalculable number of trumpets, trombones, gongs, and other boisterous instruments employed. After listening to the painful exhibition for some hours, he left the place, just as thirty drums were beating the tattoo. "Ah!" said his Majesty, "there is some melody at last!"

Mr. Walter Macfarren's Soirée.—The second and last chamber Concert took place on Friday evening, the 12th inst., before a very crowded audience. The performances began with a *suite* of solo pieces on the pianoforte, a prelude in E minor of Mendelssohn, No. 2 of Mr. Sterndale Bennett's *Three Impromptus*, Op. 12 (in E), which is too highly finished to deserve the title of "*Impromptu*," and the same composer's graceful movement entitled *Allegro Grazioso* (in A), all played by Mr. Walter Macfarren, who also executed, in capital style, the fine and difficult sonata of Beethoven, Op. 53 (in C), one of the two which the composer himself denominated "brilliant." From his own works, Mr. Walter Macfarren selected a grand sonata for pianoforte and violoncello, a duet for two performers on the pianoforte, and two romances, entitled "Madeline," and "Spring Flowers." The romances are pretty and expressive, and were played with great taste by the author. The violoncello sonata and the duet, both on a large scale, are compositions of more than ordinary talent. The *scherzo* in the former (which was effectively played by the author with Mr Lucas) is spontaneous and full of character. The last (the third work of the kind which Mr. W. Macfarren has produced) is, perhaps, even more interesting than the sonata. All the movements are spirited and well written, and the occasional glimpses of Weber and Mendelssohn were rather welcome than otherwise, since they are less plagiarisms than indications of the author's peculiar bent and reading. The performance of this duo by Mr. W. H. Holmes and Mr. W. Macfarren, was strikingly good, and the applause that followed each movement amply deserved. Both the sonata and duet are M.S. There was some vocal music by Miss Dolby, Miss Amy Dolby, and Mr. Frank Bodda. A pleasing duet by Miss Laura Barker, "Again rejoicing Nature sees" (poetry by Burn), sung by the two ladies, was encored. Altogether, Mr. Walter Macfarren's two chamber concerts have raised him in his profession, both as composer and pianist.

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Cremona.—The theatre of the Concordia will open with a new opera entitled *La Donna Bianca d'Avenello*, music by Cesare Gallieri, poetry by Rossi. We presume that the poet has appropriated the *libretto* of Boïeldieu's *La Dame Blanche*.

Rome.—*I Monetari Falsi*, by Rossi, at the Valle, is played every night, and may be considered to have made a hit.—At the Argentina, *Norma* has been given, with Mesdames Giuli-Borsi and Finette-Batocchi, Signori Massimiliani and Terza. As regards the ladies—well; the tenor was wretched.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK

To-Day.—Mrs. John Macfarren's Concert, 27, Queen Anne Street. Three o'clock.

Monday.—Philharmonic Society's Concert, Hanover Square Rooms. Eight o'clock.——Cologne Choral Union, Concert, Hanover Square Rooms. Half-past three.

Tuesday.—Musical Union, Matinée Musicale, Willis's Rooms. Half-past three.——Cologne Choral Union, Concert, Exeter Hall. Half-past eight.

Wednesday.—New Philharmonic Society, Fifth Concert, St. Martin's Hall. Eight o'clock. —— Miss Stabbach, Concert, Hanover Square Rooms. Eight o'clock.——Cologne Choral Union, Concert, Hanover Square Rooms. Half-past eight.

Thursday.—Mr. R. Blagrove, Concert, Hanover Square Rooms. Half-past two.

Friday.—Madame Puzzi, Grand Concert, Willis's Rooms, King Street, St. James's. Two o'clock.——Mr. D. W. King, Concert, St. Martin's Hall.——Miss Binckes, Concert, Philharmonic Rooms, Newman Street, Oxford Street. Eight o'clock.—— Cologne Choral Union, Concert, Hanover Square Rooms. Half-past three.

Saturday.—Mr. W. H. Holmes, Second Concert of Pianoforte Music, Hanover Square Rooms. Two o'clock.——Cologne Choral Union, Concert, Hanover Square Rooms. Half-past eight.

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## ADVERTISEMENTS.


ROYAL OPERA,

DRURY LANE.

THE Directors respectfully beg leave to announce that Mr. and Mrs. Sims Reeves and Mr. and Mrs. Weiss will make their first appearance on Monday next, in Auber's comic opera, FRA DIAVOLO. The Opera will commence at Eight o'Clock precisely.

ROYAL OPERA, DRURY LANE.—"DON JUAN." Mozart's Masterpiece, DON JUAN, will be given for the first time on Tuesday, on which occasion Herr Pasqué will make his first appearance, in this country, in the character of Don Juan. Herr Formes will also appear as Leporello. The other characters will be sustained by Mesdames Caradori, Rudersdorff, Büry, and Herr Reichardt. The Opera will commence at Eight o'Clock precisely.

MUSICAL UNION, Tuesday, May 23rd, Willis's Rooms. Quartet, E flat, Mozart; Quartet (Posth), F minor, Mendelssohn; Sonata (dedicated to Kreutzer), Beethoven. Solos, violoncello and pianoforte. Executants: Ernst, Goffrie, Hill, Piatti, and Hallé. Single Tickets, 10s. 6d. each, to be had as usual. The Pianist Prodigy, Master Arthur Napoleon, will play at the Fourth Matinée. Director, J. Ella.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. Costa.—On Friday next, May 26, for the last time this Season, as an Extra Concert, not included in the Subscription, Mendelssohn's ELIJAH. Vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes. Tickets, 3s., 5s., and 10s. 6d., at the Society's Office, No. 6, in Exeter Hall.

MISS ARABELLA GODDARD begs to announce that her ANNUAL CONCERT will take place in the Hanover-square Rooms, on Wednesday, June 21st, when she will perform for the first time, BEETHOVEN'S CONCERTO IN G MAJOR, and other pieces. Miss Goddard will be assisted by a complete orchestra, and by several eminent vocal and instrumental performers. Full particulars will be shortly announced.

THE MISSES McALPINE have the honour to announce that their CONCERT will take place at the Hanover Square Rooms, on Tuesday evening, June 6th, under the immediate patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Abercorn, the Most Noble the Marchioness of Drogheda, the Right Hon. the Dowager Countess of Darnley, the Right Hon. the Lady Elizabeth Dawson, the Right Hon. the Viscountess Ebrington, the Lady James Stuart, &c. Full particulars will be duly announced.

HANOVER SQUARE ROOMS.—MISS MESSENT respectfully announces to her friends and patrons that her GRAND CONCERT will take place on Tuesday Evening, May 23, 1854. Vocalists—Madame Amedei, Mdlle. Agnes Bury, Miss Poole, Miss Messent, Mdlle. Julie Mouat (her first appearance), and Miss Dolby; Herr Reichart, Mr. Herberte, M. Jules Lefort, Mr. Irwing, and Mr. Frank Bodda. Instrumentalists—Piano, Mr. Brinley Richards and Mr. Aguilar; Flute, Mr. Richardson; Violin, Signor Bazzini; Violoncello, Herr Romberg. Conductors—Messrs. F. Mori, Aguilar, Gantz, and Praeger. Tickets, 7s. 6d. Reserved Seats, Half-a-Guinea. To be had of Miss Messent, 6, Hinde-street, Manchester Square.

THE TWO OPERA HOUSES.—Boosey and Sons have now published in their series the following Operas complete for Voice and Piano (with English and Foreign words), in handsomely bound 4to volumes, adapted for the theatre or drawing-room. 1. Norma, 10s. 6d. 2. Sonnambula, 12s. 6d. 3. Don Juan, 18s. 4. Figaro, 16s. 5. Ernani, 15s. 6. Il Barbiere, 16s. 7. Lucrezia Borgia, 16s. (all with Italian and English words).—8. Faust, 12s. 6d, 9. Fidelio, 15s. 10. Der Freischütz, 12s. 6d. 11. Zauberflote, 12s. 6d. (with German and English words). And 12. Iphigenia in Tauris, 8s., (with French and English words). To be had of Boosey and Sons, 28, Holles Street; Addison, 210, Regent Street; Lacy, 17, Wellington Street, North Strand; and Keith and Prowse, 48, Cheapside.

MRS. JOHN MACFARREN has the honour to announce that her Second Matinée of PIANOFORTE MUSIC (third season), under the patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Camden, the Right Hon. the Countess of Bradford, the Lady Molesworth, Lady Isabella Stewart, will take place at the New Beethoven Rooms, 27, Queen Anne Street, on Wednesday, June 14th, to commence at Three o'Clock, when she will be assisted by Herr Ernst, Mr. Lazarus, Mr. W. H. Holmes, Madame and Signor F. Lablache, and several other eminent artists. Erard's Pianofortes will be used. Single Tickets, 7s. each; Reserved Seats, 10s. 6d. To be obtained at Ebers's Library, 27, Old Bond-street, and of Mrs. John Macfarren, 40, Stanhope-street, Park-place, Regent's-park.

NEW PHILHARMONIC SOCIETY, 1854.—St. Martin's Hall.—The FIFTH CONCERT of the Season will take place on Wednesday Evening, 24th of May, to commence at Eight o'Clock. Programme: Part 1—Overture (Comus), Horsley; La Penitence, Beethoven—Mons. Jules Lefort. Aria, Mozart—Mad. Nissen Saloman. Overture, Silas; Fantasia, "La Chasse," for Pianoforte and Orchestra, Prudent—Pianoforte, Mons. Prudent. Scena, "Che farò," Gluck—Mlle. Favanti. Symphony in A minor, Mendelssohn. Part 2—Overture (Leonora), Beethoven; Aria, Mozart; Fantasia for Violoncello and Orchestra, Van Gelder—Violoncello, Herr Van Gelder. Aria, Weber; Overture, Præger. Conductor, Herr Lindpaintner. Tickets, 10s. 6d., 5s., and 2s. 6d.; to be had at Messrs. Cramer, Beale, and Co.'s, 201, Regent-street. Willert Beale, Sec.

COLOGNE CHORAL UNION.—Mr. Mitchell takes an early opportunity of announcing that he has succeeded in making arrangements by which this distinguished Society will remain in London another week. Final arrangements:—Hanover-square Rooms, this evening, Saturday, May 20; Monday morning, May 22; and for Sacred Music, at Exeter Hall (for that night only), on Tuesday evening next, May 23; again, at the Hanover-square Rooms, on the mornings of Wednesday, May 24, and Friday, May 26. The last Concert will positively take place on Saturday, May 27. The Morning Concerts commence at Half-past Three; and the Evening Concert at Half-past Eight. Tickets may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street, and at all the principal librarians' and music-sellers' in the City and West-end.

MR. KIALLMARK has the honour to announce that his GRAND ORCHESTRAL MORNING CONCERT will take place at the Hanover Square Rooms, on Monday, May 29th, to commence at Half-past Two o'clock. Vocalists, Miss Pyne, Miss Louisa Pyne, Miss Ursula Barclay, Mons. Lefort, and Mr. Herberte. Pianoforte, Mr. Kiallmark, who will perform Hummel's celebrated concerto in B minor, and Moscheles' Recollections of Ireland. Violin, Herr Molique. Conductor, Mr. Frank Mori. Tickets, 10s. 6d. each, to be had of the principal Music-sellers; Reserved Seats, 15s., to be had only of Mr. Kiallmark, 32a, Fitzroy-square.

MRS. ARTHUR STONE begs to announce that her CONCERT will take place on Monday evening, 29th May, at the Réunion des Arts, 76, Harley-street. Vocalists—Madame Amedei, Miss Hemming, and Mrs. Arthur Stone; Signor Belletti, and Mr. Adlington Wallworth. Pianoforte—Mons. Emile Prudent. Harp—Mr. John Thomas. Violoncello—Signor Piatti. Accompanyists—Signor Zamboni and Mr. Agullar. Reserved Seats and Tickets to be had of Mrs. Arthur Stone, 88, Great Portland-street, Portland-place; and Messrs. Cramer and Co., and Messrs. Addison and Co., Regent-street.

LONDON SACRED HARMONIC SOCIETY, Exeter Hall. Mr. SURMAN'S ANNUAL NIGHT, Wednesday, May 24th.—Haydn's CREATION: preceded by the Cantata on the Birthday of Her Most Gracious Majesty Queen Victoria (seventh time of performance). The words of the music being in the English language, will be interpreted by the following eminent English vocalists:—Miss Birch, Mrs. Temple, Miss M. Wells, Mr. J. Perring, (from the Gentlemen's Concerts, Manchester), Mr. Lawler, and Mr. H. Phillips. The Band and Chorus will consist of nearly 800 Performers. Conductor, Mr. Surman, Leader, Mr. H. Blagrove; Organist, Mr. T. Jolly. Tickets:—3s.; 5s.; and 10s. 6d. each. Books of the Words, at 6d. each, with 16 pages of the Music; or the Oratorio complete, the Exeter Hall Folio Edition, boards, 10s.; Cloth, 12s.; Half Calf, 15s.; Plate, 21s.; with a splendid portrait of the composer, and an interesting analysis, by J. D. Eaton, Esq., President of the Norwich Choral Society. Only Office, No. 9, Exeter Hall.


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MME. PUZZI'S ANNUAL GRAND MORNING CONCERT will take place on Friday, May 26, at Willis's Rooms, King-street, St. James's, when the most celebrated artists, both vocal and instrumental, in town, will appear. Stalls and tickets to be had at all the principal Musicsellers and libraries, and of Mme. Puzzi, 5A, Cork-street, Burlington-gardens.

ST. MARTIN'S HALL.—Haydn's CREATION will be performed on Wednesday evening, May 29th, under the direction of Mr. John Hullah. Principal vocalists—Miss Birch, Mr. Lockey, Mr. Weiss. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. May be had of all Music Sellers, and at St. Martin's Hall. To commence at Eight o'clock.

MISS RAINFORTH will give TWO SCOTTISH ENTERTAINMENTS at the Whittington Club, Arundel-street, Strand, on Thursday evenings, May 25th, and June 1st. To commence at Eight o'clock. Members free, with the usual privilege for their friends; Non-Members, 1s. Programmes may be obtained in the Secretary's office.

MISS STABBACH begs to announce that her FIRST ANNUAL CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday Evening, May 24th. Vocalists—Miss Louisa Pyne, Madame Nissen Saloman, the Misses Brougham, and Miss Stabbach, Signor Marras, Mr. Benson, Mr. Miranda, and Mr. Hamilton Braham. Instrumentalists—Herr Pauer, Signor Noronha, and Signor Paggi. Conductors—Signor Li Calsi and Mr. W. G. Cusins. Tickets—Reserved Seats, 5s.; Numbered Stalls, 10s. 6d. each; at the principal Music-sellers, and of Miss Stabbach, 11, Edgware-road, Hyde-park.

EXETER HALL—COLOGNE CHORAL UNION.—This distinguished Society will give ONE CONCERT of Sacred and Miscellaneous Vocal Music, which is fixed to take place, at the above Hall, on Tuesday evening next, May 23. Tickets, 2s., 4s., 7s.; and stalls, 10s. 6d.—The programme will comprise selections from their popular répertoire, terminating with "God Save the Queen" and "Rule Britannia." The eminent violinist Herr Ernst will perform two brilliant solos.—Tickets may be obtained at the office of the Sacred Harmonic Society, 6, Exeter-hall; at Mr. Mitchell's Royal Library, 33, Old Bond-street; and of the principal libraries and Music-sellers in the City and West-end.

MDLLE. ANNIE DE LARA has the honour to announce her FIRST ANNUAL EVENING CONCERT will take place at the Hanover Square Rooms, on Tuesday, June 13, under the distinguished patronage of Her Grace the Duchess of Argyll, the Ladies Augusta and Honoria Cadogan, the Lady Anthony and Baroness M. de Rothschild, Mrs. William Morris, Mrs. Alfred Tennyson, Baron de Rothschild, M.P., Alfred Tennyson, Esq., &c., &c. She will be assisted by eminent artistes. Conductors—Signor Pilloti, Herr Meyer Lutz, Herr Stœpel, and Mr. Maurice Davies. Tickets, 7s.; Reserved, 10s. 6d.; Family Tickets, 21s. To be had of R. W. Olivier, 19, Old Bond-street; Cramer and Beale, 201, Regent-street; Mdlle. Annie de Lara, 14, Torrington-square; and of all Music-sellers.

MISS BINCKES' FIRST SOIREE MUSICALE (this Season) will take place at the Philharmonic Rooms next Friday, May 26th, at Eight o'clock. Part I—Sonata, Op. 53, Pianoforte, Miss Binckes, Beethoven; Canzonet, "My Mother bids me bind my Hair," Mrs. A. Stone, Haydn; German Ballad, "The Tear," Miss Binckes, Kücken; Solo, Harp, Mr. Frederick Chatterton; Recit. ed Aria, "Che farò senza Euridice," Miss Binckes, Gluck; Aria, "Lascia Amore," Mr. C. Cotton, Handel; Notturnos Pianoforte "Il Lamento," e "La Consolazione," Miss Binckes, Chopin. Part II.—Andante and Rondo Capriccioso, Pianoforte, Miss Binckes, Mendelssohn; Song, "Oh! what is Love?" Mrs. A. Stone, Kücken; Aria, "Oppresso dal duolo," Miss Binckes, Pacini; Aria, "Sorgete," Mr. C. Cotton, Rossini; New Ballad, "Think of me," Miss Binckes, Mrs. W. Johnson; Duet, Harp and Pianoforte, Mr. F. Chatterton and Miss Binckes, Bochsa. Conductor, Mr. Aspull. Programmes and tickets to be had at Cramer, Beale, and Co., Regent-street.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, B. Carte, 100, New Bond Street.

WILLIS's ROOMS.—Mdlle. CLAUSS has the honour to announce her GRAND CONCERT will take place at Willis's Rooms, on Wednesday, June 14. For further particulars apply to Cramer, Beale, and Co.'s, 201, Regent Street.

PATENT CONCERTINA.—WHEATSTONE & CO. find it necessary to state that the original PATENT for the INVENTION, as well as a subsequent one for improvements, was GRANTED only to them. They, therefore, caution the public against those persons who assume to be patentees, and who only use this subterfuge to sell inferior Concertinas at twice their real value. All Concertinas manufactured by the above firm bear their label, and may be had new (double action, with 48 keys,) from five guineas; or ditto, single action, three guineas. An extensive assortment for exportation.—20, Conduit-street, Regent-street, London.

BOOSE'S NEW MODEL CORNET-À-PISTONS. Price Seven Guineas. In calling attention to a new and very beautiful model Cornet-a-Piston which Messrs. Boosey and Sons have lately completed, they would beg to observe that, with the assistance of the most able professors in London, they have succeeded in uniting in this instrument a perfect intonation with a clear, rich, and brilliant tone never before attained to such perfection in the cornet-à-piston. It can, further, be played without effort, even by one inexperienced in the use of brass instruments. BOOSEY and SONS, Holles-street, Military Instrument Manufacturers and Music Publishers to Her Majesty's Army, and the Honourable East India Company's Service, &c.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

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## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 331.)

### CHAPTER XVI.

### (1785-1786.)

THE family correspondence, which, since Mozart took up his permanent abode in Vienna, gradually became more scanty, now ceases entirely, and with it the source of those authentic accounts from which I have drawn the principal materials for my work, up to the present chapter, and which there is no other means of supplying. My narrative will henceforth contain fewer details, since we shall now have to look to mere report for information, to the written testimony of contemporaries, to the valuable, although frequently defective, reminiscences of Herr Von Nissen, and to the chronological series of Mozart's most important works.

At the commencement of the year 1785, Leopold Mozart returned the visit which his son had paid him some years previously, and arrived just in time to hear the last three of the six quartets dedicated to Haydn. These immortal compositions were at length completed. The comparison of dates alone is sufficient to prove what care and mature deliberation Mozart had lavished upon a work that was to appear under such illustrious auspices. He who took less time to compose an opera than an Italian singer to study it, makes no effort to conceal the great and protracted labour which six pieces, of no extraordinary length, and written simply for two violins, a viola, and a violoncello, had cost him.† But the father of, and, until then, the only guide and model in, this kind of music, was to be his judge; and Haydn's approval was to be Mozart's recompense. It was imperative that the work dedicated should be as worthy of the master as of the pupil. After the quartets had been played through, Haydn went up to Leopold Mozart and pronounced these solemn words—"I tell you, in the face of Heaven, and as an honourable man, that I look upon your son as the greatest composer of whom I ever heard." How great does he himself appear, who was the forerunner and continuer of Mozart, when thus anticipating the just verdict of posterity upon the merits of one whom posterity will always rank above him!

There still exists a letter of Haydn, from which it is clear that his opinion of Mozart never changed. This letter is addressed to a friend residing at Prague, and bears the date, December, 1787. I cannot resist laying it before my readers:

"You require an *opera buffa* from me, and I will willingly grant your request, if you merely desire to possess a specimen of my vocal music for its own sake. But, if you wish to produce it on the stage at Prague, I am sorry I cannot oblige you, because all my operas are too closely adapted for our own company," (that of Prince Esterhazy) "and, besides, would never produce an effect worthy of the place. It would be a very different thing if I were so incalculably fortunate as to procure an entirely new *libretto*, for an opera, to be performed in your city. Even then, however, I should be risking a great deal, because there is but little chance of any one placing himself on a level with the great Mozart.* If I were only able to impress on every lover of music, especially on our grandees, the inimitable beauties of Mozart's works, and to make their musical appreciation and impressibility equal to my own, nations would outrival each other for the possession of such a treasure."

Mozart, on the other hand, placed Haydn above all musicians, dead and living:

"There is not one of us," he said, "who can do everything like Father Haydn: who can render his auditors merry or sad, who can excite them to laughter or tears, and all with the same success."

Among the Viennese composers, there was one of great activity, but moderate abilities, whose name, if I am not mistaken, was Kozeluch. Indulging in a common delusion, this gentleman thought he could raise his own works in the estimation of the public by running down those of a great master. Whenever an opportunity presented itself, it was his constant endeavour to lower the reputation of Haydn, and he expected to find in Mozart an ally as willing to promote his object as he himself would have been to forward that of Mozart, had Mozart been as foolish as himself. With this idea, he frequently brought quartets and symphonies of Haydn to our hero, pointing out, with a triumphant mien, some of those trivial grammatical errors—such, for instance, as hidden fifths—which the ear scarcely ever remarks, but which, nevertheless, afforded matter for pedantic criticism. Hunting after fifths was quite a mania in the last century. A clever sportsman was sure to find some of them everywhere. There were fifths both real and hidden, some perceptible only to the eye, others to the ear; while some, on the other hand, could neither be detected by the eye nor the ear—interpolated or imaginary fifths, for example. Mozart, who felt a thorough contempt for this ridiculous pedantry, at first endeavoured to avoid Herr Kozeluch's critical remarks, but, finding they were the sole end of his too frequent visits, he could no longer contain himself, but said bluntly:—"Sir, if it were possible for us to be both rolled into one, we should be very far from making one Haydn." This expression of feeling released him from a troublesome acquaintance, but procured him an enemy the more.

The annals of art afford few examples so honourable to the profession of the artist, and which characterise so nobly the real superiority of talent, as the constant and devoted

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† Mozart himself says, in the dedication of the quartets, that "they are the fruit of long and toilsome labour."

* Mozart happened to be then in Prague.



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friendship which existed between the two greatest musicians in the world. We have a proof of this in the high respect which they always expressed for each other, and, also, in their mutual communication of knowledge, for Mozart declared he had learned from Haydn how quartets should be composed; while Haydn asserted that it was from the universal Mozart he had acquired the experience which afterwards enabled him to write his last symphonies in his oratorio of the *Creation*, and the *Seasons*.

It remains for me to state how the quartets dedicated to Haydn were received upon their first appearance. The music publisher, Arteria, who purchased the manuscript, sent a number of copies for sale in Italy, but they were returned to him with the remark, that it was impossible to sell an edition "so faultily engraved." Nevertheless, they were perfectly correct; but this was not all. A Hungarian nobleman, Prince Grassalkowitch, a great lover of music, had the quartets executed by the members of his private chapel, but, before scarcely twenty bars had been played, he tore up the copies, being unable to revenge himself immediately on the composer and publisher who had cheated him in so scandalous a manner. More than this, the best paid, if not the most meritorious *Capellmeister* of his age, Sarti, published some critical remarks on one of the quartets, which ended with the sentence: "*Si puo far di più per stonare gli professori*" ("Is it possible to do more than this, to put the players out of tune?")

Such, then, was the amount of respect bestowed "upon the beloved children, after their father had sent them out into the wide world under Haydn's protection."* Such was the appreciation given to a work that will remain the everlasting type of the class of music to which it belongs—a marvel of composition, in which the lofty art of Bach, springing again into life, is united with all the seductive charms of modern music. Who was to blame?—Mozart, without doubt. While writing these quartets, he thought too much of Haydn, and too little of the publishers, the *dilettanti*, and the professional musicians who were his contemporaries.

The Directors of the Institution for Artists' Wives and Widows, requested Mozart to compose an Oratorio for their annual concert (1785). There was scarcely time to execute such a task; and it would have been physically impossible to produce a new work of sufficient length to occupy a whole evening in performance. But Mozart was not the man to refuse his assistance, on an occasion of this description, and he did what could only be justified by the urgency of the case, viz.: took the "Kyrie" and "Gloria" from the votive mass he had composed in Salzburg, and added an air for soprano, another for tenor, and a trio. The whole was then adapted, tolerably well, to Italian words furnished by the Association. Out of these heterogeneous materials arose *Davidde Penitente*, which, by its extraordinary beauty, and especially, its magnificent choruses, undoubtedly belongs to Mozart's classical productions, although it does not give us the full measure of what he could have effected, had he enjoyed leisure and opportunity.† The oratorio style, as every one knows, is peculiar, something between that of the theatre and of the church, independently of what may happen to be the peculiar features of the subject treated. A fragment of a mass, adapted to other words than those of the ritual, still remains sacred music, and can, therefore, only be judged fairly with reference to the original text. *Davidde Penitente* is, consequently, an oratorio with respect to the words and title, but not with respect to the music.

In the following year, 1786, Mozart had to write the *Schauspiel-Director* (Theatrical Manager), a one-act comedy with songs, which was commanded by the Emperor, for an entertainment at Schönbrunn. I do not intend to recur to this piece in the analytical portion of my work, and shall, therefore, take this opportunity of saying a few words about it, as I have already done about the opera of *Idomeneo*. It contains only four pieces of music: an overture, two airs and a trio, which last constitutes the *finale*. The overture is well known, but the rest far less. A dispute between two female singers, each of whom asserts herself to be the better, forms the substance of the plot. What, however, rendered this dramatic trifle rather piquant was, that Madlle. Cavaglieri and Mad. Lange (the former object of Mozart's affections) represented themselves, under the assumed names of *Herz* and *Silberklang*. They were the two first singers of Vienna—in other words, each was the first in her own line, and the second in that of her rival. The piece which they performed at Schönbrunn, before the court, was, as it were, a trial, in the supreme court of appeal, of the great cause in which the public tribunal could not come to a definite decision, since the judges were divided among themselves. It was the duty of the composer, under these extraordinary circumstances, to hold the balance equally between the two, and not to prefer one of the contending parties to the other, but, as far as lay in his power, to afford every opportunity for the display of the peculiar capabilities of each. Mozart accomplished his task with such real conscientiousness, that it is impossible to guess, from the music, whether Herz or Silberklang was his sister-in-law, and, alas! once the idol of his soul. Madlle. Cavagliari had an air; Mad. Lange had an air, each of which had its *andante* and *allegro*, and each was as beautiful as the other, although treated in a different manner. The melody and *bravura* are divided with mathematical exactness between the two; crochets, quavers, rests and half rests, everthing in a word, is measured out by line and rule. It was only when he came to the roulades and ascending scales, that Mozart was compelled to keep within the limits of each lady's vocal powers, and these powers were dissimilar. The voices ran up, and then down again, simply to go up still higher, like two skilful and lusty athletes striving to attain the summit of a lofty mast. At last, Silberkang reaches D in alto, but, at the same instant, Herz takes the high F in a naked third. She has gained the prize attached to the top of the mast! Herz has conquered! But who was Herz? Madlle. Cavaglieri or Mad. Lange? I am not in a position to give a positive answer. I think, however, it must have been Mad. Lange, because the airs written for Madlle. Cavaglieri in the *Entführung* and *Davidde Penitente*, ascend only to D in alto, that is, to the note with which Silberklang's passages terminate.

We see that, on the whole, the *Schauspiel-Director* was an extremely pretty little piece, which, even at the present day, would be sure to please, if interpreted by two singers with great vocal capabilities and a very florid style. We must not, however, seek to recognise Mozart. He has, it is true, written his name at the bottom of the work, but has forgotten to stamp it with his seal.

The reason why Mozart did not develope the *Schauspiel-Director* with his ordinary care was that it was not worth the trouble—a far more important subject already occupying his

* Words taken from the Dedication.

† Mozart, it is true, had written other oratorios, but they were works of his earliest youth, the mother childhood, and, at present, are no longer recollected.

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mind. Beaumarchais' Figaro was then interesting the whole world with his adventures. After the Barber of Seville had brought about his master's marriage he was desirous of taking a wife himself, and succeeded in spite of Almaviva and the Censorship; his nuptials were solemnized on every stage, and Europe was scandalised all the more for being amused. Figaro had become a great literary celebrity; and this suggested the idea of making him a musical celebrity as well. Mozart was selected to endow him with the gift of song, the only accomplishment, perhaps, in which he was hitherto deficient. Whether the task was one to Mozart's taste or not mattered little; the Emperor wished him to undertake it, and he was forced to obey. I very much regret that it is here out of my power to give details similar to those concerning his dealings with Herr Stephani; but we know thus much—that Mozart guided his new *librettist*, the Abbé da Ponte, as he had guided the other,—and in the most minute manner drew up the plan of the story, as well as the arrangement of the scenes, so far as they influenced the proper distribution of the music. The plan is, of itself, a masterpiece, and, with regard to the score, I think I am advancing nothing new when I say that Mozart has composed few things which are finer, and none which it was more difficult to write.

How comes it, then, that this inimitable *chef d'œuvre a terra ging* (fell to the ground), while Martini's *La Cosa rara*, given at the same time in Vienna, was lauded to the skies? Such a success, and such a failure are remarkable facts, which I must proceed to explain. Salieri, the head director (*Ober-Director*) patronised Martini, from whom he had nothing to fear, but much to hope, if Martini entered the lists with Mozart. The singers, also, patronised this *maestro*, who, like all *maestros*, was their very humble and devoted slave. In addition to this, the music to *La Cosa rara*, in which the talent of a very agreeable composer is evident, was easily caught up and appreciated by everyone. *Le Nozze di Figaro*, on the contrary, is one of those operas which will never please everybody, and one which must have been insupportable to the Italian singers, for reasons I shall mention in another part of this book. A concatenation of other circumstances favourable to the anti-Mozart party, of which Salieri was the head,* was not to be allowed to pass, without being turned to account. By entrusting his work to the members of a company, everyone of whom, from the *Ober-Director* to the lowest singer, was unequivocally his enemy, Mozart actually delivered himself into the hands of his executioners. The first two† acts of the opera were, therefore, most shamefully executed. The composer is said to have hastened, full of wrath, into the Imperial box, to implore the protection of the Emperor, who was himself indignant at what was going forward. Joseph II. caused the offenders to be severely reprimanded, and the remainder of the opera went somewhat better; but the scheme had already succeeded. The public heard the opera to the end with coolness. Figaro fell, and it was long ere he could recover the effects of his fall in Vienna.

* L. Mozart, who was then in Vienna, asserts this, without the least attempt at concealment, in a letter to his daughter.

† His opera, at present generally played in two acts, was originally in four.—A. Schraishuon.

[*To be continued.*]

**Darmstadt.**—Handel's *Messiah* has been performed by the *Dilettanten-Verein*, assisted by the members of the grand-ducal chapel.

## DRAMATIC.

French Plays, St. James's Theatre.—On Monday last, Mademoiselle Fix made her *début* in Mellesville's drama of *Valérie*, and M. Regnier in Murger's one act piece, *Le Bon Homme Jadis*. Both were well received, the former from her highly pre-possessing appearance, and the latter as an old friend and an esteemed one. *Valérie* is a drama of the lachrymose school, which will always please a certain class of play-goers. It has several effective scenes, and the climax is one which, over the water, would be called "of thrilling interest." This class of works is infinitely better than the Macaire school which has succeeded it. The emotions are legitimate, and conduce to a moral object; and although the language is occasionally maudlin, it is never vulgar or impertinent. We remember the impression created by Mdlle. Mars, and, at a later period, by Mdlle. Plessy, in this piece. We cannot compare Mdlle. Fix with either of these great actresses for energy of expression; but, in the softer passages, she reminded us of both, and her reading was both graceful and pleasing. On her first appearance she won the hearts of her audience, and secured their sympathy as she progressed by the tenderness and placidity of her acting, the charm of her voice, which is exceedingly musical, and the admirable distinctness of her articulation. The last scene was perfectly free from exaggeration, and if it erred from being somewhat tame, the fault was on the right side. Mdlle. Fix was recalled, and received the customary ovation of bouquets. M. Brindeau played the part of *Ernest* with considerable tact, and shared the honours with Mdlle. Fix. The part of an old domestic found a most worthy representative in M. Tourillon, who is a very useful member of the company. The advent of M. Regnier was hailed by universal and long-continued applause. His impersonation of the lively, kind-hearted old man, was as good as ever, and so communicative was his gaiety, that the whole house shared in it, and the consequence was one continuous roar of laughter, from the rising to the fall of the curtain. We must add, that Mdlle. Fix heightened the effect of the piece, by taking the part of *Jacqueline*, which she made very interesting.

On Wednesday, Mad. Allen made her *début*, and with Mdlle. Fix and M. Regnier played in Madame Girardin's new piece, *La Joie fait Peur*. Mad. Allan's reputation, as one of the most finished actresses of French comedy, insured her a hearty welcome, and the perfection of her acting in the part of Mad. des Aubiers, was such as to place her on a level with the greatest artists of any time. The new piece, by the authoress of *Lady Tartuffe*, deserves particular mention, both from its own intrinsic merits and the admirable manner in which it is presented to the public. We warn our readers not to let slip the present opportunity of seeing what can be done by a combination of French comedians of the highest talent, all united on a work which is called a gem of its class—a play which, although only in one act, obtained for its authoress a far higher reputation than any of her previous efforts. Here we have the same story over and over again, and which should be an eternal lesson to our own dramatists. We allude to the superior sympathy elicited by a kindly and philanthrophic feeling to that which is generated by cutting satire and venomous sarcasm. No one will deny the wit and keen cutting satire of *Lady Tartuffe;* yet the play was not liked; while the present one, which appeals entirely to the best feelings of our nature, has been stamped as a masterpiece of genuine comedy. The story is extremely simple, and turns on the grief of a mother for the loss of her son, whose death has occurred in a foreign country. It turns out, however, that the news is incorrect, and the young man returns. A difficulty arises among the younger branches of the family as to the manner of communicating the news without inflicting a deadly shock on the afflicted mother. *Blanche*, the daughter, undertakes this task, and by degrees and easy transitions prepares the mother for the reception of her son. This outline is more than simple; but the manner in which each figure is elaborated and individualised, constitutes the perfection of dramatic art. The interest is gradually, but unceasingly increased until the climax, when the son rushes into his mother's arms. The general impression of melancholy conveyed by the deep mourning attire of the whole family on the rising of the

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curtain, is insensibly relieved as the action of the piece progresses, until a glow of perfect happiness is diffused over the scene by the restoration to the whole family of the most beloved of its members. The cast, as we have said, was brilliant. Mad. Allan's impersonation of the mother was a *chef-d'œuvre;* her sorrow for her lost son, her connection of the links of evidence at the possibility of his existence, her prostration when she embraces her child, the wildness of her maternal joy, formed a highly-finished and admirable picture. M. Regnier, as the old servant, who has to console everybody, and cannot find time for his own grief, was wonderful. Madlle. Luther and Madlle. Fix contributed materially to the general effect by the superior style of their acting. The applause was enthusiastic, and the house crowded.

HAYMARKET.—Mr. Buckstone has turned up another trump card in his hand, this time an ace. The new comedy by Mr. Planché, produced on Saturday night, achieved one of the most decided successes we have witnessed for a long time. It is entitled *The Knights of the Round Table*, and is founded on the French drama *Les Chevaliers de Lansquenet*. The knights are sharpers, who pursue a course of villany to ruin a young lady, whose brother joins in the attempt, and are foiled by the intervention of a certain horn-player and fencing-master. The comic details are highly amusing, and the serious scenes very interesting. We have not room to give the plot, which, however, would be only to anticipate the pleasure of the visitor to the theatre. Enough to say, that the piece is admirably acted throughout by Messrs. Buckstone, G. Vandenhoff, Howe, Compton, Clarke, Chippendale, Miss Reynolds, and Mrs. Fitzwilliam; that it is put on the stage with great splendour and appropriateness, and that Mr. Buckstone made one of his greatest hits in Tom Tittler, a character of legitimate comedy and not of farce. If *The Knights of the Round Table* had nothing else to recommend it than Mr. Buckstone's acting in the part of the joint horn-player and professor of fencing, it would be worth going to see, as an incomparable bit of genuine comedy. But it has everything to recommend it, and consequently everybody will pay the Haymarket a visit, or everybody who does not will be deprived of one of the most elegant and amusing entertainments of the day.

ADELPHI.—On Monday night, a new drama, in five acts, entitled *The Marble Heart; or, the Sculptor's Dream*, was played for the first time, and received with great favour. As almost every novelty now-a-days proceeds from the French, we were not surprised at finding the *Marble Heart* a simple translation of *Les Filles de Marbre*, a piece which achieved a great success last year in Paris, and was lately produced at the Soho Theatre, in Dean-street, by the French company who performed there. Mr. Charles Selby is the translator, but appears in the bills as the author. We presume this is allowable, according to the generally received notions of authorship. *The Marble Heart*, which, in its original shape, was scarcely conformable to English ideas of morality, had to undergo certain alterations in construction and dialogue, by no means to the improvement of the piece. The plot, in its new form, turns on the love of a young sculptor for a lady of rank and standing, who encourages him up to a certain point, and then dismisses him to make way for a more opulent suitor. The sculptor dies of a broken heart. The details are diffuse to a fault, and the dream in the first act, which foreshadows the reality of the drama, is entirely needless. The acting of Mr. Leigh Murray, as the sculptor, was real and powerful, and the mad scene managed with much art. The madness, notwithstanding, was spun out to too great a length—which was no fault of Mr. Leigh Murray, but of the translator or author—and thereby lost much of its impressiveness. Madame Celeste as Mdlle. Marco, the Marble Heart, acted with becoming elegance and composure, and gave a truthful picture of the woman of the world, who will not sacrifice position and appearance to feeling. Miss Woolgar made a most interesting and graceful Marie, the orphan girl, whose love and devotion might have saved the young sculptor, had not infatuation for the insensible Marco so thoroughly overpowered all his senses, and made his heart dead to every emotion but one. The comic part of the piece was assigned to Messrs. Paul Bedford and Charles Selby, both of whom indulged in their usual *bouffonneries* and extravagances, and excited considerable laughter. Mr. Benjamin Webster supported the part of the friend and counsellor of the sculptor with humour and point. The overture, a drinking song, and the incidental music by Mr. Alfred Mellon, are most charming and appropriate. The drinking song, given with unction, if not with voice, by Mr. Paul Bedford, was loudly encored. The overture would do no discredit as a prelude to an *opéra comique*—we have heard much inferior to an opera of pretensions—and the incidental music is written with the nicest meaning and taste.

*The Marble Heart* was applauded after every act, and, at the end, elicited loud and prolonged cheers from every part of the house. The drama has been put on the stage with the usual splendour and completeness which characterise the managerial direction of Madame Celeste.

## THE ORGAN IN THE PANOPTICON.

THIS instrument, built by Messrs. Hill, is the largest in the metropolis. It consists of four manuals, each from C to $\overline{A}$, and a pedal board from C to $\overline{F}$; 30 notes. Every modern improvement is contained in it, as well as several inventions in mechanism, amongst which are a new method of drawing the registers, an improved system of composition pedals, and a pedal for drawing the registers in succession, so as to form a gradual and complete *crescendo*. The organ contains sixty registers (exclusive of the copulas) comprising every variety of tone, and embracing all the novelties of the continental organs. The wind is supplied by six bellows at different pressures, and lightness of touch is ensured by the application of the pneumatic lever. All the registers extend throughout the manuals with the exception of the "Vox Angelica" which commences at C. The bellows of this vast instrument are worked by steam power, and the system of "equal temperament" has been successfully applied.

As most of our readers are already aware, Mr. W. T. Best is the appointed organist; the instrument may be heard daily, and in the evening its lighter qualities are developed in the organ accompaniment to Handel's *Acis and Galatea*. Mr. Best seems determined that the compositions of the great organ writers shall be heard by the public, as well as music of a more miscellaneous and popular character. A description of the various registers of the Panopticon organ is given below:—

FIRST MANUAL (Choir Organ).

1. Double Stopped Diapason (wood), 16 feet.—2. Gamba (metal), 8 feet.—3. Open Diapason, 8 feet.—4. Stopped Diapason, 8 feet.—5. Gemshorn (metal), 4 feet.—6. Octave-Quint, 3 feet.—7. Super Octave, 2 feet.—8. Doublette (two ranks).—9. Stopped Flute, 4 feet.—10. Flageolet, 2 feet.—11. Bassoon and Clarionette, 8 ft.—12. Tromba, 8ft.

SECOND MANUAL (Great Organ).

1. Double open Diapason, 16 feet.—2. Open Diapason, 8 feet.—3. Salcional, 8 feet.—4. Stopped Diapason, 8 feet.—5. Quint, 6 feet.—6. Octave, 4 feet.—7. Octave Quint, 3 feet.—8. Super-Octave, 2 feet.—8. Fourniture (three ranks).—10. Sesquialtera (three ranks).—11. Mixture (three ranks).—12. Wald Flute, 4 feet.—13. Double Trumpet, 16 feet.—14. Trombone, 8 feet.—15. Trumpet, 8 feet.—16. Clarion, 4 feet.

THIRD MANUAL (Swell Organ).

Double Stopped Diapason, 16 feet.—2. Open Diapason, 8 feet.—3. Viol-di-Gamba, 8 feet.—4. Stopped Diapason, 8 feet.—5. Octave, 4 feet.—6. Octave-Quint, 3 feet.—7. Super-Octave, 2 feet.—8. Suabe Flute, 4 feet.—9. Sesquialtera (five ranks).—10. Oboe, 8 feet.—11. Trumpet, 8 feet—12. Cornopean, 8 feet.—13. Clarion, 4 feet.

FOURTH MANUAL (Solo Organ).

1. Tuba Mirabilis, 8 feet.—2. Octave Tuba, 4 feet.—3. Harmonic Flute, 4 feet.—4. Piccolo, 2 feet.—5. Claribel, 8 feet.—6. Glockenspiel.—7. Krumhorn, 8 feet.—8. Vox-Angelica (two ranks).—9. Vox-Humana (metal), 8 feet.

PEDAL ORGAN.

1. Double Open Diapason, 32 feet.—2. Open Diapason (wood), 16 feet.—3. Open Diapason (metal), 16 feet.—4. Bourdon, 16 feet.—5. Octave, 8 feet.—6. Octave-Quint, 6 feet.—7. Super-Octave, 4 feet.—8. Sesquialtera (five ranks).—9. Tromba, 8 feet.—10. Trombone, 16 feet.

There are seven copulas; nine composition pedals; two tremulants, and 4004 pipes. The organ is well worth a hearing, and it is almost superfluous to add, the organ player.

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## MRS. v. MADAME.

*To the Editor of the Musical World.*

SIR,—Permit me, in reply to your correspondent CROTCHET's letter, to state that, while I feel obliged and honoured by his coupling my wife's name with a lady of *such undoubted talent* and of the *deservedly highest position* in her profession as Madame Clara Novello (of the other lady I know little, save as the sister of the Misses Pyne, never having heard of her celebrity as a pianist, though it seems CROTCHET has), I must, however, be permitted to differ with him as to the right of an individual to interfere with or object to the *style* of *title* adopted by any persons for a *public profession*. Yet he shall have my reasons for the assumption of the "Madame" by my wife. Having for some years past been heard by the British public (and I believe, without doubt, most favourably), yet feeling there was more scope abroad than at home, and by the advice of several eminent German artists who have heard her sing, I (just previously to our marriage) had made arrangements for her appearance in certain towns in Germany, but which, owing to the unsettled state of continental affairs, is *for the present at least* postponed; and at the suggestion of the parties in question it was that the *Madame* was adopted, they deeming it better to obtain a few English criticisms as Madame Newton Frodsham than as plain *Mrs.* Frodsham. With respect to the retention of the Newton, it was done to show there was no attempt at coming before the public *as a new singer*, she retaining for a while at least that name by which she was so well-known. *The custom is not singular*, nor is the adoption of a name for the public at all strange, such as Madlle. Rita Favanti (Miss Edwards), Madame Amedei (Mrs. Fry), with many others I could quote.

Thus, having given a satisfactory reason for the "*Madame*," I trust it will be sufficient to

Remain, my dear Sir,
Your's obliged,

19, *Albany St., Regent's Park.* BRIDGE FRODSHAM.

## RAIMONDI'S "TRE ORATORI."

*To the Editor of the Musical World.*

*Prior Park, Nr. Bath.*

SIR,—As I see in last Saturday's *Musical World* that Raimondi's "Tre Oratori" is advertised for sale, and as I am anxious for it to be performed in this country, I shall be most happy to give any publisher, who may wish to possess this wonderful work, an explanation of its mysteries.

I am, Sir, your obedient servant,
STANLEY A. CLARKE.

Our columns are open to our correspondent.—ED. *M. W.*

## ORGANISTS' SALARIES.

*To the Editor of the Musical World.*

SIR,—Allow me to make reference to the letter of Mr. W. C. Dale, with the above title, in your paper of last Saturday.

I am surprised, Sir, that your correspondent should have made so strange a use of his figures and powers of calculation as to attempt to shew, in the manner he has, the profitableness of an Organist's salary of £50 a-year.

I have certainly never had £50 a-year for playing the organ, but I have had £40. I know I am a sad calculator; perhaps all musicians are bad calculators; perhaps, indeed, musicians are people to whom the ordinary rules of calculation cannot be applied; this is not, it appears, unlikely—I really do not know how those things may be—yet I suppose a salary (that is of course an organist's salary) of £40 a-year, would, if treated in as purely theoretical a way as one of £50, yield an enormous profit.

I regret exceedingly that at the time I was in receipt of my £40 I was in unhappy ignorance of my great advantage, and that the public never thought of it. As it was, I assure you, Sir, that this "primrose on the river's brim" was but a yellow primrose to me, and nothing more, for I had to work hard at my private professional duties, before I had eyes to see any poetry in my employments; and the public, too, who are fond of paying respect to a man of ample income, saw no more to reverence in me, in regard of my salary of £40 as organist, than if I had filled the office for nothing.

You can ill spare space, Sir, at this season, and with so much of importance as you are worthily engaged in, for many of my remarks, but I know enough of your editorial tone to believe that you will not unwillingly insert as much as fairness demands. Admit, then, that I as an organist work 400 hours for £50, I get but two-and-sixpence an hour for my labour; then, very far from my being one of the best paid functionaries in the world, I am, I think, one of the worst, and it is quite necessary to presume that I am an organist "properly so called" (I suppose that means one of a class of persons always underpaid) for no gentleman, a member of any other profession than that of music, could ever be brought to use his abilities for so small a consideration. Again, if I am unfortunate enough to have a bad instead of a good instrument, and also to have difficulties with my clergyman, congregation, and choir, as to the mode of doing the services of the church, selection of music, and practising the same, I have very little of the pleasure an inexperienced person might expect to attend the performance of my duties.

Again, if I am so situated as not to have many pupils for the organ, I have not the indirect opportunity of profiting your correspondent alludes to. Further, I do not see what justice there could be in making me my own paymaster out of my own natural affection for my art and its instruments, for I am sure you will acknowledge that it would not be more dishonest or insane of some bookseller, for example, to charge me with double or treble the proper price for any book he saw I admired, than it would be of some person to compel me, because, forsooth, I am an organist, "properly so called," that is a musician in love with a good church service, and so every way qualified for my office, to fulfil its duties for almost nothing.

I forbear to criticize the letter of your correspondent as a composition, partly because I am conscious of my own weakness of style, and partly because I do not wish him to think me ill-natured; I forbear to point out more at length the fallacy of his reasoning, because it must be self-evident to every attentive reader, and you have no room to spare; and I beg to conclude by commending my imperfect remarks to your kind editorial care, in the confidence that you will give them a report and to oblige, Sir, your obedient servant and constant reader,

*Broad Street, Leominster,* JOHN WILKES.
*Monday, May 22nd,* 1854.

*To the Editor of the Musical World.*

SIR,—Pray allow me to offer a few arguments in support of Mr Dale's views on the subject of organists' salaries.

First—An organist, if not engaged at a church, is unemployed on a Sunday, and has, therefore, the option of making his £40 or £50, or earning nothing, like other professional men. Secondly—There are many more organists than there are organs, and, consequently, there is enough competition to keep salaries low. Thirdly—It may be presumed (as Mr. Dale says), that the great organists would not accept minor situations, unless they were satisfied with their small salaries or their large organs—although which of the two inducements may be the greater it is difficult to say. And Fourthly—in answer to those who cry out that they are ill-treated, I say, it is simply ridiculous to expect rectors or churchwardens will pay more for an organist's services than their market value.

If salaries are to be increased, it can only be by an improvement in the public taste. The requisition for talented performers would then become general, and the common law of demand and supply would effect the desired rise in terms. But the second-rate professors, who made most noise on the subject, would then lose their business altogether—and I, therefore, recommend them to take their £40 or £50 salaries and quietly pocket the affront.

I, myself, sir, am a trombone player, and I shall be most happy to accept an engagement to play any number of services on Sundays for £20 a year.

I am, Sir, yours, obediently,
AN ILL-PAID SABBATARIAN.

## IN RE "ORGANISTS' SALARIES" AND ST. MARTIN'S-IN-THE-FIELDS.

*To the Editor of the Musical World.*

DEAR SIR,—The simplicity of your correspondent, Mr. Dale, is very amusing. He argues that organists are handsomely paid with fifty guineas a-year, because, considering the time actually occupied by their duties, that salary is, "according to Cocker," equivalent to about £1200 a-year for their entire time! We might as well argue that "*cabby*," who can earn "by time" two shillings an hour, is consequently to be reputed as realising the tidy income of about £600 per annum!

Mr. Dale then asks, with marvellous simplicity, "What profession is so well paid?" First of all, as I have proved, he has failed to show that organists *are* so well paid; and next let him think of the painter, who, by only a few months' or even weeks' labour, can frequently realise *much more* than Mr. D. names as the relative remuneration for a musician's whole time; and the barrister and the physician can even put this into the shade. Mr. Dale then crowns his simplicity by remarking that, besides their liberal salaries, organists have access to a

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*splendid instrument* to give lessons on. This is indeed a fit climax to his remarks, for in how many cases does it hold good?

According to my notions, an efficient organist must be a thorough musician, both theoretical and practical, pains-taking, careful, diligent, punctual, and a gentleman. To say that such an one is *handsomely* paid by about five shillings, or less, per hour, for his important services, is really too bad.

While on this subject, I beg to call attention to an advertisement in the *Morning Herald*, of Saturday, for an organist to St. Martin's, Trafalgar-square. The duties are—*three full services every Sunday, Good Friday, and Christmas Day, besides attendance every Saint's day*, for which the remuneration is slily stated as "*commencing at fifty pounds per annum.*" Understanding that the organist's salary at this church had been fixed at the more commensurate sum of £80, I have inquired particulars, and learn that the present organist is to be pensioned off, as a reward for long and faithful service, with £30 per annum, and this, during his lifetime, *is to be deducted from the future organist's salary*, making it £50 *pro tem.* How kind and considerate the pensioning of a faithful servant sounds! but how easy a thing it is to be liberal, when we can manage it without dipping into our own pockets! There is an old saying absut *robbing Peter to pay Paul*—your readers may find its present application.

Yours, very truly,

*May 22nd*, 1854. JUSTITIA.

## ORGANISTS' SALARIES.

*To the Editor of the Musical World.*

SIR,—Notwithstanding Mr. Dale's assertion that organists are not underpaid, I beg to give it a direct yet gentlemanly contradiction.

Mr. Dale seems to imagine that the average salary of organists is £50 per annum. Let him take a quiet stroll to all the churches within three miles of St. Paul's, and he will find that not one in twenty receives that salary—the amount which by courtesy receives that name being generally £25 to £35 per annum. For myself, I have to attend three services on Sunday, one week-day service, take charge of a singing class, and practise the children twice a-week, for which I receive £25 a-year, and the gratuitous impertinence of a portion of the congregation, who fancy, because they can play a psalm-tune with one hand, that they know a great deal more about music than I do.

If Mr. Dale wishes to subject himself to the ani-mad-versions (have I not well chosen the word) of those who barely know the difference between a crotchet and a comet—if he wishes to have his life worried out of him by the inattention of children whom he has to teach to sing—if he wishes to be tricked out of his situation by a little neat-handed jugglery of the churchwarden, who wishes a friend to have it—if, to shew his mastery of the organ, he plays one of J. S. Bach's Pedal fugues, and afterwards wishes to be coolly insulted by a one-handed psalm-tune-player, asking him if that *thing* he played was an exercise? let him by all means become an organist. In fact, to a man perfectly *blasé* or one who has serious thoughts of committing suicide through *ennui*, an organist's situation would be a perfect godsend; it would completely restore him, if the thought that he would have to endure all this for £25 or £30 a-year had not already done so.

One word with Mr. Dale. A person has to study and practice well for five or six years before he really is an organist. Is £50 a-year too large a sum as remuneration for all the hours he has so spent. Instead of Mr. Dale wishing to disparage organists and persuade persons that they are amply remunerated (for that is what he means), let him seek to raise the standard by which organists are chosen; let it not be because the applicant is a ratepayer, "Buggins and five small children for organist;" let it not be because he is blind (are blind persons generally competent?) or brother, or sister to a churchwarden, or his mother a district visitor; let it rather be on account of his professional ability. Let Mr. Dale do this, and he will confer a great boon on the profession, raise the character of organists and organ-playing generally, and then twice £50 will not be too great a salary for an organist.

Yours obediently, PEDALS.

HERR DEICHMANN, the violinist, performed two violin solos at the Cologne Choral Union on Saturday morning—an *étude*, in form of a *scherzo*, of his own composition, which is very musician-like, and a fantasia by Vieuxtemps. Both were greatly and deservedly applauded.

GENOA.—Beaucarde, the tenor (who was some years ago at Her Majesty's Theatre in London), has been engaged for the opening of the Teatro Nuovo in the spring of 1855.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—It is at the Grand Opéra, and not the Théâtre Lyrique, as erroneously announced, that the Duke of Saxe-Coburg-Gotha's opera, *Santa-Chiara*, is about to be produced. The principal parts will be sustained by Mdlle. Sophie Cruvelli and M. Gueymard. The original *libretto* will be translated into French by M. Gustave Oppelt, who performed the same office for the royal composer's *Casilda*. Meanwhile, the representations of M. Halévy's *Reine de Chypre* continue. Mdlle. Cruvelli, who returns immediately after the expiration of her London engagement, will make her *rentrée* as Valentine in the *Huguenots*, on Friday, June 2.—At the Opéra-Comique, Mdlle. Rey, who lately made a successful *début* in *La Dame Blanche*, has appeared as Marie in *La Fille du Régiment*.—*La Fiancée du Diable*, of MM. Scribe and Victor Massé, is announced for this week. *Maître Wolfram* will have been represented at the Théâtre Lyrique before you receive this letter. The Minister of the Interior has prolonged M. Jules Séveste's *privilége*, as manager of this theatre, for ten years, as a mark of approbation of that gentleman's exertions.

At the Théâtre Français, Mdlle. Rachel will probably make her re-appearance as Phèdre.—A five-act comedy, entitled: *Que dira le Monde?* by M. Ernest Serret, has been very successful at the Odéon. The principal parts are sustained by Mesdames Grassau, Grangé, Mdlle. Fernand, MM. Leferrière, Rey, and Kime.—A very peculiar piece, *La Bête du bon Dieu*, by MM. Fournier and Decourcelles, has made a "hit" at the Porte Saint Martin.—A little drama, *Giraud, le puisatier d'Ecully*, is in rehearsal at the Gaîté. Your readers will, probably, recollect Giraud's marvellous escape from death, some short time since. It is on this circumstance that the piece is founded.—*La Viellesse d'une Grisette* is the title of the last novelty at the Délassements-Comiques. It is from the pen of MM. Thirion and Pélissier.—The inauguration of the opening of the picture-gallery, bequeathed by the Duke de Feltre to the city of Nantes, has been celebrated with great *éclat*. There was a flower-show, a concert in the theatre, and another in the Cercle des Beaux Arts.

VIENNA.—(*From our own Correspondent.*).—Sig. Verdi's *Trovatore* has been given at the Imperial Opera House for the first time. The following pieces were among those which pleased the public most: the romance, "Deserto sulla Terra;" the cavatina, "Tacea la notte placida;" the song, "Stride la Vampa;" the duet, "Mal reggondo;" and the aria, "Balen del suo Sorriso." Fräulein Demeric and Herr Bettini were greatly applauded in the parts of the Gipsy and the *Trovatore*. Herr Bettini was called forward three times after his air in the third act. Mdme. Bendazzi played Leonore, and Herr Ferri, the Count. The choruses and orchestra, under the able direction of Herr Eckert, were highly satisfactory, and the same might be said of the *mise-en-scène*. The opera was quite successful. We have, also, had Donizetti's *Lucrezia Borgia*. An apology was made for Mdme. Medori, on the score of indisposition, but the charming artist needed no excuse, for she both played and sang the part of the heroine admirably. Herr Mirate was Gennaro, and Herr Debassini, the Duke.

Mdme. Jenny Lind Goldschmidt has given her seventh concert, in the room of the *Musikverein*. She sang Mendelssohn's "Die Sterne schauen doch herab," the grand air of Donna Anna, from *Don Juan*, the trio from *Vielka* with two flutes, and the finale from *La Sonnambula*. Herr Otto Goldschmidt performed a concerto of his own composition, with orchestral accompaniment. Herr Königslöw played the *adagio* and *finale* from Mendelssohn's violin concerto. His rendering of the first was good, but he was far from doing justice to the last. The room was densely crowded.

A concert has been given in Herr Seuffert's Rooms for the benefit of the little violinists Friedrich, Sofie and Victor Ráczek, pupils of Herr J. Hellmesberger, artistic director of the Conservatory. The young musicians played the *adagio* and *rondo* from De Beriot's third concerto, an *air varié* of Herr J. Mayseder, a *rondo* of Herr J. Jansa, and a *trio concertante* of Herr G. Hellmesberger. They created a *furore*. Their playing was really wonderful for their age, but I cannot help thinking

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that such hot-house forcing of talent is by no means conducive to the true interests of art. Fräulein Schamberger sang the page's air from *Le Nozze di Figaro* remarkably well, and Herr Puttler, jun., played M. Prudent's *Hirondelle* just as ill. Mdme. Sofie Schröder, who was formerly such a deserved favourite with the frequenters of the opera, from which she retired some time since, has taken a benefit at the *Hofburgtheater*, on which occasion she appeared as the *Meisterin* in Schiller's *Lied von der Glocke* (Lay of the Bell) with Herr Lindpaintner's music. There was not a vacant place in the whole house, and the manner in which the lady was received, must have convinced her that she still lives in the memory of her former patrons and admirers. The orchestra was well conducted by *Capellmeister* Titl. At the conclusion of the entertainment, Mdme. Sofie Schröder delivered a touching address, expressive of the satisfaction she felt at the accomplishment of the desire she had so long entertained of once more appearing before her former friends.

Mdme. Medori has concluded, per telegraph, an engagement, commencing from the 1st of September next, for the Carnival of 1855, at the theatre of San Carlo, in Naples. She has obtained very high terms. It is not improbable that, in the autumn, she will sing a few times in Bologna. Herr S. Sechter, Court organist, and professor at the Conservatory, having presented a copy of his work, *Die richtige Folge der Grundharmonien oder vom Fundamentalbass und dessen Umkehrungen und Stellvertretern*, has received the gold medal of the Arts and Sciences. A new mass, by *Capellmeister* L. Rotter, will be performed on St. John's day, in the Imperial Church.

Berlin.—(*From our own Correspondent.*)—A series of concerts is announced to come off at the Summer Theatre in the Friedrich-Wilhelmstadt. The first has already taken place. Herr Grunwald played a concerto by Lepinsky and M. Ernst's *Rondo Papageno*. Herr W. Müller, son of the well-known Brunswick quartetist, also performed on the violin and gave manifestations of great promise. Herr Fischer executed several brilliant pieces for the trumpet, while Herr Fahrenholz, from the theatre at Aix-la-Chapelle, and Fräulein Eiswald sang one or two Italian songs. A very numerous audience assembled in the concert-room of the Theatre Royal, to hear the oratorio, *Die Sündfluth* (the Deluge), the music of which is by Herr Damm, and the text by Herr Rellstab. It was successfully produced, five years ago, in the *Garnisonkirche*. The principal parts were sustained by Fräulein Trietsch, Mad. Bötticher, Herren Pfister and Zschiesche. *Stern's Verein* lately performed Händel's *Israel in Egypt* in the *Garnisonkirche*. The proceeds were devoted to a charitable institution. The effect was greatly heightened by Herr Küster's masterly performance on the magnificent organ. The solos were sung by Mesdames Schultze, Hoppe, and three gentlemen, members of the *Verein*. Herr Stern conducted. The church was densely crowded.—In token of his great approbation of the efforts of the *Sieg-Rheinischer Lehrer-Gesang-Verein* to introduce to the public and into the church service the classical music of the 16th and 17th centuries, the King of Prussia has placed at the disposal of the association the complete edition of Palestrina's sacred music, published by Alfieri at Rome in seven folio volumes. It is his majesty's intention, that every member of the *Verein* shall be enabled to have free access to the work in question.—John Sebastian Bach's *Passions-Musik* to the Gospel according to St. Matthew is announced for the 19th in the *Singakademie*. Herr Concertmeister H. Hubert Ries celebrated lately his *Silberne Hochzeit* (Silver Wedding), or, in other words, the twenty-fifth anniversary of his wedding. Herr Theodore Formes has married Fräulein Ahrens.

Venice.—The success of Verdi's *Traviata*, newly arranged, is now confirmed at the Theatre San Benedetto, having been previously brought out at the Fenice, where it was received with indifference. This is attributed to the perfection of the cast. Mad. Spezia threw the whole weight of her dramatic genius into her part. The tenor, Landi, was excellent, both as a singer and actor, in Alfredo, and Coletti added considerably to the effect of the *ensemble*. The orchestra, under the direction of Gallo, was loudly applauded in the introduction.

Trieste.—A new opera by Badia, entitled *Il Conte di Leicester*, is in preparation.

Aix-la-Chapelle.—The following announcement, relative to the *Niederrheinisches Musikfest*, has appeared in the *Niederrheinische Musik-Zeitung:* "Conductor of the Festival, Herr von Lindpaintner; director of the choruses, the municipal music-director, Herr von Turanyi.—The performances on the 4th of June will consist of Gluck's overture to *Iphigenia in Aulis*, and Händel's *Israel in Egypt*—the solos by Mad. Sophie Förster, soprano; Mad. Findorff, contralto; Herr Schlösser, tenor; and Herren Pischek and Büssel, bass.—The performances on the 5th will consist of Herr von Lindpaintner's overture to the *Genueserin*, the finale to the *Vampyr*, by the same composer, Beethoven's symphony in A major, Cherubini's overture to *Anacreon*, and Mozart's *Davidde Penitente*—the solos by Mesdames Caradori, Förster, Herren Schlösser, Pischek, and Büssel. On the 6th, there will be a concert opening with Mendelssohn's overture to *A Midsummer Night's Dream*, and concluding with a chorus from *Israel*. M. Vieuxtemps will perform his violin concerto in D minor and Paganini's *Le Streghe*, and Herr von Turanyi, Beethoven's pianoforte concerto in E flat. The following solos have already been selected:—a sacred air by Alessandro Stradella, Mad. Förster; an air by Vincenz Lachner, Herr Schlösser; and an air from Herr Marschner's *Hans Heiling*, Herr Pischek. The other vocal pieces have not yet been decided on.

Potsdam.—Herr von Flotow's opera of *Rübezahl* has been performed by the express command of His Majesty. The Berlin *Männergesangverein* "Melodia," consisting of about forty members, have given a grand concert, which was very numerously attended. Herr Braune conducted, and Fräulein Ida Brauns, from the theatre at Königsberg, Herren Fichtenholz, Schütz, Bromme, Grunewald, and H. Müller, lent their valuable assistance.

Cologne.—The *Musikalische Gesellschaft* lately gave a symphony by Schnyder von Wartensee, and Herr F. Hiller's *Traum in der Christnacht*. Herr Beck, from the Imperial Opera House, in Vienna, has concluded a successful "starring" engagement. His last appearance was as the Jäger, in the *Nachtlager von Grenada*. He proceeds hence to Stettin.

Dresden.—The *Faust* of M. Hector Berlioz has been produced, under the direction of that gentleman in person. The reception seems to have been equivocal.

Leipsic.—In an article of the *Leipziger Neue Zeitschrift für Musik*, Dr. Liszt vindicates the claim of the Weimar Theatre to the honour of having been the first to rescue from oblivion "the second *Fidelio*" of the day. This "second *Fidelio*" is, according to Dr. Liszt, the *Benvenuto Cellini* of M. Hector Berlioz. The barytonist, Herr Mitterwurzer, from the Theatre Royal, Dresden, has been singing here.

Stuttgart.—Mad. von Marra has taken her departure, and Mad. Marlow has returned. Herr Kücken has been unwell for some time. He had scarcely recovered before he undertook to superintend a rehearsal of Mendelssohn's *St. Paul*. In consequence of exposure to a draught in the concert room, he has had a relapse. Luckily his illness is not dangerous, although very painful, being caused by a tumour inside the left ear. Herr Schüttky has commenced his engagement in the character of Saint Bris. Fräulein Garrigues, formerly of the Stadttheater, in Hamburgh, is singing here.

Bremen.—Fräulein Johanna Wagner and Herr Tichatscheck have been creating a *furore*. On account of the high terms required by these two celebrated artists, the management was obliged to raise the prices, at which the good people of Bremen were greatly displeased.

Lubeck.—Herr Ferdinand Hiller's oratorio, *Die Zerstörung von Jerusalem* has been produced, under the direction of *Capellmeister* Hermann, with great success.

Hamburgh.—Herr Young has concluded his engagement, having appeared as Lionel, Raoul, Elvin, and Stradella. He will first visit Leipsic, and then proceed to Munich.—Mad. Tedesco, from the Grand Opera in Paris, will appear in August.—A concert, numerously attended, has been given for the benefit of the late F. Schneider's family.

Frankfort-on-the-Maine.—Herr Wagner's *Lohengrin* has been performed three times. Fräulein J. Ney has created a sensation.

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## TO CORRESPONDENTS.

R. W. B.—*We would willingly assist our Correspondent, but not enjoying the advantage of the lady's intimate acquaintance, we are unable to advise him on the matter. The verses on* MARIO, *though really poetical, are scarcely equal to the others. We can well understand that a true minstrel would be more likely to derive inspiration from the eyes of such a lady than from the symmetrical perfection of the Apollo Belvidere itself.*

ERRATUM.—*In the last number of the memoir of* MENDELSSOHN, *for* "tonical" *read* "historical" *concerts.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, MAY 27TH, 1854.

THERE are many apostles of Falsehood, but Truth is in want of disciples. The lies that are begotten by the apostles of Falsehood upon the bodies of Sophistry and Corruption are so numerous that the heavens are darkened by them. But Truth shines behind, like the sun, and it is for her worshippers to make war against the locust host of lies, and, dispersing them, let the world behold the full glory of the light they have for a while obscured. We, as the humblest of Truth's disciples, shall draw sword in the cause, and fight her battles against her enemies. What we shall say will offend many and hurt some; but Truth is vital to the health of art, and the interests of private individuals are as dust in the balance.

Lord Bacon, the wisest of philosophers, in his golden book, exclaims against the *idola* that blind the eye of men's judgments and prevent their beholding Truth naked. The *idola* are the *prejudices*, which are born of various parents. It is for those who would behold the face of Truth, and make it glorious to mankind, to wage war against them and destroy them utterly. They are stubborn enemies of progress; the poisonous sophists that distort and vilify. Until they are swept away, the mind cannot comprehend a simple proposition. Let it be, then, our task to uproot them from the soil they render sterile; let it be for us to cast them into the fire, until they be consumed and stench the air no more. Like good husbandmen, we must weed the pastures, or they will not bear fruit.

The art of music is but a type of other arts. Its growth is fostered or stunted by favourable or adverse circumstances. But it is the youngest of the arts. There is yet time to save it from corruption. From examples in the history of other arts we may know what to do, and what to eschew. Let us then study them and profit.

First, the professors of music should be brought up in the eternal principles that apply to all art. Next, the taste of the laity should be educated. If an artist do well and yet be not appreciated, it is an injury to art. If he do not well and yet be favoured, it is an injury to art. But, if when he does well he be encouraged, and when he does ill he be admonished, it is a glory for art. To promote this end, for the sake of art, should be the aim of all criticism; but, to promote it requires certain learning and endowments that not many critics possess, and, indeed, at the present time, scarcely any. We shall not, by a process of logical ratiocination, enlabour to give the reason of this deficiency, but shall endeavour to make it appear as if it were an inevitable consequence of the facts that we adduce, and the observations we shall make upon them.

It will be said that we make over-much of music, and magnify its importance. But this will be an error; for, though music, like history, be not a matter of magnificence and memory, like poetry, it is a matter of refinement and aspiration. Shelley, the poet, has said, that "Poets are the unacknowledged legislators of the world." Translate his meaning largely, and he is right; he speaks of all poets, no matter what their medium of expression. Poetry and music address themselves to the intellect through the medium of the ear; painting, sculpture, architecture, through the medium of the eye. There is no art that addresses itself to the intellect through the organs of taste, or feeling, or smelling; therefore are the organs of hearing and seeing the greatest and most magnanimous of the senses; and the ear and the eye may be likened to carriers that bear the mind its food and riches; and according to the manner of its nourishment and clothing is the health or sickness of the mind. The important office of these carriers cannot be over estimated; on them depend refinement and wisdom, and according to their burden is a man a barbarian or a civilian in the universal meaning. Therefore Shelley's apothegm should be written in gold, and inscribed upon the Temple of Truth:—"Poets are the unacknowledged legislators of the world." These are the words of an oracle.

Would the world be better, or worse, had Mozart, Handel, Beethoven, Mendelssohn never lived? This question has been often asked but never answered. We say the world would have been much worse for the want of them. For the mind, when contemplating sublime images, is admonished of its immortality. That which is body can corrupt and perish, but that which is ideal cannot be effaced; its style is not of earth but of heaven; not of the finite but of the infinite. In listening to the divine music of these mighty poets, we are walking with them in the country of the infinite. Their inspiration is from God, and is a proof that man is not as the cattle; for, if man's mind can comprehend what is inspiration, it can embrace the enigma of imperishability. And, surely, that which makes us feel and know we are immortal is of the highest consequence. Of how great import is it then that art should be rid of all that clogs its wings and prevents its flight upward—that it be not, as the soul in a weak body, or as the fingers on a defective instrument, unable to declare the hand that has enforced it. The perfect accomplishments of art are the endeavours of the immortal spirit to fly up to the *anima mundi* of which it is a portion. Spinoza, forgetting art, left out what would have made his ethics perfect. He overlooked the link that binds the finite to the infinite. For, in so much as mathematics is tangible and finite, is it inferior to art which is intangible and infinite. Mathematics is the symbol for all that man can seemingly reduce to elements and know entirely, but art is the symbol of what he desires to know and cannot, being human. One is the earth we tread upon, the other the heaven we aspire to. In one we walk step by step, in the other we traverse boundless space in an instant. Reason has barriers, imagination none.

M. BLUMENTHAL'S Matinée Musicale will take place at the Dudley Gallery, Egyptian Hall, on Monday next, May 29. A new romance, "Gondoliera," by the eminent *virtuoso* is announced for Signor Gardoni.

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## TO SOPHIE CRUVELLI.

(On hearing her sing "Non mi dir," in *Don Giovanni*, at the Royal Italian Opera.)

S ing on, sweet warbler, with the beaming eye!
O nward and onward, let thy waves of song
P rophetic flow, in sounds that cannot die,
H aving no end but in the memory's wrong.
I nspired maiden!—lift thy voice on high,
E nvy itself cannot resist thee long.

C harm us, enchantress! with that air again;
R are melody like thine doth soften pain.
U nloose the silver strings! To thee belong
V ariety of tones that reach the heart.
E namour'd silence wakens at the strain,
L ending a voice in echo to Mozart;
L ike a weak shadow on a sunny plain,
I t hovers near thy lips—alas! in vain.

——*Pimlico, May* 20. H. F. C.

## ROYAL ITALIAN OPERA.

The first performance of Verdi's *Rigoletto*, on Saturday, attracted a large attendance of the subscribers and the public. Every box was occupied, and the house presented a dazzling appearance. We are now in the heart of the season, and it would be strange indeed, if, at such a time, with an opera so popular with the subscribers as *Rigoletto*, so perfectly cast, and so powerfully executed throughout, the Royal Italian Opera were not filled in every part. If Verdi were to hear his opera performed at Covent Garden, it is possible that he would be in no hurry to hear it again at any other theatre. Never was opera more splendidly sustained in every particular. Signor Mario's Duke is only inferior to his Count Almaviva, Mad. Bosio's Gilda is her most admirable assumption, and Signor Ronconi's Rigoletto one of the greatest dramatic masterpieces of the day. Mad. Nantier Didiée, in the small but important part of Magdalen, is all that can be desired, and Signor Tagliafico fills out the character of the assassin, Sparafucile, with the skill of a true artist. In Verdi's music the band and chorus have no great difficulties to contend against, so that their part is done to admiration.

The performance of Saturday was one of the finest ever given by the Royal Italian Opera. Signor Mario was in exquisite voice, and sang his three songs with incomparable taste and feeling. The sparkling *ballata*, "La donna è mobile," created the usual *furore*, and was encored in a hurricane of applause. The dramatic quatuor, "Bella figlia dell' amore"—sung and acted to admiration by Signors Mario and Ronconi, and Mesdames Bosio and Nantier Didiée—was also repeated. The duet in the first act between Gilda and Rigoletto, "Veglia, o donna, questo fiore," was also redemanded and repeated. The omission of the duet in the last scene, between the dying Gilda and her distracted father, was very judicious; and the brief but terrible exclamation of Rigoletto, when he sees his daughter in place of the Duke in the sack, brought the opera to a more satisfactory conclusion.

Ronconi's acting throughout was sublime in its earnestness and intensity.

*Rigoletto* was repeated on Tuesday, but the audience were disappointed by the announcement that Mad. Bosio was suddenly indisposed and could not appear, and the directors had to substitute Mdlle. Marai at the last moment in the part of Gilda. Mdlle. Marai had played the part previously at St. Petersburg, and was therefore not entirely taken by surprise. The change, however, threw a damper over the whole house, and many left the theatre from sheer disappointment. Mdlle. Marai exerted herself in the new part to the utmost of her ability, and succeeded admirably, proving herself not only an accomplished singer, but a valuable acquisition to the theatre.

On Thursday a grand extra night was given, consisting of the second act of *Fidelio*, and the whole of the *Barbiere*. Such a bill of fare must have proved of itself an immense attraction; but the attraction was rendered still more powerful by the announcement that it was the last appearance but one of Mdlle. Sophie Cruvelli. The performance of one act of *Fidelio* only was original, to say the least of it—such an event, we are satisfied, never having previously occurred on any stage in any country, and we fervently hope may never occur again.

With deference to the management, and with unabated love and admiration for *Il Barbiere*—one of the greatest masterpieces of dramatic music—we think it would have been more graceful, not to say reverential, to have given Beethoven's serious opera entire, and to have curtailed—curtailment being necessary—Rossini's *opera buffa*. We thought so when the curtain rose on *Fidelio;* and we thought so ten times more when the curtain fell; since never did the music of the mighty master make a deeper impression, and never was the soul of Leonora laid bare to the crowd in purer and diviner beauty. Mdlle. Cruvelli appeared determined to do honour to herself, and what is more to *Fidelio*, and took leave of Beethoven—it was her last performance in his opera this season—in a manner which proved how deeply she felt and how magnificently she interprets the grandest and sublimest of dramatic aspirations. The moment Mdlle. Cruvelli appeared, we felt convinced she had made up her mind to do her utmost; and she *did* her utmost, which, in the loftiest school of vocalisation, is better far than the best we have heard since Malibran. Mdlle. Cruvelli was in the perfect command of her voice—one of the most powerful, rich, and exquisitely sympathetic ever listened to—and sang and acted superbly from beginning to end. The second act could not have produced a greater sensation had it been preceded by the first act, and the curtain fell upon genuine and enthusiastic applause, independent of claque, party, or hired bouquets. It would be unfair to omit paying a tribute to Signor Tamberlik's Florestan, which is unsurpassed on the modern stage.

The performance of *Il Barbiere* would have been more enchanting than ever, but that Signor Mario had a slight cold. The greatest tenor, nevertheless, sang and acted to perfection, and the opera passed off with immense *éclat*. Signor Ronconi was irresistible; and Signor Lablache more than usually overflowing with drolleries and impromptu *bons-mots*. As for Signor Tagliafico—look at his hat.

The house was crowded in every part, and the audience intensely delighted with the whole of the music, from the first bar of the grand *Leonora* overture, to the last note of the melodious *finale* to *Il Barbiere*.

To-night another *olla podrida*—two acts of *Masaniello*, and *the whole* of *L'Elisir d'Amore*.

Royal Opera, Drury Lane.—The management, we understand, has it in contemplation to bring out Verdi's last opera, *Il Trovatore*.

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## ROYAL OPERA, DRURY LANE.

The first blow was struck for English opera on Monday night; but the blow should have been given with English oak instead of French maple. The maple is a good tree, notwithstanding, and, in the exquisite polish and grain of *Fra Diavolo*, is to be recommended, though an exotic. The performance of *Fra Diavolo*, with Mr. Sims Reeves, attracted the greatest house of the season. There was not a single place unoccupied, and hundreds were compelled to stand, during the whole performance, in the pit and galleries. So powerful is the *prestige* of a great name, which attracts even more than the best operas or the best dramas! That Mr. Sims Reeves is an immense favourite with the public, was demonstrated beyond the possibility of doubt on Monday. His reception was uproarious, and every note of his singing was listened to with attention. The performance fully justified the excitement. Mr. Sims Reeves was in excellent voice, and sang with the greatest effect from first to last. It is not requisite to speak at large of Mr. Sims Reeves' Fra Diavolo, which is so well known and admired by the public. Enough, that it had all the merits of last year, was as powerfully sustained, and as enthusiastically applauded. The great "hits," as usual, were the barcarole, "Young Agnes, beauteous Flower," and the grand *scena*, "Proudly and wide my Standard flies." The first was encored twice, but was only repeated once; and the last was applauded with fervour. No tenor, by the way, we have ever heard, could sing this *scena*, with so much force and expression combined, as Mr. Sims Reeves.

Mrs. Sims Reeves is a very engaging Zerlina. Her acting is full of vivacity and animation, and she sings the music as Auber himself would not object to hear it. She was also received as an acknowledged favourite, and applauded frequently throughout the opera. The manner in which Mrs. Sims Reeves manages her toilet in the bed-chamber—a very delicate point for an actress—is in the best possible taste, and displays the judgment and tact of a true artist. Still, we could dispense with the interpolated air from *Le Serment*, cleverly and brilliantly as it was sung.

Mr. Weiss is quite at home in Lord Allcash, and sings the music with excellent effect; and Mad. Weiss wants nothing but a little practice to soften down the asperities of Lady Allcash. Mr. St. Albyn, who has not a bad voice, is not yet a good singer; he will become a good singer one of these days, however—we have little doubt. The thieves (politely styled briganda), Fra Diavolo's accomplices, are represented with a great excess of superfluous and dispensable "gagging" by Mr. Leffler (who should know better) and Mr. Farquharson Smith (who should learn better). This "gagging" is famous when in place, and amusing in the bargain; but when out of place is *in*famous and "*embétant*" in the bargain.

The opera went off with *éclat*, and the success of Mr. Sims Reeves was as genuine and triumphant as his first reception.

On Tuesday the company returned to German opera, and gave *Il Don Giovanni* (it should have been *Don Juan*) in German. The cast comprised two novelties—Mad. Rudersdorf in Donna Anna, and Herr Pasqué in Don Giovanni. The other parts were distributed as follows:—Donna Elvira, Mad. Caradori; Zerlina, Mdlle. Agnes Büry; Ottavio, Herr Reichardt; Masetto, Herr Hölzel; and Leporello, Herr Formes. The general execution was not satisfactory. The band and chorus were inefficient—which was no more than the natural consequence of giving operas every night. It is impossible for artists to be at the theatre night and morning, and if there be not nights set apart for rehearsals—at least in such cases as the production of elaborate works like *Don Giovanni*—the performance can never be satisfactory. On the first suggestion of an English opera at Drury Lane, we pointed out the impolicy of adhering to the old system of giving performances every night. If the directors of the Royal Opera do not acknowledge it now, they never will.

We have not much to say about the principal singers in *Don Juan*. Mad. Rudersdorf, as challenging criticism in the lofty part of Donna Anna, is entitled to first notice. She has, or rather had, a clear *soprano* voice, and is impassioned both in her singing and acting. Her singing, however, is almost entirely spoiled by a habit of dragging her time; and her acting is slow and laboured. Herr Pasqué, who, at Darmstadt, is the acknowledged impersonator of the accomplished Don, has little chance of being so acknowledged in London. His voice is worn, and his acting is conventional and unnatural. As far as *physique* goes, nature has been kinder to Herr Pasqué than he has been to himself. Herr Reichardt made a capital Ottavio, and sang the two songs of the despairing lover admirably. He introduced the exquisite air, "Della sua pace," which is usually omitted, and has been lately sung with so much effect by Mr. Sims Reeves at the Philharmonic Concerts. We must give special praise to Mdlle. Agnes Büry for the charming manner in which she played Zerlina, and the charming manner in which she sang "Vedrai Carino." Herr Hölzel was inimitable as Masetto. Mad. Caradori was out of her element in Donna Elvira. Mr. Hamilton Braham as the Ghost, sang the music of the last scene very well. Herr Formes' Leporello, with the exception of certain essays of caricature, and certain extravaganzas of gesture and action, was as powerful, graphic, true and masterly as ever. The opera created a *furore;* everybody came on at the end of everything, and the audience went away deafened with their own applause.

## PHILHARMONIC SOCIETY.

The sixth concert took place on Monday evening, in the Hanover Square Rooms, which were extremely well attended. There was no novelty in the programme; but it was a good one, as the following will show:—

PART I.

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| Sinfonia in G minor | *Mozart.* |
| Aria, "Se i miei sospiri," Sig. Gardoni | *Stradella.* |
| Concerto, Violin, M. Sainton | *Mendelssohn.* |
| Recit. and Aria, "Dove sono," Mad. Clara Novello | *Mozart.* |
| Overture, (Oberon) | *Weber.* |

PART II.

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| Sinfonia Eroica | *Beethoven.* |
| Duet, "Forsake me not," Mad. Novello and Sig. Gardoni | *Spohr.* |
| Overture, (Der Alchymist) | *Spohr.* |

Conductor.—Mr. Costa.

Mozart's exquisite and passionate symphony was played with great vigour and precision. A *piano* now and then would have been pleasant, but it seems to go against the grain of our orchestras to play soft. They are not like Othello, who instructs his clown to ask the serenaders of himself and Desdemona, for "some soft music;" nor is Mr. Costa at all like the Moor of Venice, who "cared not greatly for music *that might be heard.*" He loves to *hear* his music; and so do we; nevertheless, a *piano* in Mozart's symphony, would have been pleasant. The magnificent *minuetto*, with its gentle, unobtrusive trio, was magnificently played, and encored.

The stupendous *Eroica*, which Napoleon lost when he assumed the imperial purple, was nobly executed, the solitary want being, as in Mozart's symphony, a *piano* here and there. "Napoleon has made himself Emperor!" "Oh!"—exclaimed Beethoven—"then he sha'nt have my symphony!" The decision was sublime; the man was sublime who made it; and the symphony was sublime which the man had composed who made the decision, and would dedicate his work to a republican, but not to an emperor. Which will live the longest—the *Eroica* or the hero—the symphony or the Emperor—Beethoven or Napoleon? *Punch* and Douglas Jerrold will answer "Napoleon." The *Musical World* and posterity will give a verdict for Beethoven.

Of M. Sainton's performance, without going into details, we may say at once, that it was worthy of the composition; and of the composition, we may repeat what we have already said, that it is "the finest concerto ever written for the violin." The success of the great French fiddler—who is only French by birth, since, as an artist he has caught the finest qualities of the three great schools—was triumphant.

Spohr's very splendid overture to *Der Alchymist* should have

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had the place of honour. Every one knows the *Oberon* by heart, but very few are acquainted with the other; and Weber could afford to give way, for once, to the great and venerable musician of Cassel, of whose symphony in D minor Mr. Chorley—in his volumes of *Modern German Music, Recollections and Criticisms*—asserts, that it is "sweet *without sickliness*, and solid *without stupidity*." Both overtures were performed with fiery and ungovernable impetuosity.

Why does Signor Gardoni—who is in better voice, and singing better than ever—so obstinately cohere to the musty and melancholy *aria* of old Stradella, with its lugubrious accompaniment of the lower strings? Has he no other strain, when he will perforce assume the "classical?" And why will Clara Novello, with her gushing, clear, and sonorous *soprano*, as sweet and as strong as any nightingale's (and sweeter and stronger than *the* Nightingale's), persist in "adorning" Mozart's most divine melody of "Dove sono"—which "when unadorned is adorned the most"—with cadenzas and *ricercate?* Echo answers, "Why?"

The next concert will be honoured by the presence of Her Majesty the Queen. Shall we, for this, be deprived of a concerto? And, if so, is it the Queen, or the Seven Wise Men of Hanover Square (the directors), who shall be responsible to the subscribers for shortening and curtailing their measure of enjoyment? Echo answers—"Which?" We can whisper confidently in the ear of Echo—"Not the Queen."

## NEW PHILHARMONIC SOCIETY.

The fifth Concert, on Wednesday evening, brought a crowd of amateurs to St. Martin's Hall which filled it to the corners. The programme was an experimental programme, as may be seen below—

PART I.

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| Overture (Comus) | *Horsley.* |
| Recit. ed Aria, "Champs paternels" (Joseph) M. Jules Lefort | *Méhul.* |
| Recit. ed Aria (Fidelio) Madame Palm | *Beethoven.* |
| Overture (Olivier Brussen) | *Silas.* |
| Fantasia, "La Chasse," M. Prudent | *Prudent.* |
| Recit. ed Aria, "Che farò" (Orfeo) Mdlle. Favanti | *Gluck.* |
| Symphony in A minor | *Mendelssohn.* |

PART II.

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|---|---|
| Overture (Leonora) | *Beethoven.* |
| Aria, "Madamina," Sig. Cimino | *Mozart.* |
| Fantasia, Violoncello, Herr Van Gelder | *Van Gelder.* |
| Scena, "Ocean! thou mighty monster," Mad. Palm | *Weber.* |
| Overture | *Praeger.* |

Conductor, Herr Lindpaintner.

Of the three new overtures we shall say nothing until we hear them again. What more can their clever and industrious composers desire at our hands? We will not prejudge, lest we should misjudge them. Of Mr. Horsley's *Comus*, to which the overture performed on Wednesday night is but the prelude, we shall hear more anon at his Concert in Hanover-square.

The glorious symphony of Mendelssohn went almost to perfection, under the experienced guidance of Herr Lindpaintner, who was never more zealous and painstaking. The magical *scherzo* was encored; and the whole performance created "enthusiasm" in the fullest acceptation of the term. Equally good was the execution of the *Leonora* overture, which, often as we hear it, we never tire of hearing, since, if for no other reason, it conjures up before the mind's eye the whole history of *Fidelio*, and to the mind's ear all the deep and infinite pathos of that wonderful and absorbing music, which is equal to *Don Giovanni* because it is so utterly unlike it.

There was too much vocal music; but, *en revanche*, it was all very good. M. Jules Lefort, who has a fine tenor-barytone, or barytone-tenor voice, and an excellent method, sang the beautiful air of the greatest of French composers, except Auber and Boïeldieu, remarkably well. Mad. Palm, who appeared in London, five years ago, as Donna Anna, etc. (at Drury Lane, when that memorable German company, which introduced to us Herr Formes, first appeared in London), sang the grand air from *Fidelio* with more energy, feeling, and power of voice than any German artist we have heard, Mdlle. Sophie Cruvelli alone excepted. The *scena* from *Oberon* was less successful, and is not so well suited to the voice and means of Mad. Palm, who is, nevertheless, a legitimate and skilful singer. Gluck's "Che farò" is less fitted to that very clever vocalist, Mdlle. Rita Favanti, than "Una voce poco fa," etc., where her extraordinary command of the *bravura* and florid styles is exhibited to such advantage. Sig. Cimino gave a touching and pathetic reading of the "Madamina," and almost wept over the catalogue of Elvira's wrongs and Giovanni's infidelities. The "Ma in Ispagna son già mille e tre!" nearly brought the tears into our eyes. Sig. Cimino is a *buffo* singer, with a voice of his own. Herr Van Gelder is a first-rate violoncellist, as far as execution goes, but his tone is neither rich nor sweet. Of him it can hardly be said, that his tone is "sweet without *sickliness*," or that his *fantasia* with orchestra is "solid *without stupidity*." Herr Van Gelder was much applauded.

M. Prudent's *fantasia* is a capital thing of the kind, and was played in so brilliant a manner, and with such irresistible *entrain* as to elicit an encore. M. Prudent retired the second time covered with plaudits.

It was too bad to place Mr. Praeger's overture to a MS. opera, which still pants for a title, at the end. If a new work be given, it should have a favourable position in the programme. It is not fair, in the face of a young composer, to make his overture a voluntary involuntarily, or to press him into the ranks as a volunteer, against his will.

Mrs. John Macfarren's First Matinée.—A very elegant audience assembled on Saturday last, at the New Beethoven Rooms, Queen Anne Street, attracted by a first-rate programme provided by Mrs. John Macfarren, one of our most rising and talented pianists. Indeed, so thoroughly good a concert we do not expect at a *Matinée*, and its excellence was, therefore, the more welcome from having been unexpected. The important pieces were—Beethoven's trio, in C minor, for piano, violin, and violoncello; and Mozart's sonata, in A major, for piano and violin. Mrs. Macfarren executed both pieces with brilliancy and power, and evidenced a decided improvement since last year. She was supported in the trio by M. Sainton and Sig. Piatti, and in the sonata by M. Sainton. Mrs. John Macfarren was especially happy in the sonata, which exhibited her touch and nice feeling to great advantage. Mrs. Macfarren also played solos by Mendelssohn, (*Andante*, in E flat, *Lieder ohne Worte*, Book 6,) and Weber (*Presto*, sonata in C,); and Thalberg's Fantasia on *L'Elisir d'Amore*, acquitting herself admirably in all of them. The fair pianist was warmly applauded. Mrs. Enderssohn, Mad. Weiss, Mad. F. Lablache, and Messrs. Weiss and Montem Smith were the vocalists, while M. Sainton executed a solo of his own composition on the violin. Mr. Frank Mori was the conductor.

Mr. Richardson, the eminent flautist, gave an interesting concert on Monday, at the concert-room of the *Réunion des Arts*, in Harley Street. Mr. Richardson played some of his most admired *morceaux*. The principal attraction in the vocal department was Mdlle. Favanti's exquisite rendering of the well-known "Una voce." The greatest difficulties were executed with such apparent ease and purity of tone, that it called forth a unanimous *encore*, and the refined taste she displayed in the variations cannot be too highly praised. Mdlle. Favanti also sang a cavatina of Ricci's with equal success. The concert was well attended.—*Globe.*

Re-union des Arts.—On Wednesday evening, a "reception" was given by the Directors of this Society to Herr Ernst and Mdlle. Siona Levy. A numerous and brilliant party was present, and greatly enjoyed the entertainment, in which the two distinguished artistes themselves assisted. Herr Ernst performed his variations on the "Carnaval," and two original *nocturnes*. Mdlle. Levy's recitations were from Racine and Corneille, and were delivered with remarkable energy and feeling. The visitors were welcomed by Mr. Kiallmark, who, on these occasions, acts the part of host, with great warmth and hospitality.

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Miss Stabbach, one of our most promising chamber singers, gave her first Annual Concert at the Queen's Concert Rooms, Hanover Square, on Wednesday evening, and was honoured by a full and highly fashionable attendance. The vocalists who assisted Miss Stabbach were Misses Louisa Pyne, Brougham, Mdme. Taccani Tasca, Signor Marras, and Messrs. Benson, Miranda, and Hamilton Braham; the instrumentalists—Herr Ernest Pauer and Sig. Montuoro (piano), and Sig. Briccialdi (flute). Miss Stabbach sang the recitative and aria, "Per orrido cammin," from Flotow's *Stradella;* a song, "Angels are near," by F. Ehrenstein; and joined in two duets, and the popular quartet from the last act of *Rigoletto*. We cannot compliment Miss Stabbach on her choice of vocal pieces; we can, however, praise, and very highly, her singing, which was both correct and excellent. Ehrenstein's song, a pretty trifle, she sang very charmingly, and with great taste and precision; and in the duet "Deh conte," from *Norma*, with Miss Louisa Pyne, she fairly divided the applause with that accomplished singer. Among the audience we noticed the Duchess of Sutherland, the Marquis and Marchioness of Stafford, the Countess of Clarendon, and Lady Constance Villiers, Mr. Harcourt and Frances Countess of Waldegrave, Lady Elizabeth and the Misses Bulteel, Earl of Somers, Lady Moeys, Lord Robert Clinton, Lady Armytage, Sir Walter Riddle, &c., &c., whose aristocratic presences were evidenced by loud talking and a seemingly total abnegation of the performance.

Miss Coletti's Concert took place on Friday, the 19th inst., at Willis's Rooms, and was attended by a fashionable and crowded audience. The fair *bénéficiaire* was warmly applauded for her skilful execution of Beethoven's lovely duet sonata for piano and violin, in F, with Mr. Henry Blagrove; of Prudent's brilliant *Fantasia* upon themes from *Lucia*, and Mendelssohn's sprightly and delicious *Andante* and *Rondo Capriccioso*. Madame Taccani Tasca sang with small voice, but great taste, the *aria*, "Perchè non ho," from *Lucia*, which was encored, but she declined the compliment. She also sang an Italian romance by Li Calsi, "Addio a Venezia," and a charming trifle, called "A tuoi dette," both of which pleased immensely. Händel's song from *Acis and Galatea*, "Oh, ruddier than the Cherry," was ably sung by Mr. Lawler, who also gave Mendelssohn's "I'm a Roamer," in a very effective manner. Mr. Henry Blagrove was very successful in his *Fantasia* upon *Motifs* from "*I Martiri*," and the audience had a rich treat in listening to several graceful melodies composed and sung by Signor Marras, who, together with Mad. Taccani, sung a duet from *L'Elisir d'Amore*. Miss Ursula Barclay, Miss Nason, and Mr. Furtado also contributed to the programme, and Mr. Frank Mori accompanied at the piano in his usually efficient manner.

Miss Messent's Concert.—Miss Messent never invites the public to her *soirées* in vain. She is too much of a favourite to display her banners and find no followers. The concert on Tuesday evening, at the Hanover Square Rooms, attracted a large concourse of her friends and admirers. Miss Messent had, as coadjutors, Mesdames Amedei, Poole, Dolby, and Julie Mouat; and Messrs. Reichardt, Herberte, Jules Lefort, Allan Irving, and Frank Bodda, as vocalists; and Messrs. Brinley Richards and Aguilar (pianoforte), Mr. Richardson (flute), Signor Bazzini (violin), and Herr Romberg (violoncello), as instrumentalists. The programme, although it did not altogether ignore the classics, had a tendency to the popular style. Miss Messent's share of the entertainment included Donizetti's recitative and aria, "Io l' udia;" a ballad, entitled "Time wore a flow'ry Wreath;" the duet from Rossini's *Gazza Ladra*, "Ebben per mia memoria," with Madame Amedei; and a part in the terzetto from *Don Giovanni*, "Protegga il giusto cielo," with Mdlle. Julie Mouat and Herr Reichardt. Miss Messent certainly did not intrude on her friends; nevertheless, her friends would not have felt indignant had she indulged them with one ballad more—one of those in which she produces so unmistakable a sensation at Exeter Hall, or St. Martin's in the Acre. On Tuesday evening, Miss Messent signalised herself particularly in the ballad above-named, by one Duchemin, which she rendered with perfect taste and with the nicest feeling. Miss Messent's voice is charmingly adapted to ballads, in the singing of which she is excelled by few. But not in ballads alone does she exhibit talent. She sings florid music neatly, although she has scarcely power enough for the *bravura* style. Mdlle. Julie Mouat made her *début* on this occasion. She is, we believe, a pupil of Miss Messent, and is pretty and striking in appearance. As yet she is very young, and far from confident, and certainly, on Tuesday evening, did herself no justice. Her voice, however, speaks for itself. It is full, strong, and of good quality. She sang two songs—Marliani's "Stanca di più," and a German song by Kücken, "Vöglein mein," in both of which she was much applauded. The rest of the concert demands no particular notice. Mr. Aguilar conducted.

Signor and Madame Ferrari's Annual Concert.—This event came off on Friday evening, in last week, at the Hanover Square Rooms. The programme was long, and of the popular kind; and the talented profession only attempted to conciliate the lovers of high art by the introduction into their scheme of the famous sestet from *Don Giovanni*, "Sola, sola," and the duet, "Sull' aria," from the *Nozze di Figaro*. The vocalists, in addition to Signor and Madame Ferrari, were Mesdames Mortier de Fontaine, Augusta Thompson, Messrs. Herberte, H. C. Regaldi, and Adlington Wallworth; and the instrumentalists, Mrs. F. B. Jewson and Mr. George Russell (pianoforte), Signor Giulio Regondi (concertino), Mr. John Thomas (harp), M. Paque and Mr. Schroeder (violoncello), and Mr. Folkes (violin). Signor and Madame Ferrari sang a duet from Verdi's *Il Trovatore*, an opera which has lately excited so much enthusiasm in the different theatres of Italy. The duet is very dramatic, and was sung with energy and decision by both artistes. Signor Ferrari sang Mercadante's aria, "Liete voci," and joined Mr. Herberte in the well-known duet from *Belisario*, "Liberi siete," and sang the bass part in the quartet from *Rigoletto*, "Bella figlia dell' amore." He also took part in Mozart's septet, and in a quartet, called, "Dream the Dream that's sweetest," composed by Mr. Lake. Madame Ferrari sang a cavatina, "Tacea la notte placida," another extract from Verdi's *Trovatore*; Panseron's romance, "He is still far away;" the duet, "Sull' aria," with Miss Augusta Thompson (encored); besides aiding in the sestet and the two quartets already mentioned. Signor and Madame Ferrari are accomplished vocalists, and highly respected in their profession. The Hanover Square Rooms were extremely full, and the audience appeared gratified in no small degree by the entertainment.

Mozart's Votive Mass in C minor, (composed on the recovery of his wife.)—The movements selected from this composition, with the additional pieces composed for the *Davidde Penitente* (which work has never appeared complete in either this country or on the continent), were compiled from various authentic sources, and an English version adapted from the "*Psalms of* David," by Mr. R. Andrews, Professor of Music, Manchester. This edition has been twice publicly performed at Norwich. On the first occasion, the principal vocalists were the Misses Williams and Mr. Hobbs. The success of the work induced its repetition at the Norwich Festival in 1848, under the conductorship of Mr. Benedict, when the tenor song was given by Mr. Sims Reeves, the mezzo-soprano air by Miss Williams, the soprano song by Mad. Castellan, and the trio, for two sopranos and tenor, by the Misses Williams and Mr. Lockey. The choruses were highly effective; and the concluding one, with its magnificent fugue, was executed in a striking and impressive manner.—*Communicated by a Correspondent.*

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Weimar.—*Fier-à-bras*, an opera by the lamented Franz Schubert, whose career was so short (he was born in 1796 in Vienna, where he died in 1830), will shortly be produced under the direction of Dr. Liszt.

Hanover.—Herr Franz Lachner's *Catharina Cornaro* has been revived. Fräulein Janda, from Prague, played Rosine. This lady has gone on a professional visit to London, being engaged for the Royal Opera, Drury Lane.

Munich.—Herr Ander, from Vienna, has become a great favourite here. The projected musical festival will not take place, for want of a suitable building.

Königsberg.—The Brothers Wieniawski have given a series of concerts, all of which were numerously attended.

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## LESUEUR'S "TE DEUM."

*(Translated from Ménéstrel).*

It was in 1793. A musician had been incarcerated for having dared to compose religious music. Accused of so great a crime, he was, of course, condemned to perish. One of the chiefs of the district of the Jacobins—a furious *dubiste* (in appearance, at least)—perceived the young artiste in the prison-yard. "What are you doing here, aristocrat?" he asked in a voice of thunder.

"Composing a *Te Deum*," was the answer.

"Oh! a '*Te Deum*,' retorted the tribune of the market-place, in a tone which he tried to render savage; "you intend it, doubtless, to celebrate the triumph of the Republic over its former tyrants?"

"No, I do not," said the musician, calmly.

The revolutionist appeared deeply moved. Surrounded by republican prisoners and enthusiastic gaolers, however, he assumed the usual demeanor of the so-called *terroristes*, and gave his physiognomy as great an expression of harshness as he possibly could. But he had recognised the musician. The same evening, he proceeded to the Jacobins' Club, and rushed up to the tribune to propose a patriotic motion.

"It is Citizen Chénier," exclaimed the crowd of *Septembriseurs*. "Let us hear Citizen Chénier."

It was Chénier. "Citizens," said the orator, "a republican, full of talent, youth, and promise for his country, is now pining in prison, where he is engaged in the composition of a *Te Deum* destined to celebrate the victories of our triumphant arms. Will you suffer the Tyrtæus of our nation, the friend of the man who wrote the *Chant du Depart*, and saw Gossec arrange the immortal *Marsellaise* for the orchestra, to be deprived of the breath of liberty?"

"No, no, we will not," shouted a thousand voices. "The singing boy is right" (this was a nickname which had been bestowed on Chénier, on account of his youthful functions at the Saints-Innocents). "Let us proceed to the Committee of Public Safety, and demand the release of—of—whom? What is his name?"

"Citizen Lesueur," answered Chénier, "the descendant of a painter who was an honour to France."

The intervention of the members of the club was attended by the happiest result. Chénier, bursting with emotion and joy, threw himself into Lesueur's arms, and gave him the order which restored to society one of her greatest ornaments, and to the arts one who was destined to contribute so much to their glory. When afterwards created superintendent of the *Chapelle de la Couronne*, re-established by Napoleon, Lesueur never forgot what he owed Chénier. The *Te Deum* thus commenced within the damp walls of the republican prisons served to celebrate, in succession, the victory of Austerlitz, in 1804, the conquest of Algiers, in 1830, the safety of the Royal Family, after Fieschi's attempt, in 1836, and lastly, in 1838, the birth of the Comte de Paris.

[Add to which, it was performed, in 1851, in presence of Louis Napoleon, now Emperor of the French, at the ceremony of thanksgiving for the *coup-d'état*.—Ed.]

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Madrid.—Camillo Sivori has had the honour of playing at the court before Her Majesty the Queen.

Sinigaglia.—The tenor, Carrion, has signed an engagement for the forthcoming season. He will then proceed to Paris, where he will appear during the Carnival of next year.

Naples.—Madame Medori has been engaged at the Theatre San Carlo, to sing three times a week, from the 1st of September. Madame Castaldi has also signed an engagement.

Dusseldorf.—The operas of *Indra* and *Giralda* have been revived, this season, with new dresses, appointments, etc. The theatre closed on the 30th ult.

Bromberg.—The Danzic company have been playing here. The most successful operas were: *Figaro's Hoch Zeit* (*Le Nozze di Figaro*), *Das Nachtlager*, and *Der Freischütz*.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

To-Day.—Mr. W. H. Holmes, performance of Pianoforte Music, Hanover Square Rooms. Two o'clock.——Mdlle. Anne Pelzer, Matinée Musicale, 27, Queen Anne Street. Three o'clock.——Cologne Choral Union, Concert, Hanover Square Rooms. Half-past eight.

Monday.—Mr. Jacques Blumenthal, Soirée Musicale, Dudley Gallery, Piccadilly.——Mr. Kiallmark, Grand Concert, Hanover Square Rooms. Half-past two.——Mrs. Arthur Stone, Soirée Musicale, 76, Harley Street.——Mr. Hullah, Creation, St. Martin's Hall. Eight o'clock.

Tuesday.—C. Oberthur's Grand Concert, Willis's Rooms, King Street, St. James's.

Thursday.—Mr. Neate, Concert, Hanover Square Rooms. Half-past two.——Cecilian Society, Death of Abel, Albion Hall, London Wall, City. Eight o'clock.

Friday.—Mr. C. Horsley, Grand Concert, Hanover Square Rooms.

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## ADVERTISEMENTS.

**UNDER DISTINGUISHED PATRONAGE.**

DR. ALTSCHUL will deliver, on Friday Evening, June 2, at Eight o'clock, a LECTURE (in English) on Goethe's FAUST, with German Readings from the Text, and MUSICAL ILLUSTRATIONS, selected from Beethoven, Schubert, Spohr, Lindpaintner, &c., by eminent vocal and instrumental artists. Reserved Seats, 8s.; Area, 3s.; Gallery, 2s. Tickets to be had at Cramer, Beale and Co.'s, Regent-street; Mitchell's, Lonsdale's, Old Bond-street; Sams', St. James's-street; and at the

**MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION,**

17, Edwards-street, Portman-square, where the Lecture will be delivered.

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MR. JACQUES BLUMENTHAL'S MATINÉE MUSICALE will take place on Monday next, May 29th, at the Dudley Gallery, Piccadilly, by the kind permission of the Right Hon. Lord Ward.

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THE MISSES McALPINE have the honour to announce that their CONCERT will take place at the Hanover Square Rooms, on Tuesday evening, June 6th, under the immediate patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Abercorn, the Most Noble the Marchioness of Drogheda, the Right Hon. the Dowager Countess of Darnley, the Right Hon. the Lady Elizabeth Dawson, the Right Hon. the Viscountess Ebrington, the Lady James Stuart, &c. Full particulars will be duly announced.

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MRS. ARTHUR STONE begs to announce that her CONCERT will take place on Monday evening, 29th May, at the Réunion des Arts, 76, Harley-street. Vocalists—Madame Amedei, Miss Hemming, and Mrs. Arthur Stone; Signor Belletti, and Mr. Adlington Wallworth. Pianoforte—Mons. Emile Prudent. Harp—Mr. John Thomas. Violoncello—Signor Piatti. Accompanyists—Signor Zamboni and Mr. Aguilar. Reserved Seats and Tickets to be had of Mrs. Arthur Stone, 88, Great Portland-street, Portland-place; and Messrs. Cramer and Co., and Messrs. Addison and Co., Regent-street.

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MISS ARABELLA GODDARD begs to announce that her ANNUAL GRAND EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday, June 21st, when she will perform Beethoven's Concerto in G major, Mendelssohn's Serenade, and a selection of solo pieces; assisted by the members of the Orchestral Union. Vocalists—Miss Dolby and Mr. Sims Reeves. Conductor—Mr. Alfred Mellon. Tickets, 7s.; reserved seats, half-a-guinea each; to be had of the principal music-sellers; and Miss Goddard, 47, Welbeck-street, where a plan of the room may be seen.

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MR. KIALLMARK has the honour to announce that his GRAND ORCHESTRAL MORNING CONCERT will take place at the Hanover Square Rooms, on Monday, May 29th, to commence at Half-past Two o'clock. Vocalists, Miss Pyne, Miss Louisa Pyne, Miss Ursula Barclay, Madame Amedei, Mons. Lefort, and Mr. Herberte. Pianoforte, Mr. Kiallmark, who will perform Hummel's celebrated concerto in B minor, and Moscheles' Recollections of Ireland. Violin, Herr Molique. Conductor, Mr. Frank Mori. Tickets, 10s. 6d. each, to be had of the principal Music-sellers; Reserved Seats, 15s., to be had only of Mr. Kiallmark, 32a, Fitzroy-square.


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WILLIS'S ROOMS.—Mdlle. Clauss has the honour to announce her GRAND CONCERT will take place at Willis's Rooms, on Wednesday, June 14. For further particulars apply to Cramer, Beale, and Co.'s, 201, Regent Street.

THE MISSES COLE and MR. ALFRED GILBERT Beg to announce that their MATINÉE MUSICALE will take place at Willis's Rooms, June 5th, at Three o'clock, being the last of the Series. Tickets to be obtained of Mr. A. Gilbert, 13, Berners-street, Oxford-street. Triple Ticket, One Guinea; Single Ticket, 10s. 6d.

MRS. JOHN MACFARREN'S SECOND AND LAST Matinée of PIANOFORTE MUSIC (third season), on Wednesday, June 14th. Herr Ernst, Mr. Lazarus, Mr. Nicholson, Mr. C. Harper, M. Baumann, Mr. W. H. Holmes; Miss Hughes, Madame and Signor F. Lablache, Mr. Walter Macfarren, &c. Tickets at 40, Stanhope-street, Gloucester-gate, Regent's-park.

ST. MARTIN'S HALL.—Haydn's CREATION will be performed on Wednesday evening, May 29th, under the direction of Mr. John Hullah. Principal vocalists—Miss Birch, Mr. Lockey, Mr. Weiss. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. May be had of all Music Sellers, and at St. Martin's Hall. To commence at Eight o'clock.

THE BROTHERS HOLMES will give an EVENING CONCERT, on Tuesday, June 20th, at the Hanover Square Rooms. Vocalists, Misses Messent, U. Barclay, Madlle. Mouat, the Misses Coles; Mr. Perren, Signor Nappi. Instrumentalists, Madlle. St. Marc, M. Silas, M. Vogel, Herr Romberg. Violin, The Brothers Holmes. Conductors, Herren Rummel, Gollmick, and Mr. Gilbert. Tickets, 5s. and 7s.; Reserved, 10s. 6d.; to be had of The Brothers Holmes, 52, Frith-street, Soho, &c.

MR. C. E. HORSLEY has the honour to announce that his GRAND EVENING CONCERT will take place at the Hanover-square Rooms, on Friday, June 2. Vocalists — Madame Clara Novello, Mr. Sims Reeves, and Herr Formes. Solo Violin, Herr Ernst. On this occasion (besides a selection from the works of various composers) will be produced, for the first time, COMUS, a cantata, the words selected from Milton's Masque, the music composed by Mr. C. E. Horsley. The orchestra and chorus will be complete in every department. Tickets 7s., reserved seats half-a-guinea each, to be had at Chappell's, Cramer's, Addison's, Leader and Cocks', Ewer and Co.'s; Keith and Prowse's, Cheapside.

MISS DOLBY and Mr. LINDSAY SLOPER'S ANNUAL GRAND MORNING CONCERT will take place at the Hanover-square Rooms, on Friday, June 9, when they will be assisted by Madame Persiani, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti and Herr Ernst. The orchestra, complete in every department, will consist of the members of the Orchestral Union. Conductors Messrs. Benedict and Alfred Mellon. Tickets, half-a-guinea each, may be had at the principal music warehouses; reserved seats 15s. each, or three for two-guineas, to be had of Messrs. Cramer and Co., 201, Regent Street; of Miss Dolby, 2, Hinde Street, Manchester Square; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

HERR CHARLES OBERTHÜR (Harpist to H. R. H. The Duchess Pauline of Nassau) has the honour to announce that his MORNING CONCERT will take place at Willis's Rooms, on Tuesday, May 30. Vocalists—Madame Clara Novello, Mdlle. Sedlatzek, Mdlle. Herrmann, Monsieur Jules Lefort. Instrumentalists—Miss Arabella Goddard, Signor Giulio Regondi, Mr. Trust, and Herr Oberthür. Conductors—Mr. Aguilar and Herr Praeger. Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had of Wessel and Co., Schott and Co., and of Herr Oberthür, 14, Cottage-road, Westbourne Park-terrace.

THE LONDON ORCHESTRA will perform at Mr. Kiallmark's Grand Morning Concert, on Monday, May 29th. Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

MDLLE. LOUISE CHRISTINE has the honour to announce that her FIRST SOIRÉE MUSICALE will take place on Friday, the 23rd of June, at her residence, 3, Eaton-square, under distinguished and noble patronage, when she will be assisted by artistes of eminence. Grand Pianoforte, Miss Arabella Goddard. Further particulars will be shortly announced. Tickets, One Guinea; to be obtained only at Andrews, Bond-street, and Cramer and Beale, Regent-street.

MR. G. A. OSBORNE has the honour to announce that his ANNUAL MORNING CONCERT will take place at the Hanover-square Rooms, on Monday, June 5th, at Three o'clock. Vocalists—Mdlle. Marie Sedlatzek, Miss Dolby, Mr. G. Benson, and Herr Reichardt. Instrumentalists—Pianoforte, Mr. G. A. Osborne; Violin, M. Sainton; Violoncello, M. Pacque; Oboe, Mr. Nicholson. Pianist Accompagnateur—Mr. Heinrich Bohrer. Reserved Seats, Half-a-Guinea; Tickets, Seven Shillings and Sixpence each. To be had at all the Principal Music Warehouses, and of Mr. G. A. Osborne, 33, Devonshire-street, Portland-place.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond-street.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No.22. SATURDAY, JUNE 3, 1854. {PRICE 4d. STAMPED 5d.

## REVIEW.

HANDEL'S "SUITES DE PIECES," in Two Books. Edited by MOSCHELES. Cramer, Beale, and Co., Regent-street.

HANDEL'S *Suites de Pièces* were composed before the symphonic form, suggested by Gossec, Vanhall, Ditters, etc., and perfected by Haydn, was known. A *suite de pièces* consists of four or five movements of various characters, all in the same key. Each movement is complete in itself, though the composer's intention is to have the whole played as one piece. A *suite de pièces* is consequently a set of pieces to be performed at one time, as a single composition. Handel and John Sebastian Bach produced the finest specimens of this form of composition, and indeed the only ones now known that have any musical interest or value. Handel also composed sets of fugues for the harpsichord. Scarlatti's "Pieces" consist of single movements, nearly in the same form as some of the shorter pieces of Handel. Occasionally a fugue stands in the place of a piece. The *Fantasia*, invented by Bach, a kind of feat in modulation without regular form, was for some time confined to that composer and his son, Philip Emanuel. Mozart, however, subsequently produced specimens which far excelled those of the inventor, and Beethoven, still later, united the attraction of orchestral accompaniments to the same kind of composition. The fantasias of Mendelssohn and Bennett are misnamed, since they differ in nothing from the regular sonata. The fantasias of the school of modern-romanticists, are, in comparison with such music, little better than nonsense. Hummel alone, among the recent composers for the pianoforte, has given specimens of the real fantasia, invented by Bach, and perfected by Mozart—perfected by Mozart, we say, because he found the art of combining melody, exquisitely developed, with the exigencies of this kind of writing, without departing from its original form—and thus doubled its attraction.

In Handel's first book, which is by far the most elaborate, there are eight sets of pieces. In five of them there are fugues, which, with deference to those who place Bach above Handel in this species of composition, we insist are the finest existing models. But we shall speak of them in their places. The first *Suite* consists of a *prelude*, an *allemande*, a *courante*, and a *gigue*—four pieces, varying in character, and all in the key of A major. The *Prelude*, as the modern acceptation of the word implies, is a number of discursive chords and passages, without form, in the key of the piece which is to follow. The only difference between the present one and a prelude likely to come from the fingers or the head of a modern pianist, is to be found in the nature of its progressions, which though rare are very fine. (*En passant*, we may say that the preludes in the *Clavier bien tempéré*, and other works of Bach, are usually elaborate compositions in which a particular figure of melody is carried through a variety of keys by a regular series of modulations and progressions. Mendelssohn's preludes are much longer, but are generally formed on this model, of which Handel has given very few specimens.) The *Allemande* (a piece in the German style, we presume) is a melody in two parts, the one ending with a half close, the other with a full close in the key. Each part is repeated. The object of this kind of movement appears to be the development of a melody by the assistance of rich and various harmonies, and cunning interruptions and protractions of the cadence, so as to obtain a beautiful and satisfactory climax. The first *Suite* of Handel presents one of the most exquisite specimens of this lengthened melody, the art of producing which now seems to have hung by the thread of Mendelssohn's existence. It is in three parts, each of which is a melody almost complete in itself. The *Allemande* is always in common time; the style graceful or passionate, but never capricious or trivial. The *Courante* has much the same characteristics as the *Allemande*, with the exception that it is invariably in three-time, 3-4, or 3-8. The present is a most finished and beautiful specimen. The *Gigue* is a quick, lively movement in 12-8, 9-8, or 6-8 time. This movement is generally characterised by a quantity of free imitations, the subject not seldom being answered immediately in canon. It is written, with few deviations, in two parts throughout, and requires great neatness and agility of finger to execute properly. The present *gigue* in 12-8 time, is a short, but excellent specimen of this kind of movement, and being one of the least elaborate will be more easily compassed by the amateur pianist.

Suite II. comprises an *adagio*, an *allegro*, another *adagio*, and a *fugue*, all in F, except the second *adagio*, which is a fragment beginning and ending on the dominant of D minor. As this is the only instance we can find where one of the *suites* is interrupted by a movement in a different key from the rest, we cannot but consider it an accidental interpolation from the *suite* immediately following, which is in the key of D Minor. The *adagio* in *Suite* II. is a fragment which chiefly serves to display the performer's agility in trills and ornaments, for which it is a mere framework. This was the characteristic of *adagio*-playing in Handel's time. It was for Haydn to discover the slow movement as it now stands, with developed melody and symmetrical form to back it. By some freak of fancy, Handel has made this fragment end in A minor, although it begins in F, and the *allegro*, which follows—an exquisite specimen of writing in two parts, the right hand florid and the left hand simple—is also in F. The fugue with which this *suite* concludes is most masterly. The inner-counterpoint to the third answer is made use of as a second subject, with wonderful skill. This fugue not only displays the profoundest learning and ingenuity, but is beautiful from beginning to end, the subjects being melodious, and the harmony natural and pure. It is here that we find Handel superior to Bach. In the fugues of the latter, with few exceptions, there are points which a refined ear cannot tolerate; but in those of Handel, the progressions are so natural, the parts flow so easily, and yet in fine counterpoint, that no such disagreeable effects can ever be found in them. Our theory is that the laws of harmony cannot possibly be violated with impunity, and as Handel rarely or never violates them, we consider him a more legitimate musician than Bach, who constantly does. And yet we yield to none in our veneration for that great man's genius, which we hold to have been one of the phenomena of the era in which he flourished.

The third *suite* is in D minor. It begins with a brilliant *prelude* of scale passages and arpeggios, which is followed by a *fugue*. This perhaps, is not so exquisitely finished as the *fugue* in the preceding suite, but its character is more passionate. The subject is mysterious, and one of the counterpoints is most charmingly treated as an episode, in two parts, near the end; this point is of itself worth a whole modern opera. The point which will least please musicians in this *fugue* is a long digression into



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F, beginning with a somewhat trite sequence, and ending with a sequence on the dominant pedal, which is borrowed from the *fugue* in F in the preceding *suite*. An *allemande* and a *courante*, which come after the *fugue*, are both lovely. An air with variations concludes the *suite*. The air is in the florid style of the *adagio* in the last *suite*, but the variations formed upon its outline are ingenious and beautiful. There are five of them; the first three are the most beautiful; the second has a florid base, and the third a florid inner part, on the top of which rides the melody. (Cramer and Steibelt have each borrowed this variation for the basis of one of their studies. Cramer wrote his in E major, thinking to avert recognisance of the theft. Steibelt, more bold, assumed the same key, and almost the same notes, as Handel. Steibelt's is the best study of the two after all, which will go far to excuse his appropriation of Handel's property.) After the five variations, a very fine movement, *presto*, in 3-8 time, developed to considerable length, concludes the third *suite*.

The fourth *suite*, in E minor, begins with the brilliant and magnificent fugue in that key, which is known to all pianists who love good music. This is perhaps the finest composition in the entire *Suites de pièces*, but the difficulties attending its execution are enormous. You may play Liszt and Thalberg wholesale without being able to play this fugue. An *allemande* and a *courante* follow; they are plaintive and beautiful, and will remind the performer of similar movements in the *Seven Characteristic Pieces* which Mendelssohn composed in his early youth, when red-hot from the study of his Bach and Handel. The influence of these great writers on the style of the greatest composer of our time cannot indeed be overlooked, or too often considered. A *Sarabande* comes next. This is a slow dance tune in 3-4 measure, in the style of a minuet, but played more leisurely. Handel makes these dances the framework for the finest harmonic progressions. The fourth *suite* concludes with a *gigue*, in 12-8—a pretty subject treated for the most part in free canon. The only fault of this *gigue* is its brevity, the whole being compassed in a single page.

The fifth *suite*, in E major, comprises a prelude in the style of Bach—an *allemande*, the longest and most beautiful of all—a *courante* of almost equal merit—and the charming air with variations popularly known as the "Harmonious Blacksmith." This *suite* is sure to be the most in favour, not only with amateurs, but the majority of professors. Be it so—though there is no *fugue*, the *allemande* and *courante* will be all powerful in their influence, and taste must be perfected by the study of such refined specimens of art.

The sixth *suite* comprises a fine prelude *à la* Bach, a stately *largo* in 3-4 time, with some grand points of harmony, a sublime *fugue* with two subjects, and a *gigue*, the best composition of its kind in the book—the whole being in F sharp minor.

The seventh *suite*, in G minor, sets out with an overture, which consists of an *adagio* in the florid style, followed by a short *presto*, repeated twice, with the intervention of a fragment of the *adagio* after the first time; the *allegro* is a kind of free *fugato* (a short movement with imitations in the fugued style), and a striking character is given to it by its unbroken rhythm and sustained dotted accent. A beautiful *andante*, in the style of the *allemande*, gives way to another *allegro*, a sort of *courante* in double time (3-8 instead of 3-4), a movement somewhat in the manner of Scarlatti, but more profoundly treated than anything that master has left us. But for the antique cut of the cadences this short movement might have passed under the name of Mendelssohn. At all events, the influence which the harpsichord music of Handel has had in developing and colouring the style of that great musician is strikingly exemplified in this *allegro*, which is incontestably the germ of more than one of those *intermezzo* movements wherein Mendelssohn was so fertile, and which, by the way, are very often in the key of G minor, that of the present *suite*. The *allegro* is followed by another *sarabande* and a very fine one, which in its turn is replaced by a *gigue*, short and sweet. The whole concludes with a *passacaille*—a series of variations on a short harmonic progression. The progression chosen by Handel in the present instance is as follows:—common chord of G minor, 6-3 on E flat, common chord of F major, ditto of B flat major, ditto of E flat major, 6-3 on C, seventh on D with major third, and common chord of G minor. On this simple progression he has founded no less than fifteen variations. These are brilliant and effective, but not otherwise remarkable.

The eighth *suite*, and last of the first book, is in F minor. It opens with a fine *prelude*, which, after going through a variety of beautiful progressions, stops upon the dominant harmony and gives way to a *fugue* on one subject, answered in the fourth below, and written in three or four parts *ad libitum*. This, though the least elaborate of the five *fugues* contained in the *suite*, is by no means the least striking. The subject is simple and majestic, and the treatment masterly. A magnificent effect is produced in several places, by the introduction of the subject in full harmony. The last time this occurs, the subject is given in the bass, in full chords, and a sublime point is effected by a sudden progression to the relative major of the key, which must be heard to be understood. This point alone would induce us to play the fugue over a dozen times, for the sake of coming to it in its proper place and receiving exactly the same sensation of surprise at every repetition. An *allemande*, a *courante* (both beautiful), and a *gigue* almost as good as the one in F sharp minor, conclude this *suite* and the first book. The subject of the *gigue* is answered in canon on the octave, and a capital contrast is produced by reversing the subject in the second part, taking the dominant harmony in place of the tonic, and *vice versâ*.

We must defer noticing the second book of Handel's *Suites de Pièces*, till our next. Meanwhile let us most urgently recommend all our readers, who are pianists, and who wish to make acquaintance (not being already acquainted) with one of the greatest works that have ever enriched the *répertoire* of the harpsichord—or, as it is now improved and developed, the pianoforte—to purchase without delay the first book of Handel, of which we have drawn up this crude and hasty sketch. It bears strong marks of having been a labour of love, and abounds in evidences of that astonishing genius which elsewhere manifested, has long been ranked among the wonders of the world. The present edition is beautifully engraved and printed, and when in the next impression the few errors that have escaped the experienced eye of Mr. Moscheles, the editor, shall have been rectified, it will be perfect. A little more of such music as this, and a little less of the modern *fantasia*-school, would benefit the musical taste of the country.

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HERR LINDPAINTNER has gone to Aix-la-Chapelle, where he is engaged to direct the grand Festival, the particulars of which have appeared in the *Musical World*.

ROYAL NAVAL FEMALE SCHOOL.—The committee of this noble institution, founded in 1840 by the late Admiral Sir Thomas Williams for the education of the daughters of necessitous naval and marine officers, at the lowest reduction of cost practicable to the parents, have just issued a powerful appeal to the sympathies of the public in order to raise the sum of £15,000, to be invested in the purchase of a freehold edifice, calculated to accommodate the numerous pupils, requiring the advantages of this admirable school. It appears that the directors of the Conservative Land Society, taking into consideration the national object of the institution, which presents at the present moment the strongest claims for public support, now that our naval officers are fighting the battles of their country, have given the committee of the Royal Naval Female School until the 24th of June next, the refusal of the mansion and four acres of ground at St. Margaret's, near Richmond, on peculiarly favourable conditions. This magnificent building, which is now open to public inspection, and has been viewed recently by upwards of ten thousand persons, was built by Cubitt from a design of Vulliamy, at the cost of £21,000, expressly for the Earl of Kilmorey, and the committee of the Royal Naval Female School are of opinion that the house and grounds are admirably adapted in every respect for the purposes of the institution. The appeal has been signed on behalf of the committee by Lord Manners, the chairman of the meeting, and Admirals Waldegrave, W. Fitzroy, Colchester, Bowles, W. J. Parry, Sir Henry Cholmondeley, M.P., all vice-presidents, and the Honourable Captain Maude, the honorary secretary. The Royal Naval Female School is under the especial patronage of her most gracious Majesty the Queen. The pupils receive a sound secular and religious education, qualifying them to obtain an honourable livelihood.

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## ORGANISTS' SALARIES.

*To the Editor of the Musical World.*

SIR,—Mr. W. C. Dale is very unfortunate in his allusion to the organist of St. Sepulchre's Church, whose case offers a tacit and complete contradiction to the sentiments expressed by your singular correspondent. It ought to be well known to your readers that neither the large organ nor the remuneration attached appear sufficient inducements to retain the undivided services of the talented organist, who holds appointments in many other quarters as deputy or assistant organist, and, in consequence, is obliged to avail himself largely of his pupils' abilities for the services at St. Sepulchre's Church.—I am, Sir, your obedient servant,

May 29, 1854. AN OLD SUBSCRIBER.

*To the Editor of the Musical World.*

SIR,—I dare say you will be troubled with more than one reply to the letter which appeared in your columns last week, subjective of "Organists' Salaries." The curious arguments, and strange logic, propounded by Mr. Dale, have no pretensions either to justice or reason.

I cannot see what analogy there exists between the salary which an organist receives for his weekly duties, and the erratic calculation made by your correspondent.

It would be a parallel absurdity to say, that because a physician for ten minutes' consultation receives a guinea, that his yearly income is therefore £52,560.

True, an organist would receive at the *rate* of £1,200 a-year, and so would a physician receive at the *rate* of what I have stated; but it would be difficult to convince either one or other that his income was such.

If so many first-rate organists of Mr. Dale's acquaintance are contented with their salaries, and are "wedded to their instruments," let us hope that their incomes are not limited to what their church performances may realise, or the matrimonial state to which he refers is not likely to be fraught with much happiness.

I am not myself an organist, but I entertain more respect than is generally felt towards this much-disregarded class. It forms a very large proportion of the musical profession (the mitigation of whose sufferings occupies such a large portion of your journal), and is, therefore, I think, entitled to a share of your sympathy and defence.

I am, Sir, your obedient servant,

London, May 26th, 1854. J. W. PARKER.

*To the Editor of the Musical World.*

SIR,—I conceive that the remarks upon the above subject by your correspondent, "An Ill-paid Sabbatarian," are but little to the real purpose. It may suit such an one as himself, professedly a *trombonist*, to accept an organist's situation, the duties of which occur on his leisure day, for £20 per annum, and we can go still lower and lower, and at last find some one who, for the sake of practice, will undertake a situation gratuitously. But this is not the way to have such duties properly performed. To one really qualified, who has duly studied and practised the instrument, and made himself theoretically as well as practically acquainted with his profession, I conceive that the remuneration ought to be commensurate with his talent and care, and the importance of the services which he renders. When those who have the engagement of an organist want such an one as I have described, and wish to retain him, it can only be accomplished by offering a fair and proper return. Yours, very truly,

May 29th. JUSTITIA.

BATH.—Mr. Roeckel's Pianoforte Recital was highly interesting. Mr. Roeckel, who is one of the best pianists of the day, performed selections from Frescobaldi, Scarlatti, Händel, Bach, down to the modern composers, and several clever pieces of his own.

BRIGHTON.—The *Messiah* was given by the Brighton Sacred Harmonic Society, on Thursday evening, in the Upper Room, Town Hall. The orchestra was powerful, but had two great a preponderance over the voices. Mrs. Bond, Miss Clara Henderson, Mr. J. Marshall, and Mr. G. Perren, were the singers. Mr. Cox presided at the Harmonium. The leader was Mr. Gibbons, and the conductor, Mr. Bond.

## DRAMATIC.

FRENCH PLAYS, ST. JAMES'S THEATRE.—On Wednesday last, M. Lafont took his benefit, on which occasion Madame de Girardin's piece, *Jois fait Peur*, was played, together with *Jean*, and a novelty called *Au Printemps*. M. Lafont, who, during his short management, has made himself much too scarce, was warmly received by the house. He is an old and highly-esteemed favourite, and we sincerely trust that his speculation has been successful. The season, which commenced on April 28th and terminates to-night, has been one of the shortest on record; but we may also say it has been one of the most brilliant, from the unusual combination of histrionic talent by which it has been signalised. Several new pieces have been presented to the public, and the extraordinary success of Madame de Girardin's new play has precluded the production of some of the old favourites promised in the prospectus. Of this we do not complain. The public taste must be consulted in such matters.

We cannot refrain from saying a few words on the new piece, *Au Printemps*, a one act comedy, in verse, by M. Leopold Laluye (brought out at the Odéon on the 5th of April last), which seemed to us a charming trifle of the wig and powder school—a sort of Watteau, or rather Boucher, in action. The scene represents a wood, in which two couples are wandering—the one of mature age, discoursing of worldly wisdom, the other in the spring time of life, speaking of never-ending love and unfathomable affection; the former representing the mother of the young lady and the uncle of the young gentleman. The two couples meet, when an explanation ensues, and the curtain falls, as usual, upon a scene of pre-connubial happiness. The part of the young lady was very prettily played by Mdlle. Luther, and Messrs. Léon and Tourillon displayed much tact in the characters allotted to them. The piece is well written, and many of our objections to verse comediettas vanished before the influence of the atmosphere, the subject, and the costume of the period. The primness of rhymed verse would seem to be in keeping with the powdered hair and hoops of the women, and the long curly wigs of the men.

During the short season of M. Lafont a perfect galaxy of stars have appeared in rapid succession—viz.: Madame Allen, Mdlles. Fix and Luther, MM. Regnier, Lafont, Brindeau, and Ferville.—On Monday next, the Opera Comique, with Mdlle. Marie Cabel, as *prima donna*, will commence a series of twelve representations.

STRAND.—A dramatic version of Mr. Dickens's last tale, *Bleak House*, was produced on Monday. The prominent and dramatic points of the story have been seized and put together with the requisite knowledge of the stage, and the piece has been got up with care. Among the performers, Mr. Williams, of Sadler's Wells, made an excellent lawyer Tulkinghorn, and Miss Fanny Beaumont gave the humour and pathos of poor Joe in a pleasing manner. The piece was well received.

SADLER'S WELLS.—There is no lack of novelty here. Mr. Wright has been amusing the Islingtonians with his peculiar humour, and has been succeeded by Mr. Flexmore and Madlle. Auriol. Then, next week, we are to have Mr. Davenport and Miss F. Vining. Meantime, the clever Miss Harriet Gordon, in the double character of actress and vocalist, is fast gaining ground with the public. Her performance of Gertrude in the little piece, *The Loan of a Lover*, would alone repay a visit to the theatre. We would only caution the fair artist against a tendency to over-acting, a fault common to youthful performers at the "Minors."

MDLLE. SOPHIE CRUVELLI left for Paris on Tuesday afternoon, by the mail train. She was to make her *rentrée* last night, as Valentine in the *Huguenots*, at the Académie Impériale de Musique.

MAD. CARADORI, the *prima donna* at the Royal Opera, Drury Lane, started on Thursday morning for Aix-la-Chapelle, where she is engaged to sing at the Festival.

M. JULES DE GLIMES, the fashionable conductor and professor of singing, has arrived in London, from Brussels, for the season.

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## CONCERT AT OSBORNE.

The following is the programme of the concert given on Her Majesty's birthday, May the 24th, at Osborne.

Lied, "Noch eh, ich dich gesehen," Herr Hölzel—G. Hölzel. Air (Ezio)—Händel; Lied, Mad. Nissen Saloman—Kücken. Capriccio, Pianoforte, Mrs. F. B. Jewson—Mendelssohn. Duetto, "O Du Geliebte," Mad. Nissen Saloman and Herr Hölzel—O. Nicolai. Oestreichisches Lied, "Der gusti Rath," Herr Hölzel—G. Hölzel. Etude, Pianoforte, Mrs. F. B. Jewson—Goria. Romances Nationales Suédoises, Mad. Nissen Saloman. At the Pianoforte, Mrs. Anderson.

Herr Hölzel sang, in addition, by command of Her Majesty, two *Lieder* of his own composition—"Der Fröhliche Zecher," and "Die Thräne."

## AMATEUR MUSICAL SOCIETY.

The sixth concert took place on Monday evening, and though so great an attraction as *Don Giovanni* was announced at the Royal Italian Opera, and Mr. Hullah's pupils were busily engaged with a performance of the *Creation*, still there was a sufficiently large muster of the members and their friends to form a very brilliant audience. The orchestra did not fare so well under these circumstances, as the leaders of the various departments were obliged to send deputies, leave from Covent Garden being granted to none. This will easily account for the occasional want of steadiness in the band. The programme was as follows:—

PART I.

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| Wedding March | *Mendelssohn.* |
| Symphony in F | *Henry Leslie.* |
| Song, "Mine be a Cot" | *Val Morris.* |
| Overture (Evelyne) | *G. A. Osborne.* |

PART II.

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| Song, "The Lady and the Nightingale," with Pianoforte obbligato | *Lindsay Sloper.* |
| Selection (Il Don Giovanni) | *Mozart.* |
| Concerted Piece, "Rosalind," for Voice and Pianoforte | *Miss Gabriel.* |
| Overture (Coriolanus) | *Beethoven.* |

Conductor, Mr. G. A. Osborne.

Of Mr. Henry Leslie's extremely clever symphony, which displays a more than ordinary degree of musical feeling and experience, combined with a knowledge of the classical models and a facility in the use of the various instruments, the result of close and diligent study, we have spoken more than once in terms of high favour. It improves on every hearing. The Amateurs know it thoroughly, and, on the whole, it is one of their best performances. Nevertheless, we should like to hear this symphony by one of our Philharmonic orchestras.

In consequence of the illness of Mr. Eliot Galer, we had no opportunity of judging of the merits of Mr. Val Morris's song; but, in order that no gap in the programme should occur, Mr. Alfred Pollock kindly performed on the oboe, with his accustomed taste and facility, something that seemed to us a modern air written in a quaintly Händelian style. Mr. Pollock is certainly the first amateur player on the oboe in this country.

The light, brilliant, and very effective overture of Mr. Osborne brought the first part to a satisfactory conclusion, and was received with great applause.

Miss Dolby sang Mr. Lindsay Sloper's *scena* as Miss Dolby always sings (need we say more?), and most ably was she accompanied in the brilliant and effective *obbligato* by Mr. S. W. Waley on the pianoforte. The more we hear "The Lady and the Nightingale," the better we like it, as something new in form, and exceedingly pleasant to listen to. The only remaining feature of the programme requiring notice is the song of Miss Gabriel, which, though somewhat ambitious in title, is nevertheless cleverly written both for voice and piano. It was sung by Miss Alleyne and accompanied by the fair authoress, who, on entering and leaving the orchestra, was greeted with loud applause.

We hear that the London *Deutscher Männer-Chor*, under the direction of Herr Pauer, are again to perform at the seventh concert on June 12th, and, after their deserved success on a former occasion, we have no doubt they will prove a great attraction.

## THE MUSICAL UNION.

The third concert of the tenth season, on Tuesday (the 23rd ult.), was one of the most perfect ever given, and never did a more distinguished audience of noble, fashionable, and professional connoisseurs assemble within the walls of Willis's Street great music-room. It was a kind of morning Almack's, with music instead of dancing for the entertainment, and Mr. Ella instead of M. Jullien, as the caterer. The programme, both as regards selection and execution, was faultless.

Quartet, E flat, Mozart; Quartet, No. 6, F minor, Mendelssohn; Sonata, Op. 47, pianoforte and violin, Beethoven; Fantasia, violoncello solo, Piatti; Solos, pianoforte.

Executants—First violin, Herr Ernst; second violin, Herr Goffrie; viola, Mr. Hill; violoncello, Signor Piatti; pianoforte, Herr Hallé.

The lovely quartet of Mozart is much too rarely played in public. It could not have been interpreted with more genuine simplicity, fervor, and real Mozartian style than by Herr Ernst and his coadjutors, nor could it have been more thoroughly appreciated and relished by the discriminating audience assembled.

The very grand, sublime, and passionate inspiration of Mendelssohn, the last great cry from his immense and noble heart, has been more than once described at length in these pages, and an analysis of great length from the pen of Mr. Macfarren appeared last year in the *Musical World* ("*Ante*"—we forget the date) when it was performed by the members of the Quartet Association. If there were nothing else to prove the transcendent genius of Herr Ernst, his performance of this astonishing quartet, which equals in difficulty, as in grandeur and sublimity, any that ever was written, would sufficiently attest it. No orator was ever more eloquent, had he the golden tongue of Gandelyn—no oracle, shrouded in impenetrable mystery, more impressive. His reading throughout attained the highest degree of poetical expression. It was Mendelssohn who spoke, through Ernst, his high priest and interpreter. The quartet made a deep and lasting impression on the audience.

In the Kreitzer sonata, Herr Ernst (who was more than himself throughout the concert) was worthily associated with the accomplished pianist, M. Hallé. The violoncello solo asserted Sig. Piatti's unrivalled tone and extraordinary command of his instrument; and the solos by M. Hallé brought the concert to a close with *éclat*.

Herr Charles Oberthur, the well-known and fashionable harpist, gave a morning concert on Tuesday last at Willis's Rooms. The programme was an excellent one of the popular kind, and appeared to please the audience greatly. The vocalists were Mesdames Clara Novello, Hermann, and Sedlatzek, and Miss Jules Lefort; the instrumentalists, Signor Giulio Regondi (concertina), Herr Oberthür and Mr. H. J. Trust (harp), Mr. Praeger and Miss Arabella Goddard (piano). Herr Oberthür played five times in all. His first performance was a solo on Scotch airs; his second, a duet with Miss Arabella Goddard on *Lucrezia Borgia* (both his own compositions); a duo for concertina and harp with Signor Giulio Regondi; the accompaniments to the air from *Otello*, "Assisa a piè d'un Salice," sung by Mdlle. Sedlatzek; and a duet for two harps, on the *Huguenots*, with Mr. Trust. Herr Oberthür has first-rate executive powers, and plays with feeling and expression. His Scotch *fantasia* was remarkably well performed, and excited unanimous applause. He introduced the airs "Robin Adair"—which, by the way, is no Scotch air, but, as we have said "one thousand and three" times, genuine Irish—and "Logie O'Buchan," with good effect. The duet for harp and piano, however, was most liked, and was famously executed by Herr Oberthür and Miss Arabella Goddard. Miss Arabella Goddard also played Theodore Kullak's *Perles d'Ecume*—a graceful and effective *morceau* of its class—with so much brilliancy and taste as to elicit a loud encore. Mad. Clara Novello sang Herr Schimon's romanza, "Lidi Amati," and a *cavatina*, by Signor Cangoni, "Ah! se potessi anch' io," superbly. Two pleasing *Lieder*, by Mr. F. Praeger—"Vöglein, wohin so schnell?" and "Warum?"—were nicely given by Mdlle. Hermann. The rooms were filled with a brilliant assemblage.

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## QUARTET ASSOCIATION.

THE third concert took place at Willis's Rooms on Thursday afternoon, before a crowded audience. The following was the programme:—

Quartet in B flat, Op. 42, B. Molique; Sonata, No. 2, in A, Pianoforte and Violoncello, Op. 47, E. Pauer; Quartet, No. 7, in F, Beethoven; Solos, Pianoforte, Beethoven and Mendelssohn. Executants—Violins, M. Sainton and Mr. Cooper; Viola, Mr. Hill; Violoncello, Sig. Piatti; Pianoforte, Herr Pauer.

Herr Molique's ingenious and beautiful quartet improves on every hearing. It was led by Mr. Cooper, capitally played, and thoroughly pleased the audience. Herr Pauer's violoncello sonata is extremely clever and thoughtful. Nothing could have been better than the execution by the composer and Sig. Piatti. The grand performance of the day, however, was the superb "Rasoumowsky" of Beethoven (Op. 59, No. 1, in F), which was played to perfection. We have never heard M. Sainton broader in tone, more energetic in style, or more admirably sure, effective, and *entrainant* in his execution. The "honors of the day" were to the great French violinist, who is playing better than ever this year. The charming Andante of Beethoven (in F), and the very fine and impetuous *Caprice* of Mendelssohn (in A minor, one of the set dedicated to Mr. Klingemann, Op. 33), were both well played by Herr Pauer. The concert, on the whole, was not so interesting as the last, but more agreeable on account of its greater brevity. The Quartet Association seems to be making way. It well deserves to succeed. There cannot be too many institutions founded on such admirable principles, and calculated to do such benefit to art, and such good service to the progress of musical taste among the higher classes of society.

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M. ROSENHAIN, the distinguished pianist annd composer, has arrived in London.

MISS BINCKES' SOIRÉE MUSICALE.—Miss Binckes, an accomplished vocal and instrumental artist, gave the first of a series of three concerts at the New Philharmonic Rooms, in Newman Street, on Friday evening, the 26th ult., before a numerous audience. The piano selection evinced no small care, and equally judicious was that of the vocal. Beethoven's Sonata in C seems to be as great a favourite with modern pianists as it was with the great author himself, who would, when visiting his select friends, frequently delight them by playing it. Vandyke used (it is said) to carry about with him his celebrated portrait of Gevartius, as a sample to his employers, of his accomplishment in the art; Beethoven might, with equal justice, have done the same with his sonata. It was played with just conception and delivery. Force and decision, however, were the prevailing features of the performance, which produced an applause as genuine as it was merited. The Notturnos of Chopin, beautiful as they are, and well played as they were, are too *tristes* for a public room; not so, the *Rondo Capriciosо*, by Mendelssohn, with its lovely *andante*, which was played with uncommon vigour and precision, and was the gem of the evening. Miss Binckes' voice is a *contralto-legeresza*, of fine quality, and has been carefully trained. Gluck's "Che farò Orfeo" served, with Kücken's "Tear," and Pacini's "Oppresso dal duolo," with a ballad of Mrs. Wm. Johnson's, to show her variety of style, and were sang extremely well and received with great applause. Mrs. Arthur Stone sang, with much sweetness, "My Mother bids me bind my Hair," and Mr. Charles Cotton, whose voice is a legitimate *basso*, gave one of the most beautiful airs of Händel—"Lascio amore"—with the true Händelian feeling. He would have been equally good in Rossini's "Sorgete" but for an unfortunate termination on the upper F, which, owing to previous exertion, he failed to reach. Mr. Frederick Chatterton, on the harp, was encored, and, in the duet ("The Coronation March" by Brehon) with Miss Binckes, was even still more successful. The piece concluded with the National Anthem, at which the audience rose *en masse*, testifying in loud plaudits their gratification. Mr. Aspull conducted with great ability. Miss Binckes has announced her second *soirée musicale* to consist of English compositions only.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The operas this week have been *La Reine de Chypre*, *Le Prophète*, and *La Favorite*. *Le Philtre* is to be revived in a few days. We are also promised the new *ballet* for Mad. Cerito; but this has been so often promised that I shall not believe it till I see it. There is a talk of reviving *La Juive*, as M. Gounod's *Nonne Sanglante* will not be ready for some time.—At the Opéra Comique, the first representation of *La Fiancée du Diable*, of MM. Scribe and Victor Massé, has been postponed in consequence of the indisposition of M. Puget, who has a part. It will, however, in all probability, be brought out before Saturday. *L'Etoile du Nord* continues as attractive as ever. Mdlle. Zoé Belia has temporarily assumed the *rôle* of one of the *Vivandières*, formerly played by Mdlle. Decroix, whose mother died recently.—At the Théâtre Lyrique, the new opera of *Maître Wolfram*, the words by M. Méry, and the music by M. Ernest Reyer, has been favourably received. MM. Grignon and Tallon were very well, but the success of the piece was mainly attributable to the singing and acting of Mad. Meillet.

Mad. Marie Cabel, who has made a trip to Bordeaux, will return at the end of the present month. On the 1st June, she will play, for the last time this season, in *La Promise*, for the benefit of the *régisseur*. On the 3rd June, the company leaves for London, where Mad. Cabel will make her *début* on the 5th, in *Le Bijou Perdu*. The theatre will re-open in September with a three-act comic opera by M. Victor Adam, the principal part in which is intended for Mad. Cabel. The next novelty on the list is the new work of M. J. Wekerlin.

At the Théâtre Français, Mdlle. Rachel makes her reappearance this week in her great part of Phèdre.—A new piece, entitled *Le Marbrier*, by M. Alexandre Dumas, has been produced at the Vaudeville with success. M. Bocage was excellent in the character of M. Gervais. A *comédie-vaudeville*, entitled *Le Bûcher de Sardanapale*, by MM. Albert Monnier and E. Martin, has also been well received.—At the Gymnase, *Le Gendre de M. Poirier* will shortly be withdrawn from the bills, as M. Berton and Mad. Rose-Chéri are about to take their annual *congé*.—A new one-act vaudeville, entitled *La Rose de Bohême*, from the pen of MM. Marc-Michel, Siraudin and Delacour, has been produced.—Two novelties were brought out on the same evening at the Variétés, *Pas Jaloux*, a vaudeville, by MM. Laurencin and Lubize, and *Sous un Bec de Gaz*, a *pochade*, by MM. Jallais and Lelarge. M. Numa was particularly humourous in *Pas Jaloux*.—*La Bête du Bon Dieu* is very attractive at the Porte Saint Martin.—The Gatté was honoured twice last week by the presence of the Emperor and Empress.—The *Contes de la Mère L'Oie* has been produced with great splendour at the Ambigu Comique, and draws crowds every evening.—The last novelty at the Délassements-Comiques is a three-act vaudeville, by MM. Thirion and Cedeau, entitled *La Brasserie de Munich*. A number of students are represented by ladies, whose assumption of male attire has had no small share in the success of the piece.

The Académie des Beaux Arts has selected the *cantata* for the grand musical prize for 1854. The subject proposed was *Françoise de Rimini*. There were a great many compositions sent in, but the successful candidate was M. Emile Bunaux. The prize consists of a medal worth five hundred francs. The Section de Musique of the Académie des Beaux Arts, at its sitting of Saturday, the 13th of May, appointed the following six candidates to contend for the grand prize for musical composition:—1. M. Delannoy, pupil of M. Halévy; 2. M. Vast, pupil of M. Adolphe Adam; 3. M. Durand, pupil of MM. Halévy and Bazin; 4. M. Barthe, pupil of M. Leborne; 5. M. Conte, pupil of M. Carafa; and 6. M. Demersmann, pupil of M. Leborne.

M. Meyerbeer has not yet quitted Paris. He was present last Friday at the inauguration of M. Ducroquet's grand organ at St. Eustache.—The choruses at the Italian Opera are being reorganised, and M. Ragani is already making arrangements for next season. Several papers have given the following list of artists as engaged for 1854-1845:—*Soprani*, Mesdames Frezzolini, Bosio, Gassier, Cambardi, and Weith. *Contralto*, Mesdames Borghi and Mammo. *Tenori*, MM. Boccardé and Neri Basaldi.

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*Baritoni*, MM. Gassier and Graziani. *Bassi*, MM. Rossi, Dalle, Aste, and Susini.

VIENNA.—(*From our own Correspondent.*)—There has been nothing new at the Imperial Opera House, since the production of Sig. Verdi's *Trovatore*, which continues to please the public. Sig. Verdi is under great obligation to Fräulein Demeric and Herr Bettini for the manner in which they sing the music allotted to them. *I Masnadieri*, by the same composer, is to be the next novelty. The ballet of *Esmeralda* has been given for the benefit of Madame Maiwood. Whether it was that the public were attracted into the country and places of amusement in the open air, or had seen *Esmeralda* quite often enough, I know not, but there were plenty of empty places in the theatre. A concert has been given in Seuffert's rooms by the pupils of Herr Josef Vogt, member of the orchestra of the Imperial Opera House. The performances, on the whole, were satisfactory. The pianist, Herr J. Tedesco, has arrived here on his way to Carlsbad. It is his intention to give a series of concerts next winter. Operas will again be given in the Theater an der Wien. A company has been formed by Mesdames Reuss, Gandelius, Schreiber-Kirchberger, Herren Wepe, Haag, and Cesar, who will first give three representations. Herr Cornet is making a tour through Germany, for the purpose of filling up the places of those artists who have retired from the Imperial Opera House, for which, by the way, Capellmeister Eckert is composing a new opera. He is said to have obtained a most excellent libretto. This is positively all I have to tell you this week. I trust that my next letter will be a longer one. *Apropos de bottes.* What is the reason that you, as well as all your English contemporaries, will always persist in writing the name of the great composer "Händel," "Handel?"

BERLIN.—(*From our own Correspondent*).—*Die Lustigen Weiber von Windsor* has been played at the Opera House, the principal characters by Mesdames Herrenburger, Köster, Fräulein Gey, Herren Krause, Zschiesche, Pfister, Mantius, Mickler and Lieder. Herr Taubert conducted. We have had an excellent performance of Bach's *Passions-Musik to St. Matthew*.—Auber's *Fra Diavolo* is to be revived at the Theater Royal before the end of the season, which concludes on the 24th June.

COLOGNE.—The last *soirée* for chamber music was given in the Hôtel Disch. The programme contained two violin quartets of Haydn, one of Beethoven (A major, Op. 18), and the pianoforte quartet of Robert Schumann (Op. 47.) Herr T. Pixis, who had been suffering from rheumatism for some time previous, played the first violin, and Herr Reinecke presided at the pianoforte.—Herr August Manns, formerly band-master of the 33rd regiment of the line, has accepted an appointment in London. His farewell concert, which he gave in the *Gertrudenhof*, was attended by more than 1,000 persons.

CASSEL.—Dr. Spohr's *Faust*, with the recitatives added by the composer, for the Royal Italian Opera, London, in 1852, has been produced at the theatre here with great success.

MILAN, May 23rd, 1854.—(*From a Correspondent*).—The current season is generally an unfortunate one for the theatres in this city, the public gardens and the circus being the greater attractions. The *Impresarii* have, consequently, suffered much in their financial affairs. The last novelty at the Carcano has been *I Masnadieri*, which has had but indifferent success; the *prima donna*, Signora Monfrini, being a *débutante* prematurely brought before the public. *I Puritani* has been reproduced with another *prima donna*, but with only a slight shade of improvement in the execution.—At the Teatro Re, *Don Procopio* has been represented with Signora Lipparini, the tenor, Errani, and Cambiaggio as the Protagonista. The success has not been great, but the principal applause was for the acting of Cambiaggio. In a few days will be given the new opera, *Amilda*, by the Maestro Prati.—At the Santa Radegonda, *Il Podestà di Gorgonzola* has had but two representations. This new and only opera of the *dilettante*, Cagnola, has been rather an interesting subject of conversation in the musical circles—it having been partially composed twenty years ago, and only finished within the last few months. It is dedicated, by its author, as a memorial to his fellow citizens, "I Milanesi," to whose indulgence it was recommended. The music, generally speaking, consists of antique reminiscences of Pergolesi and Cimarosa; some from Rossini, Bellini, and Donizetti, and, towards the end, a few pieces of the modern school. This work gives proof of some talent and knowledge of the art, the principal merit being in the clever manner in which it has been combined; but of course it has made a decided *fiasco*, and, in all probability, will never be again performed. The execution was wretched. The theatre has been closed, within the last few days, before the termination of the season, in consequence of the losses sustained by the *Povero Maestro*, who was unfortunately also the *Impresario*.—A concert, for the benefit of the Philharmonic Society, has been given at the Canobbiana. Madame Plodowska sang a piece from the *Domino Noir*, and the cavatina of Isabella in *Robert le Diable*. The celebrated clarionet, Bassi, and the violinist, Casorti, also gave their assistance.—A new opera is in rehearsal, at the Teatro Re, entitled *Amilda*, the music by Prati.

VENICE.—The *Traviata* of Verdi—which was performed at the Fenice, in the carnival of 1852 and 1853—with but little fortune, has now been re-produced at the San Benedetto with brilliant success. The rehearsals of the new opera of the Maestro Zanardini have already commenced.

GENOA.—The *tenore*, Carrion, has obtained the first honours in the *Sonnambula*, at the Carlo Felice; the *prima donna*, Penco, had also her share of applause. The new ballet, called *Fiamella di Monticini*, has been well received, with many calls for the composer. The *pas de deux* of Pochini and Signor Lepri was enthusiastically applauded.

TURIN.—At the Teatro Reggio a grand vocal and instrumental concert has been given for the benefit of the Society Pio Filarmonica, in the presence of a numerous and select audience. The concert commenced with an unpublished overture of Rossini, which was deservedly applauded. Several other pieces of classical *maestri* were well executed; but the "Huntsmen's Chorus" in *Der Freischütz*, the quartet from *Beatrice* of Bellini, and the beautiful hymn of Romani, composed by the Maestro Bercanovich, were the pieces that pleased most. The sisters Ferni, violinists, executed the *Fantasia Pastorale* of Leonard, and that upon the *Favorita* in a manner which produced for them great applause, that amounted to enthusiasm, after their performance of the celebrated *Carnival of Venice* of Ernst.

NAPLES.—A new opera, *Il Conte di Rossiglione*, in three acts, the words by Ribera, the music by Miceli, has been produced at the Teatro del Fondo, with indifferent success. The *libretto* has some good situations, which were, however, not turned to account by the composer, who would seem to have written his music first, and to have adapted it to the poem afterwards. The singers were Madame de Roissi and Signori Pancani and Walter. —At the Teatro Nuovo, Verdi's *Trovatore* was received with a combination of hisses and applause, the former predominating when the unfortunate tenor Villani appeared on the stage, or rather before he appeared at all on the stage, his first *aria* being sung behind the scenes; the latter when Signora Cappelli came forward. The lady had it all her own way, and so captivated the audience that she carried the opera through in spite of the short-comings of the villanous Villani, who is described as not having a note in his voice, so that poor Verdi was the sufferer, as far as his tenor-music was concerned.

FLORENCE.—Verdi's *Rigoletto* has been played at the Teatro Leopoldo by Signora Tilli and Messrs. Croft, Capriles and Delle Sedie. The lady was much applauded, and the tenor was encored in the air, "La donna è mobile."—At the Teatro Standisch, a concert has been given by the violinist, Ferroni, which was well attended. He was assisted by Ciardi, Jandelli, and Frascani.—The composer, Mabelini, chapel-master to the Grand Duke of Tuscany, has been created a knight of the Royal Order of Isabella the Catholic of Spain, for his *Requiem*, the music of which is published by Richault, of Paris.—The composer, Cosentino, has written a new opera, which will be brought out at the Teatro Alfieri.

HAMBURGH.—*Die Zauberflöte* has been given. Fräulein Liebhardt has concluded her "star" engagement in the character of Maria in the *Regimentstochter*, and Fräulein Ney has commenced hers in that of Norma, in the opera of the same name.

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PESTH.—Mad. Jenny Lind Goldschmidt has been paid 3500 florins for singing at three evening concerts in this town.

POTSDAM.—Every place in the theatre was taken at the representation of Herr von Flotow's *Riibezahl*, which was performed at the express command of his Majesty.

MONACO.—Verdi's *Rigoletto* has been successfully played at the theatre here.

ROME.—At the Teatro Argentina, Verdi's *Macbeth* has been warmly received. The artists sustained their parts with much credit: the *prima donna*, De-Giuli, and *baritone*, Oresci (Macbeth), obtained the first honours. Il Teatro Valle has been closed after a few representations of *I Falsi Monetari*, in consequence of its having been almost deserted.

At the Teatro Canobbiana, the new ballo, *Djema*, of the coreografo Rota, has created a *furore*, and obtained for its author more than a dozen calls.

STETTIN.—Mad. Herzberg-Löwe and Herr Beck have appeared as Donna Anna and Don Juan respectively in Mozart's *chef-d'œuvre*.

BRESLAU.—Fräulein Wildhauer, from the Imperial Opera at Vienna, has been playing here.

LAUBAN.—The *Männergesang-Verein* celebrated their second anniversary on the 1st inst.

MAGDEBURG.—To the satisfaction of all the lovers of true music, M. Vieuxtemps gave a concert on the 7th and another on the 8th ult. There was a very large audience on each occasion.

ERFURT.—In consequence of an invitation from the *Erfurter Musikverein*, the brothers Müller, the celebrated quartetists, have given three concerts here. They were very successful, and fully justified their reputation.

HANOVER.—Fräulein Bauer, from the Stadttheater in Würzburg, has appeared as Rosina, and Herr Beck, from the Royal Opera, Dresden, as Figaro, in the *Barbier von Sevilla*.

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NEW YORK, May 16.—In the *New York Daily Times* of today, we read as follows:—"Foremost in the attractions for this week—foremost by merit and desert—are M. Jullien and his unrivalled orchestra. After a prolonged tour in the South and South-west, he has returned to New York, and purposes giving ten more concerts prior to his departure for Europe. Merely as an industrious, pains-taking man, Jullien deserves our sympathy and support. It is no ordinary undertaking to drill a powerful orchestra in a country where each resident member of it thinks himself as great a man as his Conductor, and where one and all are apt to grumble at the number of rehearsals which a man like Jullien is compelled to exact. Having, however, conquered all difficulties, M. Jullien remains for nine nights more to reap his reward. If Castle Garden is crowded nightly to its greatest capacity, it will be but a proper testimonial to a deserving man of genius. We have no hesitation in saying that Jullien has done more for the cause of art than any dozen *maestri* who have preceded him. He has familiarized the public ear with good music, performed in the best possible manner, without dosing it with compositions that are alike unintelligible and unpalatable to ninety-nine out of every hundred listeners.

"The first of the ten concerts was given last night, and we are happy to say attracted a crowded audience. Since our last visit to Castle Garden, some alterations have been perfected; the seats upholstered; the interior decorated; new chandeliers added, etc. It is of course improved in a relative degree, and presents a truly elegant appearance. Of M. Jullien's programme, we can only speak in terms of praise: the opening overture, the selection from the *Huguenots*, the *Sleigh Polka*, were rendered in a manner which could not be excelled, and has never been equalled. Mdlle. Anna Zerr sang two or three old acquaintances in the delightful manner peculiar to herself, and was encored as usual. We hope there will be no reluctance in giving M. Jullien the most ample support. The good taste of our musical public is involved in the issue of this campaign."

BOSTON.—*Dwight's Journal of Music* alludes to Jullien's farewell concert at Boston in the following complimentary terms —

"JULLIEN AND HIS ORCHESTRA.—We should have said with *half* his orchestra, if the question were of numbers; but with that most effective half, in which the real vitality of every organization resides. Yet the announcement of four *farewell* concerts, with Jullien for the general (together with his staff) of even such diminished forces, could not fail to crowd the Music Hall even in this warm weather. The programmes have been essentially the old story; but there was the rich, vivid, unsatiating euphony of the collective orchestral sound; there was the wonderfully perfect precision; there was the charm of hearing the world's best solo instruments winding in and out amid the polyphonic harmony; there was the inimitable mastery of Jullien himself, with his real genius for the understanding and using of effects, of the powers and qualities of instruments, of feeling and playing upon that wondrous "harp of (not too) many strings," the popular taste and feeling; and of course the last chance of enjoying all this was not to be lost.

"Yesterday afternoon and evening were announced as the last concerts in Boston. Could not Jullien give us such a Sunday evening concert as he gave us once, and which proved one of the most satisfactory of entertainments to *all* parties? It was a great thing to win so many ears to listen to rich-tone combinations; to acquaint so many with the powers and glories of a mighty orchestra; to make known to multitudes the characters of instruments and the last perfection of skill in the handling of each; to give the public mind such an ideal of precision and unity in a combined performance;—and, last and not least, to shower so much brilliant and graceful entertainment over our barren and utilitarian lives, at the same time educating the *musical sense* by the most rapid process. We regret to part with Jullien, and to think that such a splendid organization of the musical elements can ever be dispersed as it has already begun to be. But Jullien is inexhaustible in his resources, and will, we scarcely doubt, return to conquer new worlds more than once."—*May* 13.

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MR. KIALLMARK gave his annual concert at the Queen's Concert Rooms, Hanover Square, on Monday morning. He was assisted by the London orchestra, conducted by Mr. Frank Mori; and had, as vocalists, Mesdames Louisa Pyne, Ursula Barclay, and Amedei, Messrs. Herbert, and Jules Lefort. Mr. Kiallmark, a pianist of standing, talent, and repute, performed Hummel's Concerto in B minor, for the pianoforte, and Moscheles' "Recollections of Ireland," both of which well-known and effective compositions tax the powers of the pianist to the utmost. It was well executed by Mr. Kiallmark, and well accompanied by the members of the London Orchestra, under the direction of Mr. Mori. The pieces assigned to the Orchestra were, the Overture to *Oberon*, Mozart's Symphony in G minor, and Mendelssohn's Wedding March, from *A Midsummer Night's Dream*, all of which were played with effect, and loudly applauded. The symphony was a real treat. Miss Louisa Pyne, Madame Amedei, and Miss Ursula, contributed, by some excellent singing, to the success of the concert. The first-named lady sang, with great charm and cleverness, Auber's air and variations from *The Crown Diamonds*, "Oh, je veux briser ma chaîne," and a graceful ballad of Mr. Macfarren's, called "There are Mem'ries." Miss Louisa Pyne also sang the grand dramatic duet from *Semiramide*, "Ebben a te ferisci," with Madame Amedei. Herr Molique played a very ingenious and interesting *fantasia* of his own composition for the violin, on Austrian airs, in his most brilliant and effective manner, and both performance and composition created an evident sensation. The room was full.

BIRMINGHAM.—The members of the Town Hall Glee Choir have presented their conductor, Mr. Stimpson, with a silver card-case, bearing the following inscription:—"*Presented to James Stimpson, Esq., by the Birmingham Town Hall Glee Choir, as a small but sincere expression of respect and esteem. May* 24, 1854." The ladies' committee of the recent Wesleyan Bazaar have presented Mr. Stimpson with an electro-plated salver, ornamented with a view of the Bristol-road chapel and schools. In a note, they observe—"The article is of small value, but may remind you that our committee gratefully acknowledge your courtesy and kindness."—The concert given in aid of the Relief Fund of the Festival Choral Society attracted a large audience, though, from the small charge of admission, no great profit can have been made. Händel's oratorio *Samson* was performed, and the principal vocalists were Miss Amelia Hill, Mrs. John Hayward, Mr. Perring, Mr. Savage, and Mr. Thomas. Mr. E. Shargool presided at the organ, and Mr. Stimpson conducted.

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## TO CORRESPONDENTS.

A COUNTRY ORGANIST.—*Were we to comply with the request of our Correspondent, we should be encroaching upon our advertisement columns, which we are sure that, on reflection, he would not wish us to do.*

MR. D. FRANCIS (Mile End).—*A letter from our correspondent, dated March 14, came to hand to-day—rather too late to enable us to comply with the request it contains.*

MR. J. M'KEWAN'S *communication is an advertisement.*

E. T. (Reigate).—*With the utmost pleasure.*

ORGANISTS' SALARIES.—*We have received so many letters on this subject, that we are compelled to cry, "Hold—enough!" For the future, we cannot afford space for any except those to which the name of the writer is affixed; and even of these we cannot promise to publish more than a very few.*

LUMLEY *v.* GYE.—*The whole of this interesting case, now proceeding in the Court of Queen's Bench, will be published in the next number of the* MUSICAL WORLD, *when a Supplement of four pages will be given. The* LIFE OF MOZART, *which press of matter has obliged us to omit this week, will be continued in the same number.*

AJAX.—*We regret to be unable to supply our correspondent with the information he desires.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, JUNE 3RD, 1854.

IT may be gathered from the opinions we have so frequently advanced, that we regard the oratorio of *Elijah* not only as the finest composition of Mendelssohn, but as the most masterly effort of art that has proceeded from the pen of any living musician. What at first strikes us is its entire originality of character. Dramatic form and dramatic colour are here, for the first time, exclusively adopted in the composition of an oratorio. The dry *formulæ* of counterpoint, which have hitherto been regarded as indispensable in a grand sacred composition, are, for the first time, wholly disregarded in *Elijah*. How far Mendelssohn found success in this bold innovation upon the long-established forms, exhibited by Handel in their highest perfection, and adhered to, as well as in them lay, by all composers who have followed him, we have more than once endeavoured to show.

It is well to observe here that Haydn in his *Creation*, and Beethoven, somewhat later, in his *Mount of Olives*, laid, as it were, the first stones of this new art-monument. Both these great works are written in the dramatic style, and both eschew the formal severities of counterpoint. The poem of the *Creation*, however, being didactic, the dramatic form is absent, though the dramatic colour exists in the music. But, in the *Mount of Olives*, the poem and the music are equally dramatic both as to form and colour. Now, however sceptical certain pedants may be as to the contrapuntal accomplishments of Beethoven, there cannot be the shadow of a doubt but that Haydn was one of the most learned as well as the most gifted of musicians. That he could write fugues, and employ the fugal style in his free compositions, he has proved in a hundred different instances. His sparing use of them in the *Creation* may, therefore, be considered as the prophesy of a great change in the highest school of musical art; and the *Creation* may be likened (not to speak it profanely) to the Baptist who foretold the coming of the Messiah (*Elijah*). Beethoven needs no apology for his adherence to the free school, in which all his writings are composed. His symphonies, and quartets, sonatas, etc., with a few striking and two or three singular exceptions, although evidencing that facility in all the resources and contrivances of art which we cannot separate from our idea of a master, plainly demonstrate how little his inclination tended to the superfluous ingenuities of contrapuntal elaboration; his glorious impulses could no more submit to the fetters of the musical schoolmen, than the horses of the Sun to the feeble guidance of Phaeton.

Besides these masters, Cherubini may be cited, as having, in his requiems and masses, given strong indications of a leaning towards the free school of writing in church music. There are very few instances of strict and elaborate fugue to be found in any of his greater works.

Now, while we admit in the fugues of Bach, Handel, and Mozart, a certain solemnity which is not out of keeping with the loftier phases of religious expression, their frequent use cannot be divested of a stiffness at utter variance with what we must needs regard as the object in allying music with sacred matters. Certainly this must be to endow them with an attraction that shall bring them still closer to the human heart—to utter them in a language intenser and more fascinating—to glorify God by showing that one of his greatest wonders is appreciated. The error has been to confound the end with the means. *Fugue* is a means, not an end; but it has been treated as an end, and not a means. It is easy to cite the *Messiah*, *Israel in Egypt*, the *Clavier bien tempéré*, the *Requiem*, and the last movement of the *Jupiter Symphony*—easier, indeed, to cite than to imitate them. These prodigies of invention and art must be regarded as exemplifications of that mighty power of genius which enabled the happy possessors to triumph over the barriers of counterpoint, to trample on the restrictions of pedantry, and to speak like gods from the bars of a prison-house. And here be it understood, that, while we defend the position which Mendelssohn has taken in his *Elijah*, we are of opinion that no composer should presume to essay the highest flights of art—the symphony, oratorio, and quartet—unless he be a thorough master of those very means which we object to when employed as an end. It is only perfect accomplishment in all the various exercises of art that can make a master in the true meaning of the term. There are many pleasing and even admirable composers to whom the distinction of MASTER cannot be justly applied. To be a master, knowledge must be universal and genius original. Bach, Handel, Haydn, Gluck, Mozart, Beethoven, Cherubini, Spohr and Mendelssohn—these are the true masters of the art of music; no others have yet proved themselves worthy of the title. Weber and Rossini are men of splendid genius, but not masters; Cimarosa and Auber are men of lively fancy, but not masters; Méhul and Dussek are men of a passionate and poetical temperament, but not masters; and so we could make out a list *ad infinitum*.

That Mendelssohn was one of the greatest of masters is a fact beyond controversy. That he could write in the severe style, he has incontestably proved in his first oratorio, *Paulus*, which has many instances of fugue, and some developed with great elaboration. Moreover, there are his organ-works and several of his pianoforte compositions (such as his *Seven Characteristic Pieces*, *Six Preludes and Fugues*, etc., etc., etc.,) which present unanswerable proofs of his intimate acquaintance with the art of counterpoint, in all its branches. But, inasmuch as *Paulus*, in the midst of its freshness of melody, and the original colouring of its harmony and orchestration, adheres principally to the old-established forms of the

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oratorio-school, it must be regarded as a less striking proof of the composer's genius than *Elijah*, which, equally beautiful and still more elevated in style, is entirely new and unlike anything previously written. In no work of Mendelssohn is there a greater number of beautiful melodies than in *Elijah*. It is as a ripe harvest of tune when the year is most favourable; the ear is replenished with it, as the air is loaded with the grateful odour of the abundant crop; and the sun of harmony bathes it in the golden splendour of its noon-day fire. As a work of art, *Elijah* must take its station by the side of the *Messiah* and *Israel in Egypt*. It is not for us to say whether it shall stand as No. 1, 2, or 3, in the great triad of masterpieces; rather should we accept it as inseparable from the Handelian inspirations, helping to constitute a glorious art-trinity, inscrutable, indivisible, and imperishable. *Christus*, alas!—was not finished, or Handel might have lost his throne.

If, however, we must be forced to comparisons in such mighty matters, we shall not fear to make them openly. *Elijah*, in our opinion, has the advantage over the *Messiah* in symmetry of design and completeness of development. The *Messiah* falls off in interest, if not in musical beauty, after the grand climax of the "Hallelujah" chorus; but *Elijah* is sustained from first to last with a power that never sleeps, and a vigour of invention that never tires. *Elijah* has equally the advantage over *Israel*, in symmetry of design and the relation of its concomitant parts to the whole. The second part of *Israel*—magnificent as it is, and evidencing a power even greater than that manifested by *Elijah*—is but a repetition of the first. There is no evident reason why Handel should have twice described the miracles of Exodus in the same work. That he has so done needs only a reference to prove; and that he has brought a genius nothing less than stupendous, a prodigality that astonishes and delights, and a power of dramatic expression that towers above sublimity, is not the less true. Handel only would have dared, Handel only could have accomplished a feat so seemingly impossible. The first part of *Israel* is descriptive, the second part didactic; the first part is action; the second exultation; the wonders of Jehovah are exhibited in the one, and his praises, on account of those wonders, in the other. But *Elijah* is a single effort, perfect in all its parts, and, as a whole, beautiful and majestic. It is, moreover, thoroughly *human*. It treats of the griefs and sufferings and undying faith and ultimate glorification of a very man—of a man full of belief in the Good, strong in sincerity of intention, great in aspiration of soul, meek in kindliness of heart, beautiful in purity of manners, and god-like in patient endurance. It is a drama as real and as full of interest as any play of Shakspere. Mendelssohn himself supplied the materials for the German version from the Old Testament; and this is only another proof that his genius was essentially dramatic.

Perhaps there was never a composer so happily situated as Mendelssohn. While others have been equally endowed with natural gifts, and equally accomplished through study and experience, we cannot cite an example of one so placed by circumstances above the chances and changes of fortune as to justify him in setting the caprices of fashion and popular taste at defiance, and in writing only as he felt moved to write, and in such manner as satisfied his own judgment. Mozart, it is well known, was obliged to compose all manner of trifles for subsistence; and even his symphonies, quartets, and operas, written to provide the necessities of life, were finished in haste, which—though, undoubtedly, Mozart was the greatest genius that the art of music has possessed—left marks of carelessness and unripe consideration, that are sometimes spots upon their beauty. Mendelssohn, luckily for himself and the art, was never in this embarrassed position, and thus never compelled to give his works to the world in an unfinished state. His earlier compositions exhibit the ardour of youthful impulse, and the freshness of original genius; his later efforts display the good effects of thought and study, which, while they curbed the impetuosity and restrained the exuberance inseparable from early labours, supplied the form and beauty of consistency, that, "by chastising, chasteneth," by moderating, perfects and makes impregnable. In the overture to *A Midsummer Night's Dream* was exhibited the first spark of a genius that afterwards grew into a sun, to light the whole world of art, and round which subsidiary planets roll, in passive obedience to their destiny. *Elijah* was the meridian of its glory—the happy result of genius matured by reflection, during a life of calm serenity, which circumstances allowed to be wholly devoted to the consideration of a great and beloved art.

## TO MARIETTA ALBONI.

(On hearing her sing "Ah, mon Fils," in the *Prophète*, at the Académie Impériale de Musique, in Paris.)

M elodious voice! across my senses stealing,
A s winds that o'er some moonlit ocean stray—
R iver of music, mingling with the waves
I n which their voices, murmuring, lose their way;—
E ver thine accents, on my spirit falling,
T reasures of joy, mix with the beating blood,
T hat flows, all ears, and yearning to thy strain—
A pulse of pleasure—a song-guided flood!

A ll-charming daughter of celestial song!
L ove springeth, fledged and full-grown, from thy tongue;
B eneath thy lips the dimpled Cupids throng—
O racles, by some Paphian priestess sung—
N o pause in the delight, until each tone
I nto deep silence dies, and leaves the soul alone,

*Pimlico, May 27.* H. F. C.

M. Vieuxtemps, the celebrated violinist, after performing at the Rhine Festival at Aix-la-Chapelle, will arrive in London about the middle of the present month, to perform at the Musical Union.

Réunion des Arts.—Mrs. Arthur Stone's Evening Concert came off at the Harley-street Rooms on Monday last. The programme was brief and good, and was consigned to Mrs. Arthur Stone, with Miss Hemming, Mad. Amedei, Signor Belletti, and Mr. Adlington Wallworth, as vocalists; and Mr. John Thomas (harp), Mr. Prudent (piano), and Sig. Piatti (violoncello), as instrumentalists. The accompanyists were Sig. Zamboni and Mr. Aguilar. The room was filled to excess. Mrs. Arthur Stone is a rising *soprano*, but should choose less difficult songs than "Casta Diva." We were much pleased with Miss Hemming (a daughter of the late esteemed actor, Mr. Hemming, of the Adelphi Theatre), who is young, has a nice voice, sings with taste and evidently good method. She sang two very pretty and simple airs—a romance by Sig. Zamboni, called "La Feuille," and a ballad, "The old Village Clock," by Mr. F. Praeger.

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## ROYAL ITALIAN OPERA.

The *Elisir d'Amore*, which had been announced for Saturday, together with two acts of *Masaniello*, could not be represented in consequence of the indisposition of Sig. Tagliafico. *Don Giovanni* was substituted with the same cast as before, one character excepted—viz., that of the Commendatore, which was sustained very creditably by Sig. Susini, who used to play it at Her Majesty's Theatre in 1851, and at the Théâtre Italien in Paris in that and the following year.

There was an extra night on Monday, when *Don Giovanni* was given for the third time this season. The house was crowded with real connoisseurs, and the performance was almost in every respect the most complete and effective of the season. Sig. Tagliafico, having recovered, sustained the part of the Statue with greater power than ever. What was said of Mr. Robson's Shylock may apply with equal justice to this performance, which is undoubtedly "one of the histrionic phenonema of the day"—or lyric phenomena, whichever you will. Sig. Ronconi is taking more pains with Don Giovanni on every occasion. His acting in the last scene was first-rate—picturesque, truthful, and impressive. Of Mad. Bosio, Mdlle. Marai, Sig. Lablache, Sig Tamberlik, and Sig. Polonini, we have nothing new to say; they were as good as ever.

The Donna Anna of Mdlle. Sophie Cruvelli must, in strict justice, be pronounced one of the grandest and most artistic performances of the modern stage. So much really fine and elaborate acting was never bestowed on the part, in our remembrance, of *Don Giovanni*, nor was the music ever sung so magnificently from the first scene to the last. We make no exceptions—nor Pasta, nor Grisi, nor the best of the Germans, when there were great tragic singers among them, like Schroeder Devrient. The first trio, where Donna Anna is struggling to detain the libertine, the passionate duet with Ottavio, "Fuggi crudele," the superb recitative and *aria* in which Donna Anna describes to her lover the attempt of Don Giovanni, and the last beautiful recitative and air, "Non mi dir," were sung with equal power of voice, depth of expression, and admirable dramatic effect. Better, in any sense, they *could not* have been sung. We were pleased to observe, that, in the *allegretto* of the "Non mi dir," Mdlle. Cruvelli adopted the original key, E flat, and that she persisted in taking the last movement *allegretto*, as Mozart intended it, and not *andante*, as Mozart did not intend it—although Mr. Costa and his unrivalled orchestra always lead off the symphony in the last-mentioned time, thereby annulling the effect of contrast between the *allegretto* and the preceding movement. But it was not only in the solo displays that Mdlle. Cruvelli distinguished herself. Her acting, in every scene where Donna Anna is engaged, was as graphic and forcible and full of earnest purpose, as her singing was correct and energetic. In the quartet, in the trio of masques, in the whole, in short, of the first *finale*, and last, not least, in the enormously grand *sestet* ("Sola, sola"), her splendid voice and thorough feeling for the music were of the utmost import. Mr. Costa and his unrivalled orchestra do not allow Mdlle. Cruvelli to take the same liberties as the other singers of the establishment; and sometimes even, in the excess of their zeal for Mozart's text and his "tempi," go far to rob the poor young lady of her breath. But Mdlle. Cruvelli was born at Bielfeld, in Westphalia, and is, therefore, *not* an Italian (and the Italians will not be persuaded that anybody can sing who is not Italian, and who has not studied under Pilotti, Pinsuti, or some of the great masters from the south, who prefer the north); moreover, Mdlle. Cruvelli was a *prima donna* for three years at Her Majesty's Theatre (1848-51-52), and helped Mr. Lumley to keep open his establishment, even in the face of Mr. Costa and his unrivalled orchestra, at the Covent Garden Opera; and these are sufficient reasons why Mdlle. Cruvelli should sing *in tempo giusto* from the beginning to the end of an opera—whether she will or no. Nevertheless, in spite of the *tempo giusto*, Mdlle. Cruvelli manages to get on very well, and on Monday night carried everything before her, receiving such a farewell "ovation," at the end of "Non mi dir"—unanimous and genuine applause, recall, showers of bouquets (from the grand tier), etc., etc.—as must have satisfied her that she is an immense favourite (which she always has been, and always must be) with the English public, aristocratic and popular, and must also have inspired her with a wish to pay London another visit next season, if not at the Royal Italian Opera, somewhere else. The trio of masques, too, was loudly encored, and repeated, and again demanded; but the *tempo giusto* prevailed, and the audience were not allowed to have it a third time—of which we were not sorry, since we object to encores on principle. Suffice it, Mdlle. Sophie Cruvelli could not have received, at her last performance, a more flattering testimony of the public esteem. She has played altogether, during her short engagement, nine times—Desdemona twice, Leonora four times, and Donna Anna thrice. The *musical* public has, therefore, to thank her for four representations of *Fidelio* and three of *Don Giovanni*—the two greatest masterpieces of dramatic music, and both composed by Germans, not Italians.

The other encores in *Don Giovanni*, on Monday, were "Batti, batti" (Mad. Bosio and Sig. Ronconi), "Vedrai carino" (Mad. Bosio), and "Il mio tesoro," admirably sung by Sig. Tamberlik.

On Tuesday, *I Puritani* was repeated. Her Majesty and Prince Albert were present. At the end of the second act an apology was made for Sig. Mario, who was suddenly deprived of the use of his voice; and an act of the *Barbiere*, with Sig. Luchesi as Almaviva, was substituted for the third act of Bellini's opera. All the artists required, including Mad. Bosio, Sig. Ronconi, Sig. Lablache, and Sig. Tagliafico, were luckily in the theatre—most of them, indeed, engaged in the performance of *I Puritani*.

Thursday was a gala night. It was the return of Grisi, and in her grand part of Norma. The house was thronged and the excitement unprecedented. Everybody knew that Grisi had been engaged for twelve *farewell* representations, and that this was the first of them. Farewell to Grisi?—a sad farewell, alas! "We could have better spared a" worse *prima donna*. A better than Grisi we never knew, and are compelled to take so much of Prince Hal's speech about Sir John as suits—the "worse" for the "better." The reception accorded to the old and admirable favourite of the public was "tremendous" and long enduring.

Grisi's Norma! What is to be said of it that has not been said and said again, that to re-say it would be to become garrulous? We really know not anything to say. If the "Diva" would descend from her celestial place, and become mortal and less than herself, a thing to rail at and pick holes in, then indeed we might find something to say. But she will not. Year after year she looks so provokingly well, sings so provokingly well, and acts so provokingly well, that really she leaves the critic little more to do than to turn to his book of superlatives and apply them one after the other to the various parts of her performance.

The "great points" of Thursday night were the "great points" which have astonished and delighted us for so many

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years in succession. After the opening recitative and, "Casta Diva," Grisi was all herself. The duet with Adalgisa (the confession), the trio with the same and Pollio (the reproach), were as fine as ever, the first as tender and expressive, the last as impetuous and overpowering. The furious *bravura* passage, "Oh! non tremare, O perfido," delivered with surprising energy, was vociferously re-demanded, and repeated with increased effect. The curtain fell upon a demonstration which was an echo of the applause that made the house "ring again" in the scene of the Druid grove. Two recalls, one for Grisi, Mdlle. Marai, and Sig. Tamberlik, the other for Grisi alone, accompanied by deafening cheers and waving of all sorts of kerchiefs, silk and cambric (and cotton up above), brought the first part of this annual solemnity to a close.

The second act—always, in our opinion, the most complete, expressive, and highly elaborated of Grisi's performances—was literally as powerful and faultless as ever on Thursday night. The scene where Norma is about to murder her children, that in which she confides them to the care of Adalgisa (where the very undramatic and popular duet, "Deh con te," occurs), that in which she summons the Druids to prepare for war, that where she confronts Pollio and threatens Adalgisa with destruction, if the Pro-consul refuses to abandon her—and, last not least, the *finale*, comprising the pathetic reproach to her repentant lover, "Qual cor tradisti," and the exquisite appeal to Oroveso on behalf of the children, "Deh! non volerli vittime," were one and all so true, so pathetic, and so dramatically impressive, that no words can describe them, no analysis render them full justice. We must be content, therefore, to record that their effect upon the audience, though not so "*ad captandum*" as the salient points of the first act, was far more profound, and, it must be added, far more legitimate.

Another double recall attended Grisi at the fall of the curtain, accompanied with cheers and plaudits, and showers of bouquets and wreaths—and such bouquets and wreaths, and from such hands, too, such fair and tiny hands! A triumph—a triumph—a triumph! But that is nothing new for Grisi, who for twenty years has been "triumphant."

Mdlle. Marai, a charming Adalgisa, singing the music well, and acting very prettily, was all but Amalia Corbari, who in this interesting part has never found an equal. Signor Tamberlik's Pollio is superlative. In his hands the Roman soldier becomes a man; and, no longer an insipid nonentity, wins the sympathies of the audience. He was enthusiastically applauded and recalled after the noisy air, "Me protegge, me difende," which he absolutely makes agreeable. The Oroveso of Lablache is druidical, severe, large, impressive, simple, stern, *fatherly*, and sublime. The great *basso*, nevertheless, omitted the air with chorus in Act II, which he was wont to thunder out in such magnificent tones.

The general performance was excellent, and had the chorus sung in tune, would have been perfect. An exception, however, may be made to the rude *sforzandi* of the orchestra, in the "Qual cor tradisti," which were wholly without meaning. Two acts of Auber's unfortunate *Masaniello* concluded the entertainments. To-night *Norma* is to be repeated.

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Mrs. Plummer's Soirée Musicale (the third and last) on Friday, gave great satisfaction. The *bénéficiaire*, Miss Messent, Miss Thirlwall, Messrs. Williams, and Bolton were the vocalists. Mr. Praeger, with Messrs. Ries and Romberg, gave his trio in C minor, and a brilliant *fantasia*.

## ROYAL OPERA, DRURY LANE.

*Lucia di Lammermoor* was produced, on Thursday night, in Italian, it having been found impossible, we suppose, to give it in English. Mr. Sims Reeves has previously played Edgardo in English at Drury Lane, under the management of M. Jullien, when that most energetic of *entrepreneurs*, in 1847, attempted the foundation of an English Opera—and Mr. Weiss had appeared as Ashton in an English version of *Lucia* at the Princess's Theatre; so that no difficulty of rendering the opera into the vernacular presented itself as far as two of the principal singers were concerned. Mdlle. Agnes Büry, however, the only *prima donna* of the establishment who could undertake the part of the gentle Lucy with a certainty of success, was not ready to sing in English, and so, per force, the opera was given in Italian. For our own parts, we did not object to this arrangement. The translation of an Italian opera into English has seldom been attended with success, the music suffering considerably by the change, and the singers having infinitely more difficulty to contend against. It was somewhat paradoxical, nevertheless, that Mr. Sims Reeves, who was avowedly engaged for English opera, should have first appeared in *Fra Diavolo*, a French opera, in English, and next in *Lucia di Lammermoor*, an Italian opera, in Italian. But, so long as we can hear Mr. Sims Reeves in his famous part of Edgardo, in English or Italian, we are content, and we must not quarrel with the management which gives us a performance so really great.

Mdlle. Agnes Büry is a vocalist of considerable merit, and acts earnestly and gracefully. The music of Lucy, which was written for Mad. Persiani, however, is too florid, brilliant, and exacting for her means. We may have been spoiled in our notions of Lucia by the vivid recollections of Persiani, Jenny Lind, and Dorus Gras, not to mention Mad. Castellan and Miss Catherine Hayes. Mdlle Agnes Büry's performance, nevertheless, exhibited many points of excellence, and in the mad scene she was really admirable. So far as appearance goes, by the way, Mdlle. Agnes Büry looks the part better than any of her predecessors, Mad. Castellan, perhaps, excepted. Mr. Weiss made a vigorous Ashton, more in accordance with the notions of Sir Walter Scott, than with those of the librettist or musician. He sang the music in a manly, and, as it were, soldierly style, by his acting giving no bad idea of the ambitious and uncompromising brother. A more appropriate costume, however, would have been desirable. Bide-the-bent was well sustained by Signor Arnoldi, who sang extremely well, and took great pains with the part, even restoring an air which is seldom or never introduced at present.

The Edgardo of Mr. Sims Reeves may be ranked with the most finished impersonations of the modern stage. The music is exactly suited to him, and he sings it with intense expression. It was in the character of Edgardo that Mr. Sims Reeves first appealed to a British audience, and at once became a distinguished favourite. Each succeeding year, since 1847, has strengthened his hold on public opinion, and, as he has never ceased to study to improve in his art, he is well entitled to the great popularity he enjoys. He was received on Thursday night in the most enthusiastic manner, and, though a printed bill was distributed in the house to the effect that he was suffering from a cold, and requesting the indulgence of the audience in his behalf, we failed to discover any falling off in the power or quality of his voice. The duet with Lucy was perfectly sung, and both artists were recalled with acclamation. In the malediction scene, there was, perhaps, wanting the former vehemence and energy, and this alone indicated that the great tenor was not in full possession of his resources. The scene, however, was worked up with immense earnestness, and created a profound impression on the audience. The famous "Fra poco" was given with as great beauty of voice as ever, and with even greater pathos. In the management of the *mezza voce* Mr. Sims Reeves has rarely been surpassed; and in this scene, where the last agonies of death are supposed to be represented, it is used with admirable effect. The curtain fell upon a genuine triumph, followed by a burst of applause from all parts of the theatre, and all the principals having appeared to the summons, a

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separate call was made for Mr. Reeves, who again came on, and was hailed with deafening cheers.

The other operas during the week have been *Don Juan*, *Fra Diavolo*, and *La Sonnambula*. The houses have been full, and the business looks flourishing.

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Mr. Aguilar had the honour of performing some of his newest compositions on the pianoforte at the Viscountess Combermere's assembly on Thursday evening; and Madame Anichini sang several favourite *morceaux*. There was a large number of the *élite* of the aristocracy present.

Mr. Richard Blagrove's Annual Concert.—This came off on Thursday morning at the Hanover Rooms. The event of the concert was the first appearance in London for some seasons of the celebrated vocalist, Madame Persiani, whose name in the bills, no doubt, was one of the chief causes of the rooms being so well filled. Madame Persiani, we understand, came to London from Paris with the expectation of being engaged at the Royal Opera, Drury Lane, but could not agree as to terms with the director. Madame Persiani is but little altered in appearance, or in vocal power, since last we saw and heard her at the Royal Italian Opera. Her voice has the same quality, and apparently the same extent, and she vocalises with the same extraordinary facility, and exhibits the same art in her singing. She commenced on Thursday morning with the *cavatina*, "Avvi un dio," from *Maria di Rohan*, which she decorated with the most fanciful and brilliant *fioriture*. She is still the great mistress of *roulades*, and has hardly a rival at present. Madame Persiani also sung Mercadante's "Ah! rammenti," from *Il Giuramento*—an opera, we believe, written expressly for her—and joined Miss Dolby and Signor Marras in two duets—"Di Conforto," from *La Vestale*, and "Da quel di," from *Linda di Chamouni*. *Linda* was also composed expressly for Madame Persiani. The presence of so illustrious a songstress lent the greatest interest to the concert, which, with little pretension, was one of the most pleasing and gratifying of the season. Among other noticeable points, we may allude, *en passant*, to Miss Arabella Goddard's performance of Stephen Heller's charming *caprice*, "La Fontaine de Schubert," which was played to perfection, and excited universal delight. A very quaint and admirably written *Romance and Allegro Agitato*, for concertina, violin, viola, violoncello, and contra-basso, composed expressly for the occasion by Mr. G. A. Macfarren, deserves calling particular attention to, were it for no other reason than being so well played by Messrs. R. and H. Blagrove, Hill, Lucas, and Howell. It is something strange to find a composer like Mr. Macfarren dedicating his muse to such an instrument as the concertina. Herr Molique, however, has also, we are informed, written a concerto, with orchestra, for Sig. Regondi. We shall be curious to hear it. Miss Ransford, Mr. Lockey, Mr. Frank Bodda, and Mr. Walter Bolton further assisted in the vocal department; and Mr. Henry Blagrove executed Vieurtemps' *Fantaisie Caprice* on the violin in the most admirable manner. Miss Lavinia Taylor joined Mr. R. Blagrove in a duet for two concertinas. Mr. Charles Blagrove accompanied the vocal music on the piano.

Mr. W. H. Holmes, the eminent professor of the pianoforte, gave his second concert of pianoforte music on Saturday morning, at the Hanover-square Rooms. It was attended by a large assembly of his friends and patrons. Two pieces, one arranged, the other written, for four pianofortes, were introduced by Mr. Holmes, to exhibit the talents and capabilities of some of his pupils. Beethoven's Grand Sonata, the famous B flat, Op. 106, was executed by Messrs. W. H. Holmes, S. J. Noble, Misses Arabella Anderson and Scott. The execution of this enormously difficult work was really remarkable, and entitled to great praise, the quick movements being taken nearly as fast as intended by the composer. The fact of possessing three pupils capable of accompanying him in such an extraordinary effort says volumes for the system of teaching pursued by Mr. Holmes, who is decidedly one of the best professors of the pianoforte in Europe. The quatuor for four pianofortes, by Czerny, is extremely brilliant, and was executed by Messrs. Donce, Tomlins, Maine, and W. H. Holmes, in a masterly and effective manner. Mr. Holmes performed no solos himself—much to the regret of his admirers. He joined, however, Mr. T. Chatterton, Mr. S. J. Noble, and Miss Huet, in a *Romance à deux minutes*, for four performers on two pianos, his own composition, which was encored; and played with Mr. Adlington a duet for two pianofortes, also his own composition, called *Musical Reminiscences of Derbyshire*. Both these pieces are charming, and afforded the greatest pleasure to the audience. It was, however, not the less a real disappointment that Mr. Holmes did not play a Concerto or Sonata. He is one of our most accomplished pianists, and at his own concerts his admirers naturally count upon hearing him. The rest of the programme was agreeable and well varied. Miss Dolby sang thrice—her first song (by particular desire) being Mr. W. H. Holmes's "The Blind Flower Girl," a melodious and expressive song; the second and third, an Irish ballad, and a Scotch ballad. Mr. Frank Bodda, and Mrs. Francis Taylor, also assisted. The gentleman sang Mozart's recitative and *aria*, "Hai gia vinta la causa," from the *Nozze di Figaro*; and the lady, Coote's song, "Time." Mr. Balsir Chatterton played a *fantasia* on the harp with his accustomed skill and good taste, and Mr. Lazarus displayed his unrivalled tone and fluent execution in a Concerto on the clarionet. Mr. Land was the conductor.

Madame Puzzi's Concert.—This year, contrary to custom, Mad. Puzzi gave her annual entertainment at Willis's Rooms, Her Majesty's Theatre, where formerly she was wont to meet her friends and the public, having been closed against all performances. Differing from of old, the concert this year—on Friday morning in last week—was but a "mild monster," compared with former concerts, and comprised no more than twenty-five pieces, and twenty-six artists. Mad. Puzzi, nevertheless, presented so excellent a programme, that the veriest *gourmand* of music must have left Willis's Rooms perfectly satisfied. From twenty-five pieces, all of which were good, and executed by first-rate artists, it is not easy to make a selection for especial approval. Let us notice, however, Mad. Clara Novello's *aria* from *Figaro*, "Deh, vieni, non tardar," which she sings better than anybody else, except Jenny Lind; Signor Gardoni's romance, "Le Chemin du Paradis," by Blumenthal—which is a charming song, and was sung so charmingly as to elicit the only encore of the morning; Mrs. Sims Reeves' "Oh, send me not away from Home"—a new ballad written expressly for her by Mr. John Parry—a specimen of the purest ballad singing; a brilliant fantasia on the pianoforte by M. Prudent, who played admirably, and delighted the fashionables immensely; a violin solo capitally played by Sig. Bazzini: a fantasia solo on the horn by Sig. Puzzi, who exhibited his usual mellow tone and irreproachable taste; a brilliant execution of Persiani's cavatina, "Ah! no, non è ver," by Miss Louisa Pyne; and Mr. Sims Reeves' ballad, "As weeping on my breast she lay," from Mr. Benedict's *Minnesänger*—a beautiful song delightfully sung. Signors Belletti, Ciabatta, Burdini, Bettini, and Flavio, Herr Formes, M. Jules Lefort, Mr. Harrison, and Mesdames Amedei, Nissen, Caradori, Pyne, Cesarini, and Grace Alleyne also contributed to the vocal programme. Mdlle. Cesarini, who gave the cavatina from *Linda* with remarkable sweetness, is fast rising in public esteem. The conducting was distributed among Messrs. Benedict, Pilotti, Vera, and Schira. The rooms were crowded, and the air so close that several ladies fainted and had to be carried out during the performance. There was not, it seemed to us, sufficient ventilation.

Mr. G. Lichtenstein, a Hungarian pianist of talent, gave an Evening Concert on Friday the 19th ult., at the Réunion des Arts, Harley-street. He was assisted by Mesdames Agnes Büry, Doria, Henriette Nissen and Hermann, M. Jules Lefort, and Herr Gustav Hölzel, as vocalists, and Herr Jansa (violin), and Mdlle. Wilhelmina Clauss (pianoforte), as instrumentalists. M. Lichtenstein performed solos by Mendelssohn, Stephen Heller, and Lichtenstein, and, with Herr Jansa, Beethoven's Duo for violin and pianoforte, in E flat, Op. 12. M. Lichtenstein played with considerable taste and skill, and produced a favourable impression. Mdlle. Clauss played a *Lied ohne Worte* by Mendelssohn, and an *Impromptu* by Chopin, with her incomparable grace and feeling. The concert was well attended.

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Mr. and Mrs. Donald King's Concert took place yesterday se'nnight, at St. Martin's Hall, which was completely full. Mrs. Donald King's name was not in the bills. The programme was adorned by the names of a great number of native artists of reputation and talent (we have no space to specialize them). It consisted of upwards of thirty pieces, which provoked nearly half as many encores. At eleven o'clock, when we came away, we must have left nearly two hours of the concert behind us. We give the leading features of what we heard. Miss Louisa Pyne was recalled after the air and variations from *The Crown Jewels*, "Love, at once I break thy Fetters," which she sang better than ever. Mr. Alfred Pierre was encored in Donizetti's "Spirto gentil." Mr. Donald King gave a new war-song, by Mr. J. L. Hatton. It is a mere bagatelle, but the popularity of the subject and the exertions of the artist obtained an unequivocal encore. Miss Messent sang one of her favourite ballads charmingly, and Mrs. Weiss conciliated the classical part of the audience with Beethoven's song and arduous dramatic scena, "Ah, perfido." Among the instrumental pieces were a performance on the sax-horns, by the Messrs. Distin (encored); a solo on the pianoforte by Miss Coles; and the *Adagio* and last movement of Beethoven's pianoforte trio, in B flat, excellently played by Messrs. Alfred Mellon, Lucas, and Willing. Mr. Sims Reeves, in the second act, was enthusiastically encored in a new "national song," composed for him expressly by Mr. Frank Mori. The singer and the song created a furore.

Mdlle. Anne Pelyer gave a *Matinée Musicale* at the New Beethoven Rooms, on Saturday last. This lady is ambitious of shining. She not only aims at playing well, but is desirous of being considered a composer. Besides Beethoven's sonata in G, op. 30, for piano and violin, and Döhler's fantasia on *Anna Bolena*, which the fair pianist played—the first in conjunction with Mr. H. C. Cooper—she introduced a sonata for violin and pianoforte, of her own composition. The sonata shows indication of talent; but naturally shows inexperience. Madlle. Anne Pelyer's playing is distinguished by promise, to say the least of it. Miss Louisa Pyne was the principal vocalist. The concert was judiciously short.

Nourrit and Garat.—The unfortunate Adolphe Nourrit, as is well known, was passionately fond of his art, for which his father, Louis Nourrit, who preceded him at the Grand Opéra, professed the greatest indifference. The evening that Louis Nourrit appeared for the first time in the character of Orpheus, Garat, his master, came into his dressing-room, and, with that energetic southern accent for which he was noted, said, "After such a success as that you have achieved, you may aspire to everything." "I am delighted at having pleased you," replied Nourrit, "but I am not ambitious." "Not ambitious, unhappy man!" exclaimed Garat; "*then why are you here?*"

Artistic Hatred.—The Pamphlet of Jean-Jacques Rousseau, entitled, *Lettre sur la Musique Française*, excited the fury of his opponents to a pitch that defies description. The composers and musicians of the Opéra burnt him in effigy in the courtyard of the Académie Royale de Musique. In spite, too, of the great success of his *Devin du Village*, then in the zenith of its popularity, the directors of the Opéra struck his name off the free list, and it was only restored twenty years afterwards at the intercession of Gluck.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

To-Day.—Cologne Choral Union's last Concert, Hanover Square Rooms. Half-past Eight o'clock.

Monday.—Philharmonic Society's Concert, Hanover Square Rooms. Eight o'clock.——Mr. G. A. Osborne's Matinée Musicale, Hanover Square Rooms. Half-past Two o'clock.——Misses Cole and Mr. Alfred Gilbert's Matinée Musicale, Willis's Rooms, King Street, St. James's. Three o'clock.——Madame Anichini's Matinée Musicale, Campden House, Kennington. Three o'clock.

Tuesday.—Musical Union, Matinée Musicale, Willis's Rooms, King Street, St. James's. Quarter-past Three o'clock.——Misses Mc.Alpine's Concert, Hanover Square Rooms. Eight o'clock.——City Musical Union's Concert, Crosby Hall, Bishopsgate Street. Eight o'clock.

Wednesday.—New Philharmonic Society's Concert, St. Martin's Hall. Eight o'clock.——Mr. Bensons' Annual Concert, 27, Queen Anne Street.

Thursday.—T. H. Wright's Morning Concert, Willis's Rooms, King Street, St. James's. Three o'clock.——Mr. H. Blagrove's Violin Soirée, 71, Mortimer Street. Eight o'clock.

Friday.—Sig. Bazzini's Morning Concert, Willis's Rooms, King Street, St. James's. Two o'clock.——Miss Dolby and Mr. Lindsay Sloper's Morning Concert, Hanover Square Rooms. Two o'clock.


## ADVERTISEMENTS.

W. H. HOLMES'S THIRD PIANOFORTE CONCERT, Hanover Square Rooms, Wednesday morning, July 5th, at Two o'clock. Tickets (all reserved) 10s. 6d. To be had of W. H. Holmes, 36, Beaumont-street, Marylebone.

MISS BINCKES' SECOND SOIRÉE MUSICALE will take place at the Philharmonic Rooms, Newman-street, Oxford-street, on Friday June 16th, and will be devoted entirely to the works of English composers. To commence at Eight o'clock. Tickets to be had of Messrs. Cramer, Beale and Co., Regent-street.

MRS. JOHN MACFARREN'S SECOND AND LAST Matinée of PIANOFORTE MUSIC (third season), on Wednesday, June 14th. Herr Ernst, Mr. Lazarus, Mr. Nicholson, Mr. C. Harper, M. Baumann, Mr. W. H. Holmes; Madlle. Agnes Büry, Miss Hughes, Madame and Signor F. Lablache, Mr. Walter Macfarren, &c. Tickets at 40, Stanhope-street, Gloucester-gate, Regent's-park.

MR. BENSON has the honour to announce to his friends and pupils, that his ANNUAL EVENING CONCERT will take place next Wednesday, June 7th, at the Beethoven Rooms, 27, Queen Ann-street, at which he will be assisted by several eminent artists. Programmes and Tickets to be had at the principal music sellers.

MR. BLAGROVE'S VIOLIN SOIRÉES.—SECOND CONCERT, Thursday Evening, June 8th, at 71, Mortimer-street, at Half-past Eight o'Clock. Tickets, 7s. and 5s. Classes and Amateur Practices for Violin, Viola, and Violoncello continue throughout the season. Applications to be made to Mr. Blagrove, 18, Alfred-place, Bedford-square.

NEW PHILHARMONIC SOCIETY.—St. Martin's Hall, (Last Concert this Season,) on Wednesday June 7th, when will be performed Beethoven's Overture, "Egmont;" Beethoven's Symphony in C minor; Mendelssohn's Concerto in D minor; Mendelssohn's Overture to "A Midsummer Night's Dream;" Overture, "Ruler of the Spirits," Weber. Pianoforte, Mr. Hallé; Violin, Signor Bazzini; Vocalists, Madame Amedei, and Madame Rudersdorff. Conductor, Dr. Wylde. Tickets, 10s. 6d., 5s., and 2s. 6d. To be had at Cramer, Beale, and Co's.

SIGNOR BAZZINI has the honour to announce that his GRAND MORNING CONCERT is fixed for Friday, June 9, 1854, at Willis's Rooms, King-street, St. James's; to commence at half-past Two, precisely, when he will be assisted by the following eminent artists:—Miss Louisa Pyne, Mad. Caradori, Miss Pyne, and Mad. Amedei, Sig. Gardoni, Sig. Bettini, Sig. Beletti, Sig. Ciabatta, M. Jules Lefort, M. Hallé, and Sig. Piatti. Conductors—Sig. Schira, Herr Wilhelm Ganz, Sigismond Schnuyer, and Sig. Li Calsi. Tickets, 7s. 6d.; Reserved Seats, 15s., may be had of Cramer and Beale, and of all the principal music-sellers and librarians, and of Signor Bazzini, 6, Arundel-street, Coventry-street.

MUSICAL UNION.—FOURTH MATINÉE, June 6th, Willis's Rooms.—Quintet in G, Op. 33, Spohr; Violins, Molique and Ernst. Notturno, D flat; Pianoforte, Dohler. Quintet in C, Op. 29, Beethoven; Violins, Ernst and Molique; Violas, Hill and Goffrie; Violoncello, Van Gelder; Pianoforte Solos, &c., Arthur Napoleon, the Portuguese Prodigy. Tickets, Half-a-Guinea each; to be had of Cramer and Co., Ollivier and Chappell, Bond-street. Doors open at Three. Director.—J. Ella.

THE MISSES McALPINE have the honour to announce that their CONCERT will take place at the Hanover Square Rooms, on Tuesday evening, June 6th, under the immediate patronage of Her Grace the Duchess of Somerset, Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Abercorn, the Most Noble the Marchioness of Drogheda, the Right Hon. the Dowager Countess of Darnley, the Right Hon. the Lady Elizabeth Dawson, the Right Hon. the Viscountess Ebrington, the Lady James Stuart, &c. Vocalists—Madame Amedei, Madlle. Hermann, Misses McAlpine, and Miss R. Isaacs; Mr. Sims Reeves, Mr. Allen Irving, Herr Kinni, and Mr. Charles Cotton. Piano, Maddle. Coulon; Harp, Mr. F. Chatterton; Violin, Herr Deichmann; Violoncello, Sig. Piatti; Concertina, Mr. G. Case. Conductors—Sig. Schira, Herr W. Ganz, and Mr. C. Blagrove. Reserved Seats, 10s. 6d; Tickets, 7s.; to be had of the principal Music-sellers, and of the Misses McAlpine, 9, Stanraer-place, Maida-vale.


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WILLIS'S ROOMS.—Mdlle. Clauss has the honour to announce her GRAND CONCERT will take place at Willis's Rooms, on Wednesday, June 14. For further particulars apply to Cramer, Beale, and Co.'s, 201, Regent Street.

MONS. JULES DE GLIMES begs to announce that he has returned to town for the season. All communications to be addressed to him at Leader and Cock's, New Bond-street, corner of Hanover-street.

MISS ARABELLA GODDARD begs to announce that her ANNUAL GRAND EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday, June 21st, when she will perform Beethoven's Concerto in G major, Mendelssohn's Serenade, and a selection of solo pieces; assisted by the members of the Orchestral Union. Vocalists—Miss Dolby and Mr. Sims Reeves. Conductor—Mr. Alfred Mellon. Tickets, 7s.; reserved seats, half-a-guinea each; to be had of the principal music-sellers; and Miss Goddard, 47, Welbeck-street, where a plan of the room may be seen.

MADAME PERSIANI, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti, and Herr Ernst, with the Orchestral Union, will appear at Miss Dolby's and Mr. Lindsay Sloper's ANNUAL GRAND MORNING CONCERT, at the Hanover-square Rooms, on Friday next, June the 9th. Single Tickets, Half-a-Guinea each, to be had at the principal Music Warehouses; Reserved Seats, Fifteen Shillings each, or three for Two Guineas. To be had of Messrs. Cramer and Co.; of Miss Dolby, 2, Hinde-street, Manchester-square; and of Mr. Lindsay Sloper, 7, Southwick-place, Hyde-Park-square. A few seats in the Orchestra at Five Shillings each. To be had only of Messrs. Cramer and Co.

HERR B. HILDEBRAND-ROMBERG begs to announce that his MORNING CONCERT will take place at Willis's Rooms on Saturday, 17th June, at Half-past Two o'clock, when he will be assisted by the following eminent performers:—Vocalists: Mad. Doria, Mdlle. Sedlatzek, Mdlle. Herrmann, Herr Hölzel, and Signor Bettini. Instrumentalists: violin, Herren Ernst and Ries; viola, Mr. Hill; violoncello, Herr Hildebrand-Romberg; pianoforte, Herr Pauer; conductors, Mr. Grattan and Herr Praeger. Tickets, 10s. 6d., reserved seats, 15s.; to be had of Cramer and Beale, 201, Regent-street; Ewer and Co., 390, Oxford-street; and of Herr Hildebrand-Romberg, 22, Bentinck-street, Manchester-square.

SIGNOR CAMPANA begs to inform the nobility and gentry that his FIRST GRAND MATINEE MUSICALE, under distinguished patronage, will take place, by the kind permission of the Right Hon. Lord Ward, at the Dudley Gallery, Piccadilly, on Monday June 19th, when Signor Campana's latest compositions will be executed by the most eminent artists. Tickets, One Guinea each. To be had at Signor Campana's, 25, Chapel-street, Belgrave-square; and at the principal music sellers.

GRAND MUSICAL FESTIVAL.—Under the immediate patronage of Her Majesty, H. R. H. Prince Albert, H. R. H. the Duchess of Gloucester, H. R. H. the Duchess of Cambridge, and H. R. H. the Princess Mary. The German Hospital at Dalston has since its establishment relieved 14,000 English poor, out of a total number of 29,949 out-patients, and nearly one-eighth of the beds in the hospital are occupied by English, which the Committee trust will give the Institution a strong claim upon the benevolent support of the British public. A Musical Festival for the benefit of this Charity will be held in connection with the Harmonic Union at Exeter Hall, on Wednesday, June 14th, when Emile Naumann's Oratorio, "Christ, the Messenger of Peace," will be performed for the first time in this country. Vocalists—Madame Caradori, Mdlle. Agnes Büry, Miss Stabbach, Herr Reichardt, M. Miranda, Herr Hölzel, and Herr Formes. Tickets 5s., 10s. 6d., and 21s. each, at the Hospital, the Committee Rooms, 7, Sussex Chambers, Duke-street, St. James's, and at the office of the Harmonic Union, 5, Exeter Hall.

CHARLES WESLEY, D.D., ADOLPHUS WALBAUM, } Hon. Secs.

ROYAL ACADEMY OF MUSIC.—In consequence of the opening of the Crystal Palace, on Saturday, June 10th, the Third Academy Concert, announced to take place on that day, is postponed to Tuesday, June 13th.

ROYAL PANOPTICON OF SCIENCE AND ART, LEICESTER SQUARE.—Mr. W. T. Best will play the following compositions upon the Grand Organ, on Monday, June 5th, and during the week. For convenience of visitors, the hours of performance are added to the programme. 12-30.—Aria, "O had I Jubal's Lyre," Handel; March (posthumous work), Mozart. 1-45.—Andante, Op. 65, Hummel; Overture, "Olimpia," Spontini. 3.—Prelude and Fugue, Mendelssohn. 4-30.—Pastorale, for the Organ, Gordigiani—Double Chorus from the "Censer," Handel. Also in the Evening at 7-15.—Preghiera, "Dal tuo stellato," Rossini. 8-15.—Overture, "Euryanthe," Weber.

MR. T. H. WRIGHT respectfully announces that his MORNING CONCERT will take place at Willis's Rooms, on Thursday, June 8th, at Three o'Clock, when he will be assisted by the following eminent artists:—Madame Ferrari, Miss Ursula Barclay, Signor Ferrari, and Signor Marras. Pianoforte, Miss Arabella Goddard; Violin, M. Bezeth; Concertina, Signor Guilio Regondi; Harps, Miss Knowles (Pupil of Mr. T. H. Wright), Mr. H. J. Trust, and Mr. T. H. Wright. Conductor, Mr. Aguilar. Tickets to be had of Mr. Wright, 14, Norton-street, and the principal music shops.

OPERA COMIQUE, ST. JAMES'S THEATRE.—The Directors of the Théatre Lyrique, Paris, beg to announce that the entire troupe of that theatre, including the services of Mad. Marie Cabel, will commence a short series of French Opéras Comiques at the above theatre, on Monday next, June 5th, immediately after the completion of M. Lafont's season. The first representation will consist of Adolphe Adam's new and very successful opera entitled "Le Bijou Perdu," in which Madame Marie Cabel will make her first appearance in this country. Subsequent performances will be selected from the new and favourite operas of "La Promise," "Galathée," "Le Domino Noir," "Le Roi des Halles," "La Tante Aurore," "Le Postillon de Longjumeau," "Le Toréador," "La Sirène," "Les Deux Voleurs," "Le Tableau Parlant," "L'Eclair." All of which are completely prepared for representation. The nights of performance will be on Mondays, Wednesdays, Fridays, and Saturdays. Subscriptions will be received for twelve representations. Prices of admission for the night: Stalls, 10s. 6d.; Boxes (Dress Circle), 5s.; Pit, 2s. 6d.; Amphitheatre, 2s. Applications for Boxes, Stalls, and Tickets, to be made to Mr. Seguin at the Box Office of the Theatre, and at Mr. Mitchell's Royal Library, 33, Old Bond-street.

W. RYALLS' (Professor of Singing) Pianoforte Repository, Hamilton-street, Birkenhead. Pianofortes on hire and taken in exchange.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond-street.

BOOSEY'S REPERTOIRE FOR CONCERTINA and PIANO, arranged by G. Regondi. Now ready:—Verdi's Rigoletto, in three Nos., 3s. each; Ernani, three Nos., 3s. each; Linda, three Nos., 3s. each; Sonnambula, three Nos., 3s. each, &c., &c. Boosey and Sons, 28, Holles-street.

BOOSEY'S REPERTOIRE FOR CORNET AND PIANO, arranged by Stanton Jones, &c. Now ready:—Rigoletto, in three Nos., 3s. each; Ernani, three Nos., 3s. each; Linda, three Nos., 3s. each; Sonnambula, six Nos., 3s. each, &c.; &c. Boosey and Sons, 28, Holles-street.

BOOSEY'S REPERTOIRE for FLUTE and PIANO, arranged by Joseph Clinton and W. Fonde. Now ready:—Rigoletto, in two Mosaiques, 4s. each; Ernani, three Nos., 3s. each; Romeo and Juliet, one No., 4s.; Linda, three Nos., 3s. each; Sonnambula, six Nos., 3s. each, &c., &c. Boosey and Sons, 28, Holles-street.

BOOSEY'S REPERTOIRE for VIOLIN and PIANO, arranged by F. Bosen and others. Now ready:—Rigoletto, in three Nos., 3s. each; Ernani, three Nos., 3s. each; Linda di Chamouni, three Nos., 3s. each; Sonnambula, six Nos., 3s. each. Boosey and Sons, 28, Holles-street.

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THE LONDON ORCHESTRA.—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

REPAIRS of STRINGED, REED, and BRASS MUSICAL INSTRUMENTS.—Messrs. Boosey and Sons beg to announce to the musical profession and the public, that, to enable them to execute repairs in the best possible manner, they have recently engaged from Germany one of the most skilful European artisans to superintend this department, and who thoroughly understands the mechanism of Musical Instruments of every description and model. Parties, therefore, intrusting the most valuable instruments to Messrs. Boosey and Sons, may rely upon their being treated with a care and efficiency unequalled in London. Boosey and Sons, Musical Instrument Manufacturers, 28, Holles-street.

RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

HARMONIUMS.—CAUTION.—George Luff and Son, makers to Her Majesty of the only Real Harmonium, to prevent the sale of inferior imitations, have reduced their prices, both for sale or hire.

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# The Musical World.

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VOL. 32.—No. 23. SATURDAY, JUNE 10, 1854. {PRICE 4d. STAMPED 5d.

## REVIEWS.

HANDEL'S "SUITES DE PIECES," in Two Books. Edited by MOSCHELES. Cramer, Beale, and Co.

(*Second Notice*).

LAST week we reviewed that book of the *Suites de Pièces*, which, according to the outward cover, was the second; but since then we have seen other copies, and find the indicated number transferred from one book to the other. We think it necessary to state this, because the enthusiastic praises we bestowed upon the book of *Pièces* in question, can by no means be applied with equal justice to its fellow, which is a work in most respects of a far inferior order; a work addressing oftener the popular than the refined taste, and evidently written more with an eye towards the advantage of music-sellers than the glorification of art. Be it, then, clearly understood, that the book of Handel's *Suites de Pièces*, which we recommend to the attention of musicians and cultivated amateurs, as a prodigy of genius and art, is the one which contains the *five fugues*. The other book has no *fugues* at all, which makes the matter clear without further explanation. The number of the book ought, to prevent mistakes, to have been indicated on the title-page; and we recommend the publishers to adopt the precaution forthwith. Having explained this, we shall now proceed to speak of the other book—the book which is not *the* book.

This collection opens with a very long set of pieces in the key of G major. (It may not be out of place to state here, that Handel has not indicated the divisions in this book by the terms *Suite prèmiere, Suite seconde*, etc, as he has in the other.) As these have for the most part but little musical interest, a brief survey of their merits must suffice. A quick prelude in 3-4—an *allemande*—and an *allegro* in common time, written almost throughout in two parts, are only remarkable for the simplicity of their structure, the meagreness of their harmonic treatment, and the scantiness of their modulations. A *courante*, which follows, is more interesting: there is more variety of harmony, and more continuity of development; the *motivo* is pretty, the progressions are natural and pleasing; but the writing bears marks of haste, as though Handel was not very much in love with his task, and wished to get over it as quickly as possible. In the ninth bar, there is a very bare and unsatisfactory specimen of part-writing, which we shall instance:—

*Right hand.*—C, D, E, F sharp, G, A, F sharp.
*Left hand.*—A, B, C, B, A, G, D.

Nothing can be more disagreeable than the succession of perfect fifth, major seventh and major ninth, and its resolution to D with a major third by no means excuses it. Such instances, rare in Handel, are more frequent in this book of *suites* than in any work of his that ever came under our notice. A short *aria* which follows, in common time, *presto*, makes up for this oversight; it is a fresh and lovely melody, and a perfect gem of two-part writing. A *minuet*, to which it gives way, is remarkable for containing a long progression in semi-quavers at the commencement of the second part, which is almost the counterpart of a similar passage to be found in Mendelssohn's ingenious *Caprice* in F sharp minor. Mendelssohn sips the beauties of the old masters as the bee the sweets from the flower-cups; but, like the bee, he makes honey of them, and right content are we to taste what he has gathered and set before us in so savoury a form. Yet these *laudable* thefts, like pious frauds, are worthy noting, and should be recorded, if only in justice to the fine old masters who were the first tillers of the soil which after-husbandmen have made so fertile. A *gavotte* and eight variations upon it, in two parts throughout, come next. These are pretty and sparkling, but somewhat monotonous from the poverty of the counterpoint—the result of the base moving incessantly in thirds with the treble. The *suite* terminates with a *gigue* in 12-8 time, on the whole a good specimen. But, take it for all in all, this *suite* has not an amount of musical interest at all commensurate with its extravagant length, and its predominant style is too trivial to engage the continued attention of those who look for something more than notes.

The second *suite* in D minor is also very long, but far superior to the preceding one. It opens with an *allemande* which has some charming points, though the melody does not always flow so easily as in most of Handel's inspirations. An *allegro* 3-8 (a quick *courante*), written in two parts, but not otherwise remarkable, comes next, and gives way to a slow air in 3-4 time—a kind of song without words—a most heavenly melody, only disfigured by the shakes and trills in deference to the detestable fashion of the period. Next comes a *gigue*, and one of the best of them. There are one or two points in this which help to illustrate the superiority of the new method of noting the minor scale, which prescribes the use of the flat sixth when a harmony in the key is indicated by the passage. Handel is always uncertain in this particular, sometimes adopting one method, sometimes the other, as though he felt an instinctive hesitation on the subject. Wherever he uses the old method the passage is just as offensive to the ear as it is grateful when he employs the new.* A *minuet*, with three variations, follows the *gigue;* it is a pleasing trifle. The *allemande* and *courante*, which come next, built upon one progression of harmonies common to both, are very beautiful, especially the *courante*, which might have been placed in the other book without damaging its musical interest. Still more charming is the grave and melancholy *sarabande* to which it gives way, with its simple and beautiful harmonies, forming the basis of two ingenious variations. A short *gigue*, which offers no particular points for remark, concludes the *suite*. On the whole the effect of this *suite* must necessarily be monotonous. Fancy, reader, nine pieces in succession, all in one key, and that a *minor* key!

The next is a short *suite* of three pieces—an *allemande*, a *courante*, and a *gigue* in E minor. These are of the highest order of poetical beauty. The passionate melody of the two first pieces is almost unendurable, so deep is its dejection, so agonising its tenderness. We would give worlds to know in what train of mind was Handel when he poured forth this flood of tristful eloquence, which, to use a simile applied by Coleridge to *Romeo and Juliet*, is like *a long drawn sigh*. The *gigue*, one of the very finest possible, is replete with beautiful progressions of harmony, and delicious passages of

* It may not be out of place here to express our fervent hope that the late Dr. Alfred Day's system of harmony will soon be adopted by all sensible musicians. Its rejection at our Academy was an instance of short-sighted prejudice, by no means creditable to our only musical institution. It was rejected without examination—at least, our own conviction of its unanswerable truth inevitably brings us to this conclusion—which makes the matter worse.



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sequence. The whole is as fresh and new, both in melody and harmony, as though it had been written but yesterday. Master Felix!—Master Felix!—Felix Mendelssohn Bartholdy!—where did you dig up some of the loveliest ideas in your two slow movements (in E minor, too!) of the *Seven Characteristic Pieces*, if not from this mine of wealth—aye, if not from this very corner of the mine? This *suite* should be preferred to the other book. It is too beautiful for association with its present companions. By the way, there are one or two places in the *allemande* and *courante* (by mistake headed "*saraband*" in this edition) which we imagine must be errors overlooked by the editor. But where there is so much beauty the defects are lost in a veil of borrowed light—like those pictures of Claude in the National Gallery which are hung close beneath the glowing splendour of Turner—and he must be a cold critic who would stop to point them out.

A bold and vigorous air, in G major (*chaconne*), with eight brilliant variations, commences the next *suite*. The *chaconne* is in 3-4 time, in character something between a *minuet* and a *saraband*, not so lively as the one nor so grave as the other. This is the finest specimen Handel has left us. Next follows a charming *adagio*, 3-4, in G *minor*, with six variations in the minor, and five in the major, all of them ingenious, brilliant, and effective. Then we find an *allemande* in G minor, which may compete with any piece in either book. It opens with a long passage in the treble, answered, reversed, by the bass, and then a feast of semiquaver-counterpoint *à la* Mendelssohn. The whole of the second part is beautiful. A passage commencing with a progression from C minor into B flat, repeated afterwards in the relative minor, is of surpassing loveliness. The form of this piece is that usually adopted by Scarlatti, and the cadence at the end of both parts is taken almost *notatim* from that which Scarlatti affixes to nearly all his movements in the minor key. But though the form is like, the spirit which is its soul, soars far above the level of the old Italian. (It is singular that we should have begun our notice of this book in a strain anything but eulogistic, and that as we advance we should find so many beauties opposing our passage, as to make us already incline to alter our verdict of partial indifference into one of hearty approval.) A *courante* follows the *allemande*, with the same progression of harmony for its foundation. And yet how differently treated. The beautiful passage in B flat again appears, in a form scarcely less insinuating. Towards the end of the second part there is an extraordinary effect of surprise produced by the unexpected transition from the chord of E flat to that of C. In the last bar but seven, an instance of the ancient minor scale occurs, so unpleasant that it must surely be an oversight. Handel's refined ear could not have *tolerated* the E natural which occurs in that bar. With Dr. Day's E flat the passage would have been unexceptionable; but as it stands, the shock upon the ear is so violent that it goes far to spoil a movement in all other respects beautiful. This very interesting *suite* concludes with a *gigue*, which is the longest and most elaborate of all the specimens Handel has left us—so long, and so elaborate, indeed, so lucid in design, so complete in development, that it might serve for the last movement of a work of the largest pretensions, and we cannot but think that Haydn was much indebted to it for the origin of those *rondo* movements which are the glory of so many of his best symphonies. Although one figure of triplets is sustained through nearly six pages, the variety of which it is here made susceptible proves the wonderful mastery of Handel over the science of counterpoint, and the prodigal resources of his invention.

The next *suite*, in B flat, consists of an *allemande*, *courante*, *sarabande*, and *gigue*—of which, though all are melodious and pleasing, the last is the most interesting and the best. The subject is answered in canon on the octave, the second part taking the subject reversed. It would be impossible to write in three parts more clearly and more naturally. In the last bar of the first part of the *allemande*, and in the sixth bar of the *courante*, there are some evident errors in the bass. A superb prelude follows, which contains some of the most surprising and magnificent progressions of harmony that ancient or modern composer has ever conceived. It is followed closely by a charming movement, in which a continuous motion of semi-quavers is admirably sustained to the end. This gives way to a delicious *aria* in the Italian style, with five clever variations. The fourth of these is the undeniable germ of the chorus of the priests of Bel, in the oratorio of *Deborah*, which is in the same key. The last *suite* opens with a quaint *minuetto* in G minor, diversified by a quantity of turns and graces not by any means to our taste. A *chaconne* with sixty-two variations, (!) all in G major, finishes the *suite* and the book. These variations involve almost every conceivable figure of passage that can be founded on a short progression of harmony such as the present, which is nothing more than a modulation from the tonic to the dominant, and back again from the dominant to the tonic, the whole comprised in eight bars of 3-4 measure. The types of almost all the variations of those composers whose exclusive vocation is to write them may be found in this singular manifestation of fancy and invention.

So much for the *Suites de Pièces!* If what we have thus hurriedly noted can persuade any of our readers, not already acquainted, to make themselves now acquainted with one of the most interesting and remarkable manifestations of the genius of Handel, we shall be too happy to have laboured successfully in such a cause.

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"Ah! Why so Sad?" Song for voice and piano. Poetry and Music by J. Thorne Harris. Wessel and Co.

Mr. J. Thorne Harris is a resident professor in Manchester, well-known, we believe, as a composer of considerable promise, and as a pianist of no ordinary talent. Both his vocal and instrumental compositions, which are very numerous, display assiduous study of the best masters, and a remarkable freedom from imitation. The song before us has little pretension, but it is not the less attractive on that account. Its chief merit is the close affinity in spirit between the poetry and the music; each illustrates each, while the latter varies with every change indicated by the words. Much of this is doubtless due to the fact that Mr. Harris writes his own words, so that the poetry and the music are twin-born—two streams issuing from the same fountain, one winding through the flowery beauties of language, the other penetrating into the beautiful regions of melody and harmony. The theme of this song, though simple, is expressive, while the accompaniment, vigorous and free, is always made subordinate to the effect of the melody. A composition like this should be welcome to all who appreciate music that is legitimate and pure.

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Souvenir de Londres—Album Musical. Composed by Signor F. Campana. R. Mills.

The above is a collection of arias mostly in the sentimental style—six in number. Some of them are graceful, if not particularly original, and the majority are likely to please amateurs, being written within a moderate compass. We may mention No. 4, "Il Trovatore," as a very pretty tune, in 3-4 measure, and No. 5, "L'onda è quieta," a sort of *barcarolle* in 3-8 time, which falls agreeably on the ear, and is neatly written. No. 6, "La tomba," is a *romanza* which is equally grave both in the major and minor keys, and opens with a plaintive strain in the first few bars, which betokens a genuine feeling for vocal melody. Although written in the somewhat recondite key of A flat minor, we have no doubt that it will become an especial favorite with those who incline to the plaintive school of ballad music.

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Stafford.—On Monday evening, the 29th ult., the Stafford Choral Society gave their second concert of the present season in the Lyceum, which was tastefully fitted up for the occasion. The programme consisted of selections from the oratorios of the *Messiah*, *Creation*, *Elijah*, *St. Paul*, and Mozart's Twelfth Mass. The principal vocalists were Mrs. Bull, of the Birmingham Concerts, Mrs. Paget, R.A.M., and Mr. Paget. The *Staffordshire Advertiser* says—"The selections were performed with much skill and ability." Mr. E. Shargool conducted, and Mr. Shargool of the Birmingham Concerts led the band.

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## COURT OF QUEEN'S BENCH, WESTMINSTER, JUNE 1.

**(Sittings in Banco, before Lord CAMPBELL and Justices ERLE and CROMPTON.)**

## LUMLEY *v.* GYE.

Sir F. Thesiger, Sir F. Kelly, Mr. Hoggins, Q.C., Mr. Cowling, and Mr. Huddleston appeared for plaintiff; the Attorney-General, Mr. Bramwell, Q.C., Mr. Creasy, and Mr. Willes for defendant.

Plaintiff, Benjamin Lumley, lessee of Her Majesty's Theatre, had brought an action against Frederick Gye, director of the Royal Italian Opera, to recover damages for wrongfully and maliciously enticing and procuring Johanna Wagner to break a contract into which she had entered with plaintiff, to perform as *prima donna* at Her Majesty's Theatre in 1852. The declaration contained several counts, to which the defendant pleaded the general issue. At the trial, before Lord Campbell at Guildhall, at the sittings after last Hilary Term, the jury, in substance, found a verdict for defendant. Lord Campbell left three questions to the jury for consideration:—Whether Miss Wagner's agreement with Lumley remained in force when it was alleged Gye induced her to break it; Whether Gye induced Miss Wagner to break her agreement, and she broke it through his inducement; and, Whether Gye at that time knew that the agreement between Miss Wagner and Lumley was still a subsisting agreement. The jury found the first two questions in the affirmative, but the third and more material in the negative, viz., that Gye did not know that Miss Wagner's agreement with Lumley was at the time subsisting. Lord Campbell had previously directed the jury that if Gye *bonâ fide* believed that Miss Wagner's agreement with Lumley had ceased to be binding upon her, the *scienter* was not proved, and the jury ought to find a verdict for Gye. Verdict was accordingly found for defendant.

In the early part of Easter Term Sir F. Thesiger obtained a rule calling upon the defendant Gye to show cause why the verdict should not be set aside, and a new trial granted, upon the ground that the verdict was against the evidence, and that certain evidence offered by defendant had been improperly received. This evidence related to negotiations into which defendant had entered with Miss Wagner previous to her agreement with plaintiff, and which tended, as defendant contended, to rebut the charge made in the declaration, that defendant had "maliciously" enticed Miss Wagner to break her contract. Plaintiff contended that, as these negotiations took place anterior to the contract as well as to the breach, the evidence respecting them was only calculated to create prejudice, and inadmissible as part of the *res gestæ*.

The ATTORNEY-GENERAL, rising to show cause against the rule, said the action was brought to recover damages from defendant for wrongfully and maliciously inducing Miss Wagner to break her contract with plaintiff. Three questions had been left to the jury:—Whether Miss Wagner's contract with the plaintiff was a subsisting contract; Whether defendant induced her to break it; and, Whether he did that with knowledge that the contract was subsisting. The verdict of the jury had determined the last and material question in favour of defendant. In showing cause against the rule, the learned Attorney-General said it would be necessary for him to give a short summary of the history of the transaction. So early as 1845 defendant had become acquainted with the talent of Miss Wagner, and in 1850 he went and made her, either at Hamburg or Berlin, the offer of an engagement. Miss Wagner at first entertained the offer, but finally declined it, for reasons which she stated, connected with her engagement at the Theatre Royal, Berlin. She, however, by her father, returned thanks to defendant for his offer, and requested that he would not forget her for the next year, 1852, and desired him to make his proposals in November, 1851. In September, 1851, defendant, at the end of the season, went to Berlin, and renewed the proposals he had made in the previous year, viz., that he would engage her services for the season for the sum of £2,000. Miss Wagner declined giving an answer till the following month. Defendant then went on his tour to Italy, and was soon after informed that Miss Wagner had been induced to enter into an engagement with plaintiff. It appeared that between October, 1851, and January, 1852, Miss Wagner had become acquainted with a Dr. Bacher, who was not, as had been represented, previously a friend of the Wagners. Dr. Bacher, who represented himself to be a Doctor of Civil Law of Vienna, though he had never practised the law at all, but had only been a clerk in a lawyer's office, had been employed by plaintiff in making arrangements with operatic performers; and, having no doubt heard of the offer which defendant had made to Miss Wagner, he went and made her an offer, which she was induced to accept. It was known how that consent was obtained. It was by Dr. Bacher's representing that defendant's theatre was only a second-class theatre; that by singing there Miss Wagner would lose the benefit of the *prestige* which would attach to her appearance at plaintiff's theatre; and, finally, that the press of this country was hostile to defendant's theatre and favourable to plaintiff's, and that, if she appeared at the one, the criticisms of the press would be damaging, while, if she appeared at the other, they would be favourable. Miss Wagner alluded to those circumstances in a letter which she wrote to the defendant on the 7th of December, 1851, and in which she said:—

*"I must naturally appear ungrateful to you, but we have told you again and again the peculiar reasons which compel me for this once to sing at Mr. Lumley's against my feelings; you know them well. I expect little good from this engagement; but, on my word, I could not act otherwise. I am very unhappy about it, I and especially my father, who expects nothing but evil from this connection. Nevertheless, I hope for your pardon, and even that you will receive us in London as friends. Will you not, Monsieur? In this hope, we anticipate with pleasure seeing you again. A thousand compliments from our family.*

*"From your devoted,*

*"J. WAGNER."*

Lord CAMPBELL observed that that letter was one of the letters the admission of which in evidence was objected to.

The ATTORNEY-GENERAL said it was so, and he should have to answer that objection by and by. To that letter defendant replied as follows:—

*"London, Jan. 9, 1852.*

*"Dear Miss Wagner,—I was not in London when your most amiable letter arrived, but in Paris, where I remained some days; your letter has caused me both regret and pleasure—regret, because it informs me that you are to sing at a theatre so opposed to my interest; pleasure, because it tells me I am to have the happiness of seeing you in London. The twofold pleasure of seeing you here and deriving benefit from your success was, it seems, too much for me to enjoy, at least this season. I must, therefore, content myself with the hope that all this pleasure is only reserved for next year. A thousand compliments, if you please, to your amiable family.*

*"Yours, entirely devoted,*

*"F. GYE."*

That letter showed that defendant submitted to his disappointment, seeing that what had been done could not be undone. Having had occasion subsequently to go to Berlin to see M. Meyerbeer, defendant asked Miss Wagner to sing for a few nights at his theatre, after she had completed her engagement with plaintiff, and also to sing at his theatre in the following year, 1853. Defendant might have done all that with the greatest propriety, and might have urged the great disappointment which he had sustained as some reason for pressing his request. Miss Wagner, however, declined to sing in 1852, though willing to sign for 1853. Up to that time defendant had done nothing which he might not do with the greatest propriety, particularly when it was borne in mind in what manner a young and talented artiste had been got away from defendant by the cunning and unscrupulous conduct of Dr. Bacher. So matters stood till March, 1852, when it became notorious that plaintiff was in serious difficulties, and it was doubtful whether he would be able to open his theatre. Money due to performers for the previous season was unpaid, creditors were clamorous, and plaintiff had been arrested for £2,000 or £3,000, and locked up.

Sir F. THESIGER said, plaintiff had been answerable for another party, but the matter was at once arranged.

The ATTORNEY-GENERAL said, he would take it then, as the fact was, that plaintiff had been locked up for only three days; but it was now said that he was not in pecuniary embarrassments. Why, then, was he not put in the witness-box? for he might have entirely disproved the suggestion. It was clear that in March there was a hitch somewhere, and this led the defendant to write to Miss Wagner the letters of the 9th and 30th of March, 1852, in neither of which did he ask her to break her contract with plaintiff, but only sought to secure her services in case anything should happen to prevent her agreement with plaintiff from being carried out. In the letter of the 9th of March defendant said the only thing wanting to make his programme complete was the name of Miss Wagner, and asked if there was any possibility of that. In the letter of March 30, he wrote:—

*"London, March 30, 1852.*

*"Dear Mdlle. Wagner,—Will you have the goodness to write me one word in reply to my last letter? Forgive me for troubling you, but it is said here that your arrangements are not quite fixed with Mr. Lumley. Is this true? My theatre opened last Saturday. The opening of Mr. Lumley's theatre was announced last Saturday, but it did not take place; it was again announced for to-night, but was again put off. Another bill has now come out, in which the opening is announced for Thursday, but there is much doubt. You will see by the enclosed pro-*

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*gramme that M. Negrini, the tenor singer of whom I spoke to you, is engaged at Covent-garden; the* troupe *is fine, is it not? Excuse me for writing in such a hurry. Give me two lines in answer.*

"*Believe me, &c.,* F. GYE."

These were the letters which plaintiff relied upon to show that defendant attempted to induce Miss Wagner to break her contract; whereas they only showed that, if her engagement with plaintiff should not be carried out, he (defendant) would still be ready to adhere to the proposal which he had previously made for her to sing at his theatre, and to secure her services, at all events, for six nights. The Attorney-General then proceeded to detail the circumstances under which the time of Miss Wagner's appearance in London was extended by agreement from the 1st to the 16th of April, 1852; and said, he thought he was entitled to the verdict upon the ground that it was not proved that the £300 had been tendered by plaintiff to Miss Wagner in time to make the agreement a subsisting agreement on the 5th of April, when defendant induced Miss Wagner to enter into her agreement with him. But Lord Campbell having expressed his opinion that there was evidence for the jury upon that point, the Attorney-General passed to the circumstances under which defendant left London on April 2nd, 1852, in order to see Miss Wagner at Berlin. He had made arrangements for the performance on the 3rd of April, and left London for a few days, the next week being Easter week, in order to have a personal interview with Miss Wagner, and to ascertain how matters really stood. He had received no answer to either of his two letters of the 9th or 30th of March; he knew that Mad. Sontag had not come; that Miss Wagner had notcome; and it was therefore not at all extraordinary that he should avail himself of those few days of holiday to ascertain how matters were. He went to Berlin, and found Miss Wagner had gone to Hamburgh, where he followed her. On being introduced to her, he inquired why she had not answered his letters; but, without answering that question, Miss Wagner said, almost the first thing, "*En effet, je suis libre.*" She then explained that Lumley was bound to pay her 300*l.* on March 15th, but had not fulfilled his agreement. It was then the 5th of April. Under those circumstances, defendant said he was ready to enter into an agreement with her, and took paper to write one out. While engaged in so doing he asked to see the agreement with Lumley, and that portion of it was shown to him which related to the payment of the 300*l.* M. Wagner said he had no doubt the agreement was broken according to Prussian law; but, as he doubted whether it would be so according to that of England, he asked defendant if he would have any objection to give an indemnity. Defendant, having no doubt upon the subject, and having no idea that the time for paying the 300*l.* had been extended, at once consented, and gave a written indemnity, which was executed at the same time with the agreement with Miss Wagner. All the circumstances of that interview tended to show that all parties believed the agreement with the plaintiff had been broken. When Miss Wagner arrived in London, her father, M. Wagner, asked defendant to give a more formal indemnity, and an instrument was afterwards drawn by M. Wagner's attorney, which recited the agreement with plaintiff and that it had been broken. That instrument, so drawn up according to instructions given by the Wagners alone, was based upon the fact that the contract with plaintiff had been broken, and was executed by defendant. The question now was, whether on April 5th defendant knew that the agreement with plaintiff was subsisting. Upon that point there was the positive oath of defendant, who declared that he knew nothing of the extension of the time for the payment of the 300*l.* till it came upon him by surprise in the Chancery proceedings. If that statement was not true, defendant had been guilty of wilful and corrupt perjury; but there was nothing whatever to shake his testimony. He (defendant) was a gentleman of irreproachable character. M. Wagner, too, was a man of business, and acute, and it was not likely that he would have taken an indemnity based on a false recital. It was now sought to set aside the verdict upon mere inferences, and that, too, in a case where the jury had not been carried away by prejudice, but had been satisfied with the evidence which defendant had given. The jury had found two of the questions submitted to them in favour of plaintiff, and one for defendant; and the question which they had found for defendant was one, as Lord Campbell observed at the trial, peculiarly for the decision of the jury. The attempt was now made, by the present application, to supersede the proper functions of a jury, it being sought to overturn a decision which had been come to by the deliberate verdict of a full special jury of the city of London, who discharged their duty in such an admirable manner as to constitute the most substantial argument in favour of preserving that mode of trial. It was said, Why did defendant go to Hamburgh, if it were not to induce Miss Wagner to break her contract? The answer was, that Dr. Bacher had got her away from him by importunity and cunning, and defendant felt he was justified in getting her back if he could do so legally; and, if he believed her engagement with plaintiff was not likely to be carried out, there was nothing unreasonable in defendant's writing to Miss Wagner on March 30th, to know whether that was the case or not, nor in his going to Berlin during the Easter holidays, in order to ascertain the real state of the case. It was said that we had only defendant's statement as to what took place at the meeting at Hamburg, and that the commission to examine Miss Wagner had been abandoned. That was true; for, finding that, if the commission were executed, it might lead to legal difficulties, and probably to an appeal to the House of Lords, defendant thought it was better to abandon the commission, and to tender himself for examination as a witness. The Attorney-General here minutely went through the particulars given by defendant of the interview, and argued that there was no improbability, as alleged, in the account given of it by defendant.

Lord CAMPBELL suggested to the Attorney-General that he should be glad to hear his explanation of defendant's refusal to wait two or three days at Hamburg, as requested by Miss Wagner, in order to see if plaintiff would send the £300.

The ATTORNEY-GENERAL said, his explanation was this:—Defendant had only a few days that he could be absent from London; and, having gone round to Hamburgh by way of Berlin, he had already lost two days, and was under the necessity of being in London as soon as possible. Under those circumstances, he was obliged to tell Miss Wagner that he could not wait, and that she must make up her mind one way or another without delay. The jury had given their verdict in this case as long as thirty-six hours after they had heard his (the Attorney-General's) address, and but a short time after listening to the eloquent reply of Sir F. Thesiger, who had never shown greater ability than on that occasion. The Lord Chief Justice, in summing up, had adverted to all the various points in the case, and the jury, having deliberated for two hours, gave a verdict which it was now sought to overturn, upon the mere assumption that defendant had committed wilful and corrupt perjury. With respect to the alleged improper reception of evidence, the Attorney-General observed, that the charge against defendant was, that he "maliciously" enticed and procured Miss Wagner to break her contract, so that his state of mind at the time was of the very essence of the inquiry. Sir F. Thesiger had opened the case to the jury as one in which defendant had "maliciously" as well as wrongfully endeavoured to destroy his rival. He had put the case to the jury in a way that was calculated to excite the honest prejudices of the jury; and it became necessary to restore their minds to a state of judicial equilibrium. The charge against defendant was, that he induced Miss Wagner to break her contract by unfounded suggestions: it was necessary, therefore, to lay all the circumstances of the case before the jury—to bring the whole of the *res gestæ* before them—in order that the real state of defendant's mind might be exposed. It was said that his (defendant's) representation of what took place at Hamburg was improbable. Now, in order to test the probabilities of the case, it was necessary to show the nature of the antecedent circumstances, and, when those facts were brought forward, it appeared from Miss Wagner's letter of the 7th of December, 1851, and from defendant's letter of January 9th, 1852, and other circumstances, that Miss Wagner had unwillingly entered into the original agreement with plaintiff, and that there was no improbability at all in defendant's evidence. Those letters also showed that defendant had not been actuated by any malice against plaintiff. They proved that he had acted in good faith; that his story was probable; and they were necessary to be laid before the jury, in order that they might not be inflamed by the case which plaintiff had laid before them. When the state of mind of a party was of the essence of the charge, as in the case of libel, antecedent as well as concomitant circumstances were properly admissible, to show the *animus* of the party, and upon this ground he (the Attorney-General) submitted the evidence had been properly admitted.

Mr. BRAMWELL, Q.C., Mr. CREASY, and Mr. WILLES followed on the same side.

Sir F. THESIGER, in support of the rule, said, he thought it would be better for him, in the first instance, to address himself to the propriety of receiving the evidence which had been objected to. Three questions were raised—first, as to the existence of the contract; second, as to the knowledge of defendant of its existence; and, third, whether, with that knowledge, he induced Miss Wagner to break it. According to the law laid down by the majority of the Court in a previous stage of the cause, plaintiff would be entitled to recover, as damages, in proportion to the loss which he had sustained. The existence of "malice" would not enhance the damages, nor would the absence of "malice" mitigate the damages. Under the words in the declaration, which charged that defendant "wrongfully and maliciously" enticed and procured Miss Wagner to depart from her contract,

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all that plaintiff would have to prove was, that he did it with the knowledge that the contract existed; in other words, he would be required to prove the *scienter*. The evidence, therefore, which had been introduced to rebut the charges of malice was irrelevant to the issue, and ought not to have been admitted. Plaintiff did not set the example of introducing any facts which took place anterior to the contract, except so far as was necessary with a view to prove that Dr. Bacher was acting as plaintiff's agent. It was the Attorney-General who had adopted that course. He charged Dr. Bacher with making use of art and cunning, and outgeneralling defendant, and therefore said he would go into evidence of what took place before the contract. This case was entirely different from an action of libel, where the question of "malice" was material, and evidence of previous acts and statements was properly admissible. The learned counsel then commented upon all the facts of the case, with a view to show that the verdict was against the weight of the evidence; but, as we reported the learned counsel's argument at considerable length on the occasion when he moved for the rule, we deem it unnecessary to repeat it.

Sir F. KELLY, Mr. HOGGINS, Q.C., Mr. COWLING, and Mr. HUDDLESTON, then followed on the same side.

Mr. JUSTICE ERLE said, he was of opinion that the rule ought to be discharged. The first question was, whether the verdict was against the weight of the evidence, and his (Mr. Justice Erle's) opinion was, that no substantial reason had been given that the decision of the jury was wrong. The action was brought for wrongfully and maliciously inducing Miss Wagner to break a contract which defendant knew was subsisting between her and plaintiff; and the material question was, whether defendant knew that the contract with plaintiff was subsisting at the time when he (defendant) made his contract with Miss Wagner. With respect to that question, there was evidence which might raise a presumption against defendant; but, on the other hand, there was very considerable evidence in his favour which ought to be regarded. The contract between Miss Wagner and plaintiff contained a stipulation that £300 should be paid to that lady by the 15th of March, 1852, and that was a condition precedent, so that, if the money was not paid by that time, Miss Wagner, if there had been nothing else, would have had the right to say she was free, for the contract was actually broken. But that original contract was not the one which ought to be regarded. In consequence of a letter written by Miss Wagner, her appearance in London was postponed for a period of fourteen days, and the payment of the £300 must be considered as likewise postponed for the same period. The letter of Miss Wagner's father, also, seemed to show that a further time beyond the 1st of April was recognized as the time of payment, on account of the date at which it was proposed to send the money to him at Hamburg. The question was, whether the extension of the time was known to defendant. On the part of defendant, we had his statement, given upon oath, that he did not know of the extension; while, on the part of plaintiff, circumstantial evidence was relied upon as showing the contrary, and particularly defendant's letters on the 9th and 30th of March, 1852. But those letters, though consistent with his knowledge that the contract subsisted, were also consistent with the contrary view, and if he was ignorant on that point, his conduct was perfectly legitimate, and he was as free to enter into a contract with Miss Wagner as plaintiff had been. Plaintiff strongly relied upon the long and sudden journey which defendant had undertaken to see Miss Wagner, his abrupt interview with her at Hamburg, the contract which he entered into, the indemnity which he gave her, and the suddenness of his departure. All that, however, was consistent with the other view of the case. There were signs that plaintiff could not go on, and it was therefore not strange that, under these circumstances, defendant should go and see Miss Wagner; and the other facts were consistent with the supposition that defendant believed Miss Wagner was free, and that he had a right to enter into an agreement with her. If so, defendant was not responsible. The jury had carefully considered all the circumstances, and he (Justice Erle) saw no ground for believing they had come to a wrong conclusion. The second ground for the rule was, that the letters written by defendant were inadmissible in evidence. Those letters showed that a previous treaty for an engagement had existed between defendant and Miss Wagner. It was said (by plaintiff's counsel) that those letters were tendered in evidence to mitigate the damages, and as showing a sort of set-off against the misconduct charged by plaintiff. But he (Justice Erle) did not understand they were seriously tendered in evidence by counsel, or admitted by the Lord Chief Justice with that view. The question, however, was, whether the letters were admissible, for, if so, it did not matter upon what ground they had been admitted. It appeared to him (Justice Erle) that they had a cogent relevancy on that which was the real issue in the cause, for the circumstances attending the agreement made by defendant with Miss Wagner on the 5th of April, 1852, would have been fraught with suspicion if they had stood alone and unexplained; but if it could be shown that defendant had had a previous treaty with the lady, and that the parties had been mutually known to each other and stood in a relation of mutual esteem, the conversation with the lady and the speedy result to which she came after so short a notice became highly probable. The letters given in evidence proved that state of things, and, so far from being inadmissible, he (Justice Erle) thought they were very cogent evidence and relevant to the inquiry. Upon that ground they were admissible, although, when admitted, they might have been used for another purpose, which it was not in the power of the learned judge who presided to prevent. Upon these grounds, he (Justice Erle) was of opinion that the rule for a new trial should be discharged.

Mr. Justice CROMPTON was of the same opinion. The objection to the admission of the letters was, that they related to a negotiation existing at a prior time. But he (Justice Crompton) thought they were admissible upon the ground that they tended to explain the conduct of defendant. If the evidence was irrelevant, the letters were not admissible, and the Court ought to make the rule absolute for a new trial; but his Lordship thought they were relevant and admissible, in order to show what the conduct of defendant was. It certainly was a suspicious circumstance that defendant should have rushed from England, and travelled so many miles without repose; but this was explained by showing that he wished to have a personal interview with the lady, and, when he heard the rumours afloat, that he went to see her. It was his (Justice Crompton's) opinion that, if the evidence had been rejected, the Court must have granted a new trial upon that ground. With respect to the verdict being against evidence, his Lordship said he was not satisfied that the verdict was so much against evidence that there ought to be a new trial upon that ground. The Lord Chief Justice did not say he was dissatisfied with the verdict, and if he (Justice Crompton) had been one of the jury, he could not have said that the verdict was wrong. The matter was peculiarly one for a jury to decide upon, and he (Justice Crompton) could not say that their verdict was so far against the balance of the evidence that the Court ought to make the rule absolute.

Lord CAMPBELL, said he was of opinion that the rule be discharged. As to the reception of the evidence, he thought he should not have been justified in excluding it, but begged it to be understood that he did not admit it in order to show the improper conduct of plaintiff or of Dr. Bacher, or in mitigation of damages. In his opinion, it would have been no answer to the action, and no justification, supposing defendant wilfully induced Miss Wagner to break her contract, if it could be shown that plaintiff in an unhandsome manner had got Miss Wagner away from defendant; nor could the amount of damages be enhanced or mitigated if it could be shown that defendant had acted maliciously. In his (Lord Campbell's) opinion, the correspondence objected to formed a part of the transaction, and the jury would not have been in a fair situation to come to a right conclusion, if the evidence had been rejected. Plaintiff's own evidence went back to 1850. The evidence objected to formed a part of the transaction, and tended to show what the conduct of defendant had been before the contract with plaintiff had been entered into, and before the breach had taken place. He (Lord Campbell) was, therefore, of the same opinion as at the trial. He agreed with the illustrations which had been offered by Justice Erle and Justice Crompton of the materiality of the evidence, as taking away from plaintiff the powerful argument which he had urged as to the improbability of defendant's story. The improbability of that story had been strongly urged, and, if unexplained, would have shown that defendant wilfully enticed Miss Wagner to break her contract. His Lordship pronounced a strong eulogium upon the manner in which justice was administered in this country in keeping parties to evidence upon the issue, and declared how much he had been sometimes shocked, when he had on some occasions attended judicial proceedings in foreign countries, at hearing evidence given as to the bad characters of the accused, and an account set forth of all the enormities which they had committed. With respect to the contradiction of the evidence, he had hitherto forborne to give any opinion, for he had never been in a position to say that he was dissatisfied with the verdict. If defendant was to be believed, the jury were clearly justified in finding in his favour, for he showed to their satisfaction that he had acted *bonâ fide*. He (Lord Campbell), in deference to the opinion expressed by the majority of the Court, had no difficulty in saying that the action was maintainable, but there must be the *malus animus*, and unless there was that state of mind, the action was not maintainable. If the jury believed defendant was acting in good faith, the verdict was right. Miss Wagner said she was free, and, if defendant believed that, the jury were

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justified in their verdict. There was, indeed, evidence on the other side which was very powerfully urged on the jury, but the jury did not believe it; and he (Lord Campbell) could not say that the verdict ought to be disturbed, because the jury believed defendant when he was not contradicted by positive evidence. The trial by jury, his lordship observed, had long flourished in this kingdom, and he hoped it would long continue to flourish under the controlling authority of the Court, possessing the power to submit the question to another jury when the verdict given was wrong, and, even in cases were there was a conflict of evidence, having the power to say which side ought to have succeeded. In the present case the jury had believed Mr. Gye, and he (Lord Campbell) was not prepared to say they were wrong. Upon the whole, his Lordship said, he rejoiced that this litigation had come to an end, and added, *Interest reipublicæ ut sit finis litis.*

Rule discharged.

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

*(Continued from page* 351.)

### CHAPTER XVII.

### (1786-1788.)

In spite of its condemnation on the first night, *Le Nozze di Figaro* subsequently met with more just or more competent judges. Those works of Mozart to which the taste of the Viennese could not accustom itself, naturally found their way to Bohemia, where they were sure of a welcome like that afforded by foreign nations to those noble exiles whom an unthankful country has compelled to seek an asylum abroad. Figaro appealed to the public of Prague, and the public of Prague gave him ample compensation for his failure at Vienna. Let us hear an eye-witness, Professor Niemetscheck, whom we have already had occasion to quote :—

"*Le Nozze di Figaro* was produced at Prague, in 1786, by Bondini's company, and played by them alternately in that city, Leipsic, and Warsaw. Its success on the very first night can only be compared to that which was afterwards achieved by *Die Zauberflöte.* I am strictly confining myself to truth when I record that this opera was performed, almost without interruption, throughout the whole winter, and completely restored the fallen fortunes of the manager. The enthusiasm it created was unparalleled; the public could not hear it too often. An excellent edition for the pianoforte and another for wind instruments were brought out by one of our best professors; it was arranged as a series of quintets for the chamber, and the tunes were transformed into dances of all kinds: in a word, Figaro's songs resounded in every street and garden, while even the harpists in the beer-shops were obliged to strike up "Non più andrai" if they wished to obtain an audience.

"These facts are, without doubt, principally to be accounted for by the excellence of the work, but only a public possessing a taste for what is really beautiful in music, and numbering as many thorough connoisseurs as that of Prague, would have so quickly appreciated its real value. In addition to this, we must mention the incomparable orchestra of the opera at that time, which could realize Mozart's ideas with such accuracy and effect. The new harmonies and the vigorous character of the vocal music produced the deepest and most unmistakeable impression on the meritorious members of this body, who were the more competent judges and the better orchestral-performers from the fact of but few of them being *virtuosi* or concert-players. The late well-known conductor, Strohbach, frequently asserted that he and those under him became so excited at each representation, that, in spite of the great labour they had undergone, they would willingly have played the opera a second time, from beginning to end.

"The admiration entertained for the composer of such music went so far that one of our most distinguished noblemen and best judges of music, Count Joseph von Thun, who had an excellent private chapel, invited Mozart to Prague, offering him board and lodging, with every possible comfort, in his (the Count's) own house. Mozart was too much delighted at the effect produced by his music upon the Bohemians, and too anxious to become acquainted with a nation possessing such a taste for the art, not to avail himself joyfully of the invitation. He reached Prague in February, 1787. *Figaro* was performed on the night of his arrival, Mozart himself being among the audience. The news of his presence in the pit was immediately spread about, and, as soon as the overture was concluded, the public welcomed him with applause and other marks of distinction."

A few days later, Mozart gave a concert in the same theatre in which he had appeared before the Bohemian public during the representation of his opera. The practical musician met with the same prodigious success as the composer, and "the union of the two characters in one person," says another contemporary* "produced an impression upon his hearers which resembled some sweet and magical charm." At the end of the concert, Mozart sat down at the piano, and extemporised for more than half-an-hour. A detailed account of the immense enthusiasm he excited, of the marks of approbation, which seemed as if they would never end, the endeavour to find expressions which must inevitably wander into the region of mere common-place, since it is impossible to invent words to describe an indescribable pleasure—would be as unnecessary as tedious, more especially in reference to a concert which took place above sixty years ago. But there is one fact worthy of being recorded, viz.: that Mozart had, perhaps, never before extemporised so magnificently. This, however, is easily understood, for the soul of an extemporising artist is an instrument on which the moral temperature to which he is subjected exercises a very decided influence, and of which the public voice can either extend or limit the capabilities. The inward chords resound more loudly and more clearly the greater the sympathy they awaken in the breast of the public. By their lively interest and tokens of approbation, manifested at the right moment, the audience make the artist experience the same excitement to which they are themselves subjected by his genius, thus supplying and heightening the sources of inspiration. To this we must add that the Bohemians, who are naturally judges of an art which is indigenous even among the lowest classes of the people,† had never heard anything to approach that which they heard from Mozart, while he, on the other hand, had never played before a public so worthy of listening to him. The artist and his public thus worked together, because they mutually knew how to appreciate each other. In this musical city, people rivalled each other in their endeavours to show most honour to the king of music. Everyone wished to see and speak with him in private, and they who were fortunate enough to succeed liked him even still better, if possible, than before. How simple and unaffected was the great Mozart, who sat down and played for the first comer, as readily as at the command of a monarch!—how unassuming the manners, and how simple the language of this sublime artist! Such was Mozart. But how comes it that his disposition, which procured him so many enemies in Vienna, in Prague only obtained him friends—true, warm, devoted and enthusiastic? None of his biographers have discussed this question, which I shall, therefore, endeavour to answer; the task is not difficult. In Vienna, Mozart was only half understood,

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* Stiepaneck, who translated *Don Juan* into the Bohemian language.

† Classical music is often heard even among the peasants.

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while in Prague the people thoroughly appreciated him, and consequently no one could be so mad as to be jealous of his success. On the other hand, Mozart saw himself surrounded by artists and *dilettanti* whose extraordinary admiration of his talent was itself a proof of the extent of their musical knowledge. Wherever he went, he heard nothing but what was agreeable and flattering. He had, therefore, no occasion to give way to his critical spirit, and ran no risk of offending by his uncompromising candour. His well known frankness was in fact an advantage for him, since it was a guarantee to his new friends that his affection for them was genuine. The members of the orchestra were devoted to him body and soul; they played his music marvellously, and nowhere were his operas so admirably executed as in Prague, both as to the details, and the *ensemble*. *Ensemble*, did I say? Were then the singers in Prague endued with a greater appreciation of Mozart than their colleagues in Vienna? I do not know, but at least they were more interested in doing their duty. *Le Nozze di Figaro* filled the treasury, and, for a long time, enabled the manager to pay their salaries punctually. For this reason, alone, they did all in their power to do justice to Mozart's operas, and this was the grand secret why every one in Prague—Bohemians and Italians, professional musicians and amateurs, members of the orchestra and singers, the nobility and the middle classes—was well inclined towards our hero. Nothing, therefore, I repeat, could be more natural. If Mozart could rise from the grave, the whole world would be his Prague, since the musicians of all nations would understand him in 1847, as those of Prague alone in 1786.

I have dwelt rather at length upon the foregoing details, not because I had the slightest idea that the fact of a great artist and composer achieving a local success was more worthy of being impressed upon the reader, than a thousand similar instances, but because I attach especial importance to this particular case, since it produced a result which must for ever sanctify it in the annals of music.

Mozart, deeply moved by the welcome he had received from the inhabitants of Prague, convinced of the genuineness of their enthusiasm, and, astonished at finding, for the first time, among the masses, so lively an appreciation of the Beautiful in Art, resolved on shewing his gratitude and respect in a striking manner. "Since the inhabitants of Prague understand me so well," he said, "I will write an opera exclusively for them." The *impresario*, Bondini, took him at his word, and concluded an agreement by which Mozart bound himself to complete an opera by the beginning of the following winter. The selection of a *libretto* was left entirely to the composer. On returning to Vienna, Mozart applied once more to the same Abbé da Ponte, who had once before served him so well in the case of *Figaro*. The Abbé happened to have just completed a lyrical sketch founded upon the old Spanish drama of Tirso de Molina: *El Combidado de Piedro* (*The Stone Guest*). Molière and Goldoni had used the same subject, which, however, in the form they gave it, that of a comedy, had failed to please. Perhaps the Abbé made the attempt to convert it into an opera merely for his amusement; or perhaps he wished, by the aid of Spanish authors, to brighten his imagination, which was exhausted by his official exertions as Court poet and successor to Metastasio. However this may be, *Il Dissoluto punito, osia il Don Giovanni*—such was the title of the opera—was not bespoken by any one. When Mozart went to see the Abbé, the latter shewed him the sketch, and said: "Will you have it?" Our hero has not recorded his opinion of this *libretto;* but thus much is certain—he did not look out for another. Was he enabled, at the first glance, to comprehend the boundless field which such a subject offered to the musician? did he instantly feel how opportunely it came for the accomplishment of the promise he had inwardly made, of surpassing all his former efforts, being about to write an opera especially for a public of competent judges?

The work was in a tolerably advanced state, when Mozart again went to Prague in September, and took up his abode with his friend Dussek (Duschek), who possessed a country house, situated in the midst of the vineyards of Kossir (Kosohirz), not far from the city. In this place, our hero completed the score of *Don Giovanni*, that eighth wonder of the world, which entirely compensates the lovers of music for no longer possessing the other seven. Mozart went to town every day. The singers studied their parts under his superintendance, and he conducted the pianoforte rehearsals himself. After the first general rehearsal, Mozart went to take a walk with Kucharz, director of the orchestra, when the conversation naturally turned upon the subject which then occupied the thoughts of both of them.

"What do you think of my music to *Don Juan*," said Mozart, "Will it be as successful as *Figaro*? It is of another character."

"How can you doubt it?" answered Kucharz. "The music is beautiful, original, and profound. Anything of Mozart's is sure of pleasing the Bohemians."

"What you say quiets me," replied Mozart. "You are a judge. I have spared neither time nor trouble, however, to do something unusually good, for Prague. I assure you, my dear friend, that no one has so diligently studied composition as I have. There are very few great masters whose works I have not carefully gone through several times."

Hear this, young composers, who fancy your unaided genius is sufficient, and that you have no need to study.

At the first general rehearsal, two amusing episodes occurred. Signora Bondini, who sang the part of Zerlina, was always at fault in the *finale* of the first act, where she has to call out for help. She either did not scream in the right place or else not loudly enough; this might easily have produced confusion in the music, and, considering the importance of the situation, have given the piece, in a dramatic point of view, a blow from which it might not have recovered. Mozart impatiently stepped on the stage, caused the last bars of the minuet to be repeated, and, at the instant Zerlina's voice should be heard behind the scenes, seized the lady so tightly by the waist that she cried out this time in good earnest. "*Brava Donella!*—that is the way you must scream," said our hero. On coming to the churchyard scene, he stopped the rehearsal, as one of the trombonists who had to accompany the Commander's song, "Di rider finirai," made a mistake. The passage was repeated two or three times, and, on each occasion, the same mistake occurred. The composer then left his place, and, going to the incorrigible trombonist, explained how he wished the passage to be played. The musician answered rather drily: "It is impossible to play it so, and I am not going to learn how to do it from you." "Heaven forbid that I should attempt to teach you the trombone, my good friend," replied Mozart, laughing. He then asked for pen, ink, and paper, and added two oboes, two clarinets, and two bassoons to the accompaniment, at the same time altering the impossible passage for the trombone.

The day of the first representation arrived, and Mozart appeared to have forgotten the overture. On the previous evening, he had invited to his house a joyous circle of friends, who drank to the success of *Don Juan*. One of them re-

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minded Mozart that the opera could not be played without an overture. This reasonable but somewhat tardy observation made every one anxious. Even Mozart himself grew thoughtful, and looked at the hand of the clock, which pointed to midnight; there was no time to be lost. He withdrew into the next room, and, on the following morning, at break of day, the copyists were roused, and ordered to set to work with the greatest diligence. They had scarcely concluded their task at the hour appointed for the opera to commence, the parts were brought in, covered with sand and almost wet, and the musicians had to play the overture *a prima vista*.

Herr von Nissen relates this circumstance, which he cites—like so many others, as an example of the wonderful facility with which Mozart worked—as follows: "The overture to *Don Juan*," says the Danish biographer, "was composed and written in less than four or five hours." He might, however, have gone beyond all former examples, and magnified a fact of itself sufficiently marvellous, without in the least outstepping the bounds of truth. The others did not see Mozart at his work, since he had withdrawn at midnight; but Herr von Nissen, or, which is the same thing, Madame von Nissen did, since she kept our composer company during this memorable night. The lady informs us that, while he was writing the magnificent overture, he had a glass of punch on the table before him, which made him so sleepy that his head was continually sinking upon the paper. In order to neutralise the effects of the treacherous beverage, and to keep Mozart awake, she was obliged to tell him all sorts of amusing stories—such, for instance, as *Aladdin and the Wonderful Lamp*, *Cinderella*, etc. As the exertion, the drowsiness, and the frequent dropping and nodding of the head, however, rendered his task so laborious, she advised him to take a short nap, promising to awake him in an hour. Mozart, nevertheless, slept so soundly that she had not the heart to rouse him before the expiration of another hour; and, when she did, it was five o'clock in the morning. The copyist had been ordered to come at seven; he came punctually, and found the overture completed. The overture to *Don Juan* composed in a state betwixt sleeping and waking! Here was an exemplification of the facility of Mozart! How wonderful! What would he have done had he been in the full possession of his mental faculties!

Can it be true that reflection is not absolutely necessary to any one who writes a book? Let the reader carefully weigh the particulars of this story as it is related, compare them with others which must occur to him, and decide for himself. It is the night before the first representation of an opera. The composer of this opera, so solemnly promised, produced with such a lavish display of genius, and expected with so much impatience, has not even thought of the overture. One of his boon companions must first remind him that it is not yet written. The *maestro* strikes his forehead and hastens away to extract ideas from a glass of punch. The fact is sufficiently improbable—is it not? Nevertheless, most worthy biographers, I will grant it to be true, but only on condition that you will have the kindness to follow me into a little arithmetical calculation. On your account I have reckoned the number of bars in the overture to *Don Juan*. It contains about three hundred, which, when multiplied by the twelve lines included in the brackets, make up a total of some three thousand six hundred; some filled up and some empty, but all traced with the pen. Moreover, observe, that the *allegro* have four *tempi*—the *andante*, consisting mostly of semiquavers and demi-semiquavers; the *allegro* almost entirely of quavers. I have in my time scribbled so much music that I am competent to judge whether the swiftest and most practised hand, even with the use of the customary abbreviations, could write down only half legibly, a musical manuscript of this extent in less than five or six hours. But Mozart is said to have taken no longer to *compose* his overture and to *write it out*; so that the mental labour requisite for a work of this importance, a work composed in the most learned and scientific style, did not cost him so much as one moment's reflection! Yet even this is not impossible—I grant it; and have only one observation to offer. The whole of the music of *Don Juan* was completed with the exception of the overture—was it not? Decidedly; it was all finished, studied, and rehearsed, and ready to be produced the next day. The *andante* of the overture, remember, is nothing more than a reproduction of the principal motive in one of the scenes of the opera—the terrible scene where the statue comes to supper. The *andante*, at least, was, therefore, finished when Mozart sat down to write. Might not this have been the case with the *allegro*?

All Mozart's biographers, including Herr von Nissen, have given us a long account of the manner in which our hero was accustomed to work. They inform us that he composed his greatest productions in his head, that he sometimes carried them about with him in his wonderful memory for a long period, without forgetting a note, and, having a certain repugnance to the mechanical labour of writing them out, did not put them upon paper till the last moment, when he was obliged to send them in; this is the whole secret. Now I can understand the glass of punch, the drowsiness of the composer, and his attention to the stories. He was engaged on a mere mechanical task, one that was most irksome to him. He was simply copying.

Mozart's history is, in my opinion, so extraordinary of itself, that his biographer has no need to look at the various incidents through a magnifying glass, which merely distorts them. Let us not seek for marvels when there are none at hand, but content ourselves with seeing them where they really exist. On this occasion, the marvel was on the part of the Prague orchestra, which played the overture to *Don Juan* at first sight, and that, too, in such a manner as to satisfy the composer. "A good many notes fell under the desk, but the overture went very well for all that!" were Mozart's own words. He was right in applying the epithet *his* to that orchestra, which justified such extraordinary confidence and boldness on the part of the composer. Heaven had probably created the one for the other. The overture, thus played at sight, excited immense enthusiasm among the audience, and was followed by protracted and tumultuous applause. The whole work was as fully appreciated as the lofty opening, and from that day, November 4th, 1787, *Don Juan*, which was elevated by the Bohemians to the rank due to it as the opera of all operas, has steadily maintained its place in their estimation, so that our contemporaries, the present inhabitants of Prague, have constantly shown themselves worthy of the immortal gift presented by Mozart to their forefathers.

In Vienna, *Don Giovanni* met with a very different fate. Badly put upon the stage, badly studied, badly played, badly sung, and appreciated still worse, it was completely thrown into the shade by Salieri's *Axur*,* just as had been the

* *Axur* is also a piece of Beaumarchais', but the subject is of a far more lyrical nature than that of the *Marriage of Figaro*. I am acquainted with the score of *Axur*, which is one of the best specimens o the old Italian school as improved by Gluck.

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case with *Figaro* and *La Cosa rara*. I leave to psychologists the task of deciding whether the day on which Salieri openly triumphed over Mozart was the happiest or most terrible day of his life. He did in truth triumph, thanks to the ignorance of the Viennese and his own talent as a conductor, by which he so distorted his rival's work, so as to render it almost unrecognisable; and thanks, also, to the servility of his subordinates. In all these respects he must have been contented; but Salieri was not only envious, he was a great musician. He had read the score of *Don Juan*, and it is a well-known fact that the works which we peruse with the greatest care are those of our enemies. With what mingled despair and admiration must the perusal of this work have filled the soul of an artist, more desirous of true fame than of transient celebrity! To what a decision he must have come in the secret recesses of his heart! What new and hissing vipers must have twined themselves in the laurel crown that had just been placed upon his head.

In spite of the non-success of his opera, which he appears to have anticipated, or which he bore, at least, with great composure, Mozart, who was, doubtless, more happy than his conqueror, enriched the score with some fresh *chefs-d'œuvre*, adding four pieces at the desire of the Viennese singers. Of these we shall have occasion to speak in a subsequent part of this work.

[*To be continued.*]

## DRAMATIC.

**St. James's Theatre—Théatre Lyrique.**—On Wednesday last, a part of the *troupe* of the Théâtre Lyrique in Paris appeared for the first time at this house.

The directors were ill-advised in commencing their season with such an opera as the *Bijou Perdu* of Adolphe Adam, which is in no wise a *bijou*, and the sooner it is *perdu* the better. We have no time to lose in going through the score of such a hodge-podge of crude, undigested, and indigestible matter, and can only account for its success in Paris by the talent of the artists, or, we should rather say, that of the *prima-donna*, Mad. Marie Cabel. Such an overture was never heard, and, with the exception of the first air, sung by M. Pierre Laurent, who is a clever actor and a good singer with a pleasing voice, we could not find such a thing as a melody of any description. The opera may be described as a tissue of cobwebs, in which the *fioritures* are everything, and, as these were executed with wonderful cleverness by Mad. Marie Cabel, the public applauded, not the composer, but the *exécutante*. Flimsy as is the music, it is not at all original, and the "tune," which occurs in the overture and several times afterwards, is nothing more than the old round we heard in our childhood—"*Quand trois canes s'en vont aux champs.*" Fancy an opera concocted out of a nursery rhyme!

With the exception of Madame Marie Cabel and M. Pierre Laurent, we may dismiss the whole *troupe* as something below mediocrity. The lady had the weight of the performance on her shoulders, and bravely she carried it. We do not give her out as a perfection. She has certain faults of style and execution peculiar to the French school, but she has also very great and admirable qualities. Her voice is thin in volume, but clear, silvery, and generally well intoned. Her florid *bravura* singing is nothing short of wonderful, and her scales are even, pearly, rapid, and singularly brilliant, the ascending scale especially. She attacks the higher notes with audacity, and always with certainty. It is, indeed, in the upper register of her voice that lies the principal charm and strength of Mad. Marie Cabel, and we may mention the *cadenza* in the air of the singing lesson in the second act, in which she performed the most singular and prodigious feats of vocalisation. Madame Cabel is also a clever actress, lively, agreeable, *avenante*, and fascinating—extremely pretty and well made to boot. She was recalled after every act, and achieved a success which, at times, amounted to enthusiasm. Madame Cabel first appeared at the Théâtre Lyrique, in October, 1853. She had, however, previously made her *début*, which was not successful, at the Opéra Comique, and afterwards sung in the provinces.

The orchestra was well conducted by M. Deloffre, formerly second violin at the Musical Union in London, but now director of the music at the Théâtre Lyrique. In the overture, M. Remusat played an elaborate flute solo, with admirable taste and facility. The house was crowded. At the end of the opera, "God Save the Queen" was sung, Madame Marie Cabel taking the second solo verse.

**Surrey.**—The third and last season of Miss Romer's lease of this theatre commenced on Monday last, with Meyerbeer's opera, *Robert the Devil*. The cast differed somewhat from that of last year. Miss Rebecca Isaacs was Alice, in place of Miss Romer; Mr. Eliot Galer, Robert, and Mr. St. Albyn the peasant; Mr. H. Drayton, and Miss Lowe, retained their old parts. Although the music is too high for Miss Isaacs, she delivered it with her usual ease, and where rustic simplicity is required, Miss Isaacs is always at home. Mr. Eliot Galer did his best, and as much may be said of Mr. St. Albyn. Mr. Flexmore and Mdlle. Auriol were the principal dancers in the ballet. The house was crammed from floor to roof.

**Strand.**—Mr. Barry Sullivan commenced an engagement here on Monday, in the character of Claude Melnotte in the *Lady of Lyons*, and was aided by Mrs. C. Poole as Pauline. The lady is intelligent and agreeable. Her acting was in good taste, though never impassioned, and free from exaggeration and mannerism. Miss Fitzpatrick, who appears next Monday, will be a useful and agreeable addition to the company.

**Sadlers Wells.**—Mr. Wilkins's little piece, *Charity's Love*, has been brought out to introduce Mr. Davenport and Miss Fanny Vining. The former was an excellent representative of the heroic and glorious British sailor—Captain Algernon; and Miss Fanny Vining, in the character of Charity, was suitably homely and domestic. The acting of Miss Ellen Horton, as Charity's rival, in spite of a weak and inefficient voice, gives some promise. The revival has been successful, and the house well filled during the week.

**Surrey Zoological Gardens.**—The transpontine summer amusements have begun in earnest. The gardens opened on Monday week, in spite of the cold and cloudy weather. The holiday folks filled them to repletion. The vocalists are Miss Poole, Miss Bansford, and Mr. Manvers, an unusually strong corps for the beginning of the season. The first flower-show takes place next week.

Madame Persiani has been engaged to sing for fifteen nights at the *Teatro Comunale* at Bologna.

Mdlle. E. St. Marc has been compelled to postpone her annual concert, announced for some time past, in consequence of a special engagement to perform at concerts in the Hague, her native place. The fair pianist leaves London on the 22nd inst., and returns about the middle of June.

Dr. Altschul's Lecture on Göthe's *Faust*, with musical illustrations by M. Maurice Lévy, took place at the Marylebone Institution, on Friday, the second instant, under distinguished patronage. Dr. Altschul, who is evidently well acquainted with the subject, began with a preliminary lecture, in the English language, on the intentions of the great German author in writing his celebrated work. He then proceeded to read extracts from the poem, in German. The learned Doctor was assisted by M. Lévy, who illustrated the different passages, on the pianoforte, in a musicianlike and highly intelligent manner. In the course of the evening, various musical pieces were performed; among others, Lindpaintner's overture to *Faust*, on the piano, by Mdlle. Coulon and M. Maurice Lévy; Beethoven's sonata, *quasi* fantasia ("Moonlight"), by Mdlle. Coulon; and some *Lieder ohne Worte* of Mendelssohn, by M. Maurice Lévy (the "duet" in A flat and the *Volkslied* from Book 4). Miss Stabbach gave a song by Spohr, "Mir ist, als müsst' ich dir was sagen" (I feel 'tis idle), and Marguerite's song at the spinning-wheel, by Schubert ("My repose is fled"), in which she was encored. Altogether the lecture and the musical illustrations gave great satisfaction.



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M. Vivier, the celebrated performer on the horn, has arrived in London for the season.

## TO CORRESPONDENTS.

The Chevalier de Chatelain *is informed that it is not the custom of the* Musical World *to insert advertisements gratis.*

G. J. P. G.—*The professional allowance will be made to our correspondent and subscriber.*

Sig. Pilotti *has written to say that he has been the* instructor *of* Mdlle. Sophie Cruvelli *ever since she appeared at Her Majesty's Theatre, in* 1851. Credat Judæus! *What did he teach her? We have mislaid his letter, but shall look for it, and publish it next week, with such remarks as may be necessary to place the question in a proper light—that is in a light which we are inclined to think* Sig. Pilotti *does not well understand.*

Mrs. F. H.—*It shall be noticed at the earliest opportunity.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, June 10th, 1854.

A glance at the present state of music reveals a picture of activity so great and universal as has scarcely existed at any previous period; excepting, perhaps, during the lovely days which once shone upon Italy and Spain. Then, indeed, the stream of holy song gushed from the open doors of every church, flowed down from every pilgrim-crested eminence; from every balcony the clang of festive trumpets enlivened the banquets of nobles and princes, and, in the stillness of the night, the trembling chords of mandolines and citherns mixed with the tender voices of the singers. Thus also Germany resounded, in the days of Luther, with his songs of warfare. Exciting, inspiring, and convincing, they swelled from the choir, and through the doors spread over the crowded market-place, filled the busy street with shouts of religious enthusiasm, penetrated to the family circle, and the lonely chamber of the pious Christian.

That which, in those countries and those days, arose spontaneously as the natural medium of expression of a people easily excited, and inhabiting a country rich in nature's sweetest charms, or as the natural voice of holy zeal, has come down to the present time; not, it is true, as something foreign and extraneous—for it had been lying dormant in the poetic mind of the German nation long before it was awakened—but still as something acquired, in the form of a gift, presented for their enjoyment, and as an ornament of existence.

Thus their public gardens, their social circles, and their festivals, are everywhere filled with harmony; bands of music, consisting of numerous instruments, the number of which is ever increasing, parade before their military hosts, or make the ball-room vibrate with the "phrensy of delight." Where is the town in Germany, however small, which does not attempt to get up, at least, a series of winter concerts? How many *virtuosi*, how many quartet-societies, how many concerts of every kind and description, divert the music-loving multitudes of its larger cities! At what time were there almost everywhere so many opera performances nearly the whole year round? What time or country can show any thing equal to their musical festivals and societies? Or, lastly, in what foregoing age has music been so universally recognized as an indispensable branch of education, both in word and deed, and with such sacrifices of time and money?

For this diffusion of music the lively interest universally taken in its cultivation, in every sphere of life, provides the ·lest means. However great the cost of instruction, instruments, printed music, etc., every family in the middle as in the higher ranks of society endeavours to obtain them. There is no where a lack of teachers; singing is practised in every school; seminaries, universities, and special music schools, continue the instruction and lead it to a higher point; academies of singing, instrumental and general musical societies, established for the purpose of collective practice and performance, are everywhere established and increasing. Municipal authorities and governments find means for the performance of works of art in chapels and in choirs, or for the musical instruction of the people; publishers and music-sellers diffuse the works of all nations and all times to an extent and in a form unprecedentedly cheap and convenient; and even the acquisition of good instruments has been facilitated by the progress of mechanics.

Wonderful influence of the art of sound! It opens all hearts — engaging the interest and drawing contributions even from those who, for want of instruction, or a defective organization, are denied participation in its pleasures, yet willingly make sacrifices for those belonging to them, and step aside, content with the feeling of having afforded a pleasure to others which they themselves cannot enjoy!

Why has music this power?—and how does it reward our love and self-devotion?

It has this power, and is all-directing over mankind, because it touches every fibre, sensually and spiritually, and gives body and soul sensations and ideas. The rudest nature thrills under the effect of its strains, and is soothed by its sweetness. Its sensual effect is in itself irresistibly enchanting; for the merely sensual hearer feels that this trembling of the nerves penetrates to the inmost depth of the heart, that this physical delight is purified and sanctified by a hidden connection with the origin of our existence. But he who has experienced in his own person how music calls forth, and leads, at pleasure, the most tender, powerful, and secret feelings of the soul, imparting brightness to its twilight, awakening it to a dreamy consciousness; he to whom perceptions and ideas present themselves as spirits, diverting and raising him above the fluctuating play of feelings and emotions, who, in short, is conscious that our existence would be imperfect did not the world of sound supply the deficiency; he best knows that the most intellectual pleasure the sense derives from hearing music is merely an attraction to its spiritual fountain, from which are drawn purity, elevation of mind, the contemplation of a boundless world of ideas, and a new sphere of existence. The one is the all-penetrating, universally prevailing power of sound; the other, the promise of a higher and a happier existence, in which, knowing or anticipating, we confide, and upon which so many of us are wholly bent.

But its nature, like man's own, is twofold: partaking both of the material and the spiritual. It has power to raise us from a rude and barren state of being to a more susceptible and etherial existence, to soften and refine our feelings, to awaken ideas of pure and spotless humanity, to exalt us above humanity to the sphere of the Divinity, and, in this mental elevation, fill our hearts with love and zeal for all that is good and noble. But the spell of melody and harmony may also bury the unrevealed indwelling spirit in the alluring waves of excitement, obliterating from the soul the noblest feelings, and gradually leading it to that weak desire for sensual pleasure which stifles the finest sentiments, and in whose train are found the strange twins, satiety and insatiability, and that terrible condition of the mind which is expressed by indifference.

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How then does this dangerous but cherished art reward our love and self-devotion?

In art itself all is pure, healthy, and good. It is the fault of our weakness, if its gifts are turned to poison, if we linger inactively upon the threshold of its sanctuary, or allow its call to die away unheeded, and, instead of joining the company of the initiated in the sacred temple, lose ourselves in courts destined for the offal of the sacrifices.

Many things have conspired to embitter the enjoyment and interrupt the cultivation of the art of music in the present times. The waves of mighty events are rushing over and acting upon every form of social and spiritual life, while the nations are still without a uniting and a guiding principle. Stupendous facts and deeply rooted memories have called forth, on the one hand, vehement desires, and a prevalence of violent and suddenly changing impressions; on the other, inanition, and a longing for peace and quietness. In both directions, the material, as a means of strong excitement, or of soothing the mind into pleasurable repose, has acquired undue preponderance over the spiritual element of art. In such moments, when the tension of the German mind and character, in the masses of the people and those who speak to their hearts, suffers relaxation, foreign influences, especially the frivolous loquacity of the French, and the enervated sensuality of the Italians, wrest the sceptre from native talent. In respect to music, it is in the opera especially that foreign mediocrity at such times gains its easiest victories, and carries everything before it in its rapid course. How many different means are resorted to in these productions, to take the hearer by surprise and confound his judgment, so that their worthlessness remains concealed beneath the seeming novelty of effect! And how can the evil influence thus brought to bear upon the highest and most commanding point, fail to affect, in a similar manner, every other sphere and branch of art?

"We are compelled," say the German *æsthetic* critics, "on the one hand, to censure the debasing materialism of the foreign opera, whose tendency in our days is the more irresistible, because we are forced, on account of the more highly developed political and public life of our western neighbours, to look to their country as the balance-wheel of the great European clock; while, on the other hand, we acknowledge that which is positively good in those operas, and which has been too much neglected by our writers and composers for the theatres—viz., dramatic, or at least scenic animation, and the progression from mere individual conditions, to more public and universally interesting relations of life," They are right. Only when this positive element shall have been more generally perceived and appreciated by poets and musicians, amidst the poverty, lowness, and errors of the foreign opera, will German art, in other respects so much more pure and true, be able to triumph over its rivals in the theatre, as certainly and signally as in the church and in the orchestra.

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We can never lean to the notion that a composer should not have a property in his works all over the world; and if there be no international law to that effect, the sooner such a law is made the better. It is very hard upon one who has toiled night and day, for months, perhaps years, in the composition of an opera—that another, who has not toiled at all, shall be enabled to sell it for his own especial profit, without any advantage whatever to the author. The injustice is manifest, and no argument is strong enough to defend it.

Considered in another point of view, the example is injurious in every respect. A nation which can rob other nations of their books and music, will neither have the will nor the energy to produce for itself. Take Belgium for example. Belgium is the greatest thief in Europe; she steals wholesale from France and England, and offers nothing in return. Were she unable to steal from others with impunity, it is possible she might do something to encourage industry at home; but while she can fatten upon piracy, depend upon it she will always be idle.

It is probable that Belgium would not agree to an international copyright with France and England, since the sacrifice would be on her own side. She would abandon a rich booty, and receive little or nothing in exchange. Who ever heard of a Belgian opera or a Belgian book? Yet, doubtless, there are those in Belgium capable of writing both, and ready for the task, were there any chance of a market; and here lies the philosophical view of the question, for her statesmen to consider. The wrong done to France and England is bad enough; but the wrong done to Belgium herself is worse. Of America we say nothing. The Yankee looks upon everything as his own by right; and regards European literature and art as another kind of Mexico and Texas.

We give our vote for an international copyright for two reasons. First, it is plain justice that an author should be able to sell his works all over the world; no plausible sophistry can make it appear that Herr B——, at Leipsic, has any feasible property or right in the opera or novel of Mons. A——, or Mr. K——, in Paris or in London; the question will not bear discussion. Second, if it costs as much to buy a foreign as an English opera, our own musicians would have as good a chance of a bargain as the more favoured producers of the continent.

The question is not one of free trade, since robbing or piracy is not commerce; and if Messrs. Cramer publish an opera of Auber without paying for it, it is mere piracy, and no better, in the moral sense of the position. We do not advocate duties on books and music, but we wish to enfore a respect for the rights of their authors. The cheaper we can buy them the better. That depends on those who have them to sell. We want no protection in the "protectionist" sense of the term, but protection in the purely moral sense, which inculcates that the produce of a man's brain belongs to himself and to no other. What is just here is just all over the world; and it is difficult to imagine by what process of manœuvring a robbery on the property of M. Brandus or Herr Breitkoff can be defended any more than a robbery on that of Messrs. Beale or Mr. D'Almaine. If you print and sell the *Prophète* or the *Enfant Prodigue*, without the permission of M. Brandus, you are robbing M. Brandus; and if you perform those operas without the permission of the composers, you are robbing Meyerbeer and Auber—with the miserable plea that they are foreigners and live in France—as though the Straits of Dover could annul the universal recognition of the law that regulates *meum* and *tuum*. The error is monstrous, and the sooner it is corrected the better for all the world—for ourselves at home as well as for our friends abroad.

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The following letter has been addressed to *The Times*:—

*To the Editor of the Times.*

Sir,—Although it is with the greatest reluctance I have brought the present question to your notice, I do not see how it would be possible to obtain a correct statement of the facts unless it be through the influence of your columns. Since the

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commencement of the New Philharmonic Concerts this season the members of the chorus (who are chiefly amateurs) have been led to believe that their services would be asked for at the opening of the Crystal Palace; at the last moment we are informed that application has been made to the New Philharmonic Society by the officials of the Palace, and an answer returned expressing our wish to render any service in our power. So the matter remained until the morning rehearsal of the New Philharmonic Society on Tuesday, when letters were read stating that a place had been assigned for us in the orchestra of the Palace, and that the tickets would be left for us at the temporary offices in Exeter-hall. On applying for the tickets during the concert last evening we were surprised to hear there was no chance for our attending on Saturday, as the tickets (although sent from the Palace Company) had mysteriously vanished from everybody's knowledge. Now, as there must be a fault somewhere, and we are the victims of it without having the means of obtaining a real statement of facts for ourselves, we shall feel obliged by your inserting this letter in your paper, when we have no doubt the lost tickets will come to light; that is, if they ever had existence. Trusting you will consider our anxiety to assist on this occasion as an apology for trespassing on your valuable time,

I remain, Sir, your most obedient servant,

ONE OF THE CHORUS.

*London, June* 8.

We are already in possession of some particulars, which we propose to publish next week, with any further information we may be enabled to obtain in the interval. We are inclined to believe that there has been an intrigue, that the New Philharmonic Society has been very unjustly treated, and that the Sacred Harmonic Society will have to give an explanation of the matter.

CRYSTAL PALACE BRASS BAND.—This much talked-of corps appeared, we may say, for the first time in public on Wednesday last, at the Royal Panopticon of Science and Art in Leicester-square. Although the performance was not advertised, it was pretty generally anticipated, and, consequently, the building was unusually full. The programme consisted of—

March, "Apollo," T. Brown.—Overture, Delonoye.—Aria, "Betly" (Solo, Trumpet), Donizetti.—Potpourri, "Robert le Diable," Meyerbeer.—Polka, "Angry Mamma," Eckner.—Duet, "La Vestale," Mercadante.—"God Save the Queen."

As we shall, in the course of a few days, have to speak fully of the band, we shall merely observe here that its power is very great, and that it contains elements which, properly directed, may lead to excellent results. Let us hope that care will be taken to secure efficient rehearsals, since, without that, nothing can be done that is worth doing. The band, under the direction of Mr. Schallehn, formerly bandmaster of the 17th Lancers, is composed as follows:—

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|---|---|
| 2 Picolo cornettos, E flat | 2 Flugel horns, B flat |
| 7 Sop. chromatic horns, do. | 4 Trombones |
| 2 Saxophone, sop., B flat | 1 Euphonium, C |
| 2 Ditto alto, E flat | 1 Bass tuba, B flat |
| 4 Ditto tenor, B flat | 1 Bombardon, F |
| 12 Cornet-à-Pistons | 1 Ditto, ordinary pistons |
| 4 French horns | 2 Contra bass tubas, E flat |
| 1 Solo alt. horn barytone, B flat | 2 Side drums |
| 1 Alto horn, E flat | 1 Pair of kettle drums |
| 1 Ditto B flat | 1 Cymbal drum, side |
| 4 Trumpets | 1 Pair of cymbals |
| 2 Flugel horns, C | 1 Triangle |

DUBLIN.—A new opera, the composition of W. F. Gillespie, is in rehearsal, and will be brought out at the Theatre Royal in about a fortnight. Report speaks favourably of the music.

SHAKSPERE READINGS.—A dramatic reading of the second part of Shakspere's *Henry IV.* has been delivered by Mr. Wightwick, author of *The Palace of Architecture*. Mr. Wightwick does not aim at stage interpretation. Not that he is deficient in a talent for impersonation. His Sir John Falstaff was clearly, and even forcibly, delineated; but he is guilty of no exaggeration, and affects no broad distinctions. He is to be commended for taste and judgment.

## ROYAL ITALIAN OPERA.

ON Saturday, *Norma* was given for the second time, and, it being the last appearance but one of Madame Grisi in that opera, the theatre was again filled in every part. The performance passed off with immense *éclat*. All the old points told with even more than usual force, and the audience was excited to a high pitch of enthusiasm at the end of each act.

*I Puritani* was announced for Tuesday, but, at the last moment, it had to make way for *Il Barbiere*, in consequence of the indisposition of Signor Mario, Signor Luchesi assuming the part of Count Almaviva. Many who went to hear Mario left the theatre disappointed, so that the attendance was not so large as would have been the case had the performance announced taken place. Her Majesty, Prince Albert, and the young King of Portugal, occupied the royal box.

The first performance of the *Prophète* on Thursday night, and the first appearance of Madame Viardot for three years, attracted an overflowing audience. Madame Viardot reassumed her original part of Fides, and Signor Tamberlik, for the second season, sustained the character of Jean of Leyden. Mdlle. Marai undertook the part of Bertha, in the room of Madame Castellan, and M. Zelger supplied the place of Herr Formes in the first Anabaptist. The minor characters were represented as before.

The theatre was very full. Her Majesty, Prince Albert, and the King of Portugal, were in the royal box, and the house presented a very brilliant appearance.

Madame Viardot's entrance was the signal for a genuine burst of applause. The public welcomed back an old favourite whom they have missed for three years at the Royal Italian Opera, and whose place had certainly not been supplied during her absence. Madame Viardot is still the great artist, the thoroughly accomplished singer, the earnest and intense actress, we have known and admired. She has studied the part of Fides profoundly and conscientiously, and has elaborated her conception of the character into a performance at once powerful and striking. If in her impersonation of Fides she has allowed art to do more and nature less, it is because she is indebted to nature for little and to art for much. Perhaps never before did artist achieve so much from such slight materials. Madame Viardot has totally created her own voice. Naturally hard and rugged, she has made it smooth and pliable, and has given tone and quality where originally there was nothing of the kind. This, in fact, is being an artist of the very highest order, and entitles Madame Viardot to be ranked with Signor Velluti, Madame Pasta, and Signor Ronconi, who made worlds out of nothing. Madame Viardot's style and method are models. It is the style and method of Garcia, of Malibran, Catalani, and Pasta. Her faults arise from the want of dependence on her vocal powers. Not being able to trust to her voice alone for producing effects, she is sometimes led to sacrifice natural and simple expression to an excess of elaboration, and a continual endeavour to make the most of every bar and phrase. But even this is done with wonderful skill, and is not always easily detected. As a mere vocalist, Madame Viardot is one of the greatest we ever heard. Her manner of enunciating, and her method of producing the voice might afford a useful lesson to some of her most famous contemporaries. Moreover—what cannot be said of many singers—she is a practised and skilful musician.

Madame Viardot's Fides needs no description. It has long been known as a thoroughly intellectual performance, deeply studied, poetically conceived, and finished to admiration. Madame Viardot was in her best force on Thursday night, and

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we have rarely heard her sing better. Her expression has lost none of its pathos, and the beautiful air, "Ah! mon fils," was as exquisitely sung as at any time. The song in the fourth act, "Pieta, pieta," where Fides appeals to the passers-by for charity, was impressive and touching in the extreme; and the very peculiar and difficult *brâvura* in the prison-scene of the last act, was a wonderful display of impassioned and energetic singing. The passages in this song are beyond the means of ordinary singers, but Madame Viardot executed them with such facility that no sense of their extreme difficulty disturbed the agreeable impression derived from her performance. We have taken exceptions to the acting of Madame Viardot in the coronation scene as being overstrained, and not sufficiently simple and natural, and see no reason to qualify our opinion from Thursday's performance; but her singing in this overwhelming situation would have made amends for a multitude of sins, much more the few that proceeded from a too ardent desire to elaborate everything. She produced an immense effect, and at the fall of the curtain, was recalled twice and applauded with enthusiasm. In short, Madame Viardot's success in Fides on Thursday night was as great as when she first appeared in the same character at the Royal Italian Opera, in 1849.

Signor Tamberlik's Jean of Leyden is even better than it was last year—not more powerful, but more finished, more easy, and more complete as a whole. The weight—of Mario's reputation in the character of the Prophet—which seemed to hang over Sig. Tamberlik last season like the sword of Damocles, ready to fall on his head, is gone. The great singer, disenchanted of all fears and surmises, is now himself, and his Jean may be reckoned among his finest and most powerful impersonations. He sang magnificently on Thursday, and on one or two occasions quite electrified the house. The "Re del cielo, e de beati," was a glorious display, and was followed by a unanimous recall. The famous bacchanalian, "Beviam, beviam," was no less effective, and was encored in a hurricane of applause.

The Bertha of Mdlle. Marai is entitled to unqualified praise. The music was sung with the greatest brilliancy, and even power, and her conception of the character was most truthful and admirably realized. Mdlle. Marai is making rapid strides in her profession. Every succeeding part tends to display her talents in a more favourable light, and her Bertha, we are inclined to think, has made a deeper impression on the public than any of her previous impersonations. The *aria d'intrata*, "Il cor nel sen batter sento"—a somewhat ineffective *bravura*, was admirably sung; and the charming duet with Fides in the first scene, "Della Mosa un di nell onde," was perfect. Indeed throughout the opera, more particularly in the fourth and last acts, Mdlle. Marai more than ever proved herself an accomplished vocalist, and an actress of impulse. Her engagement at the Royal Italian Opera has turned out a real fortune for the direction.

The general performance was the best we remember for years at the Royal Italian Opera. The loss of Herr Formes as the anabaptist Zaccharia was hardly felt, so efficiently did M. Zelger sustain the part; and Signors Stigelli and Polonini were as excellent as ever in Jonas and Mathisen. Sig. Tagliafico supported the character of Count Oberthal in his usual artistic and characteristic manner. The chorus sang well throughout, and we never heard the "Liberta" chorus in the first act given with greater power and precision. The skating scene, with Mdlle. Queniaux as principal dancer, as usual, delighted all eyes by its animation and variety; and the coronation won all hearts by its splendour and magnificence. To conclude, Thursday night was a great night for the Royal Italian Opera.

Last night was another great night, for the Royal Italian Opera. The performance was given in lieu of Tuesday the 29th of August, a subscription night. The Opera was the popular *Lucrezia Borgia*, so intimately associated, and for so long a time, with the names of Grisi and Mario. Perhaps no work in the *répertoire* of the Royal Italian Opera so soon calls up the names of the two incomparable artists, and consequently, its first announcement in the bills never fails to excite public curiosity, and public cupidity, to see and hear what all who have eyes and ears should see and hear.

*Lucrezia Borgia*, Donizetti's best opera, has seldom, probably never, been more admirably executed than last night, when it was given for the first time this season, in presence of an audience so crowded, that there was not a vacant place in the theatre, and circulation round the pit was impossible. The three principal characters—Lucrezia, Gennaro, and Alphonso—were of course represented by Madame Grisi, and Signors Mario and Ronconi. Of all Madame Grisi's characters, without excepting even Norma, or Semiramide, Lucrezia Borgia is, perhaps, that which most entirely suits her. Signor Mario's Gennaro, too, is one of his most inimitable performances; and Signor Ronconi's Alphonso is not inferior to either in masterly delineation. The opera passed off with immense *éclat*, and the three artists were overwhelmed with honour and applause. The evening, however, was not without its drawback, the rejoicing without its regret—it was the last performance but one of Madame Grisi, in one of her grandest and most powerful impersonations. Next week we shall have room for further particulars.

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MR. G. A. OSBORNE'S ANNUAL MORNING CONCERT, on Monday last, attracted a very crowded audience to the Hanover Square Rooms, the ladies exhibiting a decided majority. The programme provided by this fashionable and talented composer and professor of the pianoforte, was a good one. The concert opened with Spohr's first grand trio—in E minor—for piano, violin, and violoncello, which was remarkably well played by Messrs. Osborne, Sainton, and Pacque. After a song of Proch's, sung by Mdlle. Sedlatzek very prettily, Mr. Osborne played a *Nocturne*, by Chopin, and two of Mendelssohn's *Lieder ohne Worte*. A MS. duo for piano and violoncello, by Messrs. Osborne and Pacque followed. The duo, which is light, graceful, and particularly effective, was capitally played by the composer and M. Pacque. The trio, in A major, by Mr. Osborne, for piano, violin, and violoncello—which, at its first performance at St. Martin's Hall was warmly eulogised—was heard with renewed pleasure on Monday. Its execution by Messrs. Osborne, Sainton, and Pacque was as good as could possibly have been desired. A song of the sentimental school, by Mr. Osborne, called, "Floweret of the Heart," sung by Miss Dolby, was encored. It is very tuneful, and is nicely written for the voice. Miss Dolby sang it with perfect expression and taste. An *Andante* and *Allegro*, in manuscript, for piano and oboe, by Mr. Osborne, was performed by Messrs. Osborne and Nicholson, with excellent effect. It is clever, and well written for the instruments. After a song by Mr. Benson, Mr. Osborne brought the concert to a close with two sparkling compositions of his own—*Nocturne*, and *A Summer's Eve*. Herr Henry Bohrer accompanied the vocal music.

FEMALE ORCHESTRAS.—Such things have been heard of, or, at least, imagined. William Beckford, in Venice, in 1780, writes as follows:—"The sight of the orchestra," he says, "still makes me smile. You know, I suppose, it is entirely of the feminine gender, and that nothing is more common than to see a delicate white hand journeying across an enormous double bass, or a pair of roseate cheeks puffing, with all their efforts, at a French horn. Some that are grown old and Amazonian, who have abandoned their fiddles and their lovers, take vigorously to the kettle-drum; and one poor limping lady, who had been crossed in love, now makes an admirable figure on the bassoon."

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## PHILHARMONIC CONCERTS.

The seventh concert took place on Monday night, when, as we anticipated, there was no concerto, or solo. So that the annual visit of her Majesty the Queen entails a loss to the subscribers of one of the most interesting features of the performance. The room was very full, but not inconveniently crowded. The King of Portugal, and two of the Royal children, accompanied the Queen and Prince Albert. The following was the programme:—

PART I.

Overture, "Leonora" - - - - - - - *Beethoven.*
Aria, "Quel plaisir d'être soldat," Signor Gardoni - *Boïeldieu.*
Sinfonia in B flat - - - - - - - - *Schumann.*
Aria, "Come scoglio," Madame Castellan - - *Mozart.*
Overture, "Zampa" - - - - - - - - *Herold.*

PART II.

Sinfonia in D (No. 2) - - - - - - - *Beethoven.*
Duetto, "Ah, qual rispetto," Madame Castellan and Signor Gardoni - - - - - - - *Rossini.*
Overture, "Ruy Blas" - - - - - - - *Mendelssohn.*

Conductor, Mr. Costa.

The National anthem was played on the arrival of Her Majesty.

The only novelty was Herr Schumann's symphony in B flat, which made a dead failure, and deserved it. Few of the ancient "Society of British Musicians'" symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it. The performance was spirited, but coarse and unfinished. The relative positions of Herold's *olla podrida* and Mendelssohn's magnificent overture—the place of honour being accorded to the set of quadrilles—was sufficiently amusing, and suggestive of the wisdom which inspires the counsels of the seven directors. In the redoubtable overture to *Zampa*, Mr. Costa and his unrivalled orchestra seemed to be out of their element. It was played without spirit, and without that *chique*, in the absence of which it is "tolerable and not to be endured." In revenge, the symphony by Beethoven—although the first two movements were taken too slow—went well throughout; and Mendelssohn's overture never went better, notwithstanding that the audience began to disperse the instant it began, to the annoyance of those who remained to hear. The *Leonora* was as grand as usual; but we should like to have heard *Coriolanus*, for a change. They are beating poor *Leonora* to death at these concerts; and, if the directors are not careful, she will lose her attraction. "*Toujours perdrix*" is not the thing, when it can be so easily avoided.

The vocal music was good. Mad. Castellan, who appeared for the first time this season, sang the difficult air from *Cosi fan Tutti* in a brilliant and energetic manner; and nothing could be better than Sig. Gardoni, in the gay and sparkling *chansonnette* from *La Dame Blanche*. The duet, one of Rossini's most approved Italian pattern, although from a French opera (*Le Comte Ory*), was unexceptionable. Her Majesty and party remained until the end. The next concert is the last of the season.

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Mr. Neate's Third Morning Performance took place on Thursday, the 1st instant, in the Hanover Square Rooms. On this occasion, Mr. Neate played a quintet of his own composition for pianoforte, clarinet, horn, bassoon, and contra-basso, in conjunction with Messrs. Lazarus, C. Harper, Baumann, and Howell. The performance was admirable, and made a favourable impression on the audience. Mr. Neate also played Mendelssohn's quartet in B minor, for pianoforte, violin, viola, and violoncello, with Messrs. Blagrove, R. Blagrove, and Lucas; Beethoven's grand sonata, Op. 47 (the celebrated "Kreutzer") for pianoforte and violin, with Mr. Blagrove, and some minor pieces of his own. As a specimen of his executive powers in the modern school of pianoforte playing, Mr. Neate performed Thalberg's well-known fantasia on the prayer in *Mose in Egitto*. The vocal department was supported by Sig. and Mad. Ferrari and Mrs. C. Saville Wallack. Sig. Giullo Regondi played a solo on the concertina. Mr. Lucas accompanied the vocal music on the pianoforte.

## NEW PHILHARMONIC SOCIETY.

The sixth and last concert, on Wednesday evening, brought an immense crowd to St. Martin's Hall, and was altogether one of the very best of the season. The following was the programme:—

PART I.

Overture (Egmont) - - - - - - - *Beethoven.*
"The Calm and Prosperous Voyage" - - - *Beethoven.*
Concerto in D minor, Pianoforte, Mr. C. Hallé - - *Mendelssohn.*
Recit. and Air (Faust), Madame Rudersdorf - - *Spohr.*
Symphony in C minor - - - - - - *Beethoven.*

PART II.

Overture (Midsummer Night's Dream) - - - *Mendelssohn.*
L'Addio, Madame Amedei - - - - - *Mozart.*
Hymne Triomphale, for Violin and Orchestra; Violin, Sig. Bazzini. - - - - - - - - *Bazzini.*
Chorale for Voices, "Adoramus te" - - - *Bortinansky.*
Overture (Ruler of the Spirits) - - - - *Weber.*

Conductor, Dr. Wylde.

There was no novelty in this concert, but where all was so good, novelty could, for once in a way, be spared. The conductor during the whole evening was Dr. Wylde, who performed his duties with such efficiency, that, as a morning contemporary has justly said, the absence of Herr Lindpaintner, the admirable conductor in ordinary, was not felt. The overture and symphony of Beethoven were both magnificently played, and the last was applauded with enthusiasm. Equally good was the fiery *Ruler of the Spirits*. Mendelssohn's musical poem was not quite so irreproachable, the execution being at times unsteady. But Dr. Wylde took it at the real Mendelssohnian speed, to which, the band being accustomed to a slower time, must be attributed the occasional want of precision in the performance.

M. Hallé gave a fine reading of Mendelssohn's second concerto, and the accompaniments for the orchestra were played with invariable delicacy and point. Such splendid music and such admirable playing could not fail to delight the audience, and the applause at the conclusion was unanimous. Beethoven's *cantata*, so rarely played, though so very beautiful, was a real treat. It went well, and the chorus was all that could possibly be desired. Mad. Amedei's singing of Mozart's "Io ti lascio" was too laboured, and Mad. Rudersdorf's of the grand air from *Faust* too slow and capricious. The *chorale* of Bortinansky—60 years ago Kapellmeister to the Royal Chapel in St. Petersburgh—was sung to perfection by the chorus, unaccompanied. Nevertheless, we could see nothing whatever in the *chorale* itself, except a certain insipid smoothness. Sig. Bazzini's "Hymne Triomphale" is a very unmeaning composition; but his execution was dexterous and extraordinary. The performance did not excite much interest.

The third season of the New Philharmonic Society has thus been brought to a close in a manner which is honourable to Dr. Wylde, its founder and principal director. During the season the following works have been performed:—

Symphonies:—Eroica, Beethoven. In F, No. 8, Beethoven. In B flat, Beethoven. Choral, Beethoven. A minor, Mendelssohn. C minor, Beethoven.

Overtures:—Medea, Cherubini. Ruy Blas, Mendelssohn. Abon Hassan, Weber. Masaniello, Auber. Schauspiel Director, Mozart. Leonora, Beethoven. Midsummer Night's Dream, Mendelssohn. Egmont, Beethoven. Ruler of the Spirits, Weber.

Pianoforte Concertos.—Concerto in D minor—Miss Arabella Goddard—Mozart. Serenade in B minor—Mdlle. Graever—Mendelssohn. Concerto in G minor—Mdlle. Wilhelmina Clauss—Mendelssohn. Concerto in G—Master John Barnett—Beethoven. Concerto in D minor—M. Hallé—Mendelssohn. Violin Concerto—Herr Ernst—Mendelssohn.

A Selection from the *Passions Music of St. Matthew*, by Bach. Cantata, "The Calm at Sea and Prosperous Voyage," Beethoven.

Compositions by living Composers.—Overture, Naiades, Sterndale Bennett. Overture, Der standhafte Prinz, Lindpaintner. Music to Milton's Paradise Lost, Wylde. Overture, Die Corsen, Lindpaintner. Overture, Minnesängers, Benedict. Immanuel (a Selection from), Leslie. Overture, Comus, Horsley. Overture, Olivier Brussen, Silas. Overture, Praeger. Overture, Tannhäuser, Wagner.

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The change of *locale* from Exeter to St. Martin's Hall has been a decided advantage. It has lessened the expenses, and increased the effect. We are glad to hear that the services of Herr Lindpaintner have already been secured for the fourth season, 1855.

WILLIS'S ROOMS.—Mr. J. H. Wright, professor of the harp, gave a morning concert on Thursday, at the above rooms. He was assisted by Mesdames Ferrari and Ursula Barclay, Messrs. Marras and Ferrari as vocalists; and Mdlle. Coulon (pianoforte), M. Bezeth (violin), Sig. Giulio Regondi (concertina), and Mr. H. J. Trust and Miss Knowles (harp), as instrumentalists. The programme was entirely devoted to popular *morceaux*. The most effective performance of the evening was a grand concertante for voice, pianoforte, violin and harp, executed by Mad. Ferrari, Mdlle. Coulon, M. Bezeth and Mr. Wright. Mdlle. Coulon highly distinguished herself in Thalberg's serenade from *Don Pasquale*. Mr. Aguilar was the conductor.

THE COLOGNE CHORAL UNION gave a farewell concert on Saturday evening, in the Hanover Square Rooms, to a crowded and brilliant audience. There was nothing new in the programme (which was relieved by performances on the pianoforte and violin, by M. Charles Hallé and Sig. Bazzini), but the singing was as wonderful as ever. The engagement of the German chorus has been again highly profitable to Mr. Mitchell, both in London and in the provinces. We regret to hear that they will be unable to renew their visit next year. Mr. Mitchell should apply to the *Liedertafel* of Bonn, or the choir of the Berlin Chapel.

ST. MARGARET'S ESTATE, NEAR RICHMOND.—The allotment of the first portion of the estate took place on Wednesday, the 7th instant, at the offices of the Conservative Land Society. The proceedings excited the greatest interest throughout the day. At eleven o'clock the secretary commenced the calling over the Books of Rights, and it was six o'clock before the register had been gone through, when it was announced that no less than 195 plots out of 271 lots had been selected, amounting to more than £22,000 of land chosen by the shareholders, the prices of the lots varying from £496 to £50 each plot. This is by far the largest sum ever realised by a freehold land society in one day's allotment. Viscount Ranelagh, the chairman, Colonel Brownlow Knox, M.P., vice-chairman, H. B. Ray, Esq., J. W. Huddleston, Esq., Henry Pownall, Esq., Robert Steven, Esq., J. G. Maitland, Esq., Mr. Cribb, and the Rev. Dr. Worthington, the directors, were present, as also Colonel De Bathe, the Rev. Dr. Dodsworth, Rev. J. Callcott, Rev. C. Smalley, H. Godden, Esq., of Maidstone, W. Rodwell, Esq., of Ipswich, and other influential members. The committee of the Royal Naval Female School have the refusal of the mansion, built for the Earl of Kilmorey, up to the 24th of June.

WILLIS'S ROOMS.—The Misses Cole and Mr. Alfred Gilbert's third *matinée*, the last of the series, was given on Monday. The programme, composed for the greater part of well-known and popular *morceaux*, was rendered important in the instrumental department by Beethoven's quintet, in E flat, op. 16, for pianoforte, clarionet, oboe, horn, and bassoon; and the sonata *pastorale* in D, op. 28, of the same composer. The quintet was extremely well executed by Messrs. Alfred Gilbert (pianoforte), Williams (clarionet), Nicholson (oboe), Standen (horn), and Baumann (bassoon). In the solo sonata, Mr. Alfred Gilbert was not less successful. Mendelssohn's four-part song (MS.), "I wandered by the Brook Side," by Mrs. Alfred Gilbert, Miss Susanna Cole, and Messrs. J. Parry Cole and Adlington Walworth, was the most interesting vocal performance of the evening. It was well sung, and deservedly encored. A couple of two-part songs—also by Mendelssohn—"I would that my Love," and "The May Bells," were given with much expression by Mrs. Alfred Gilbert and Miss Susanna Cole, who have studied *ensemble* singing so assiduously as to have brought it to a high degree of perfection. The charming sisters sing the music of Mendelssohn with the right feeling, and always make an impression in his duets. Signor Ferrari sang Mr. Lovell Phillips's clever *aria*, "Partenza" with his usual good taste and vigorous style; Miss Susanna Cole gave Beethoven's "In questa tomba," and Macfarren's "Forget it not"—both fine compositions and well sung: Mr. Williams executed a solo on the clarionet, exhibiting a tone remarkable for power and sweetness; and Mr. B. Wells played a solo on the flute. The room was full. Mr. Wilkinson accompanied at the pianoforte.

## FOREIGN.

VIENNA.—(*From our own Correspondent.*)—Mercadante's opera, *Il Giuramento*, has been given with Mesdames Medori, Borghi, Signors Bettini and Debassini in the principal parts. It was written for La Scala, at Milan, in 1837, and produced for the first time in Italian, at the Imperial Opera House, Vienna, in the year 1838, and in German on the 1st of February, 1838. It was played for the last time on the 10th of June, 1846, with Miss Catherine Hayes, Mdlle. Angri, Signors Fraschini, and Coletti. The revival has proved highly successful. *Lucrezia Borgia* was given for the benefit of Signor Debassini.

The harpist, Signor Antonio Zamarra, has given a concert in the room of the *Musikverein*. The *bénéficiaire* himself performed a *fantasia* with variations by Parish-Alvars, and *La Danse des Sylphes*, by Godefroid. Signor Mirate, Debassini, Scalese, Mad. Medori, and Fräulein Demeric, were the singers.

Mad. Jenny Lind Goldschmidt gave her last concert on the 26th of May, before a densely-crowded room, the proceeds being devoted to the poor of Vienna and the *Arbeitschulen* of the *Frauenverein*. The "Nightingale" sang "Casta diva," from *Norma*, "Non Paventar," from *Il Flauto Magico*, Göthe's "Lied der Mignon," with Schubert's music, the "Abschied vom Liebchen," by Herr G. Hellmesberger, jun., "Der Schlottfegerbub," from the Swedish, by Herr A. F. Lindblatt, and last, not least, Schubert's "Ich muss noch einmal singen," which is so popular with the public here. Herr Otto Goldschmidt performed Mendelssohn's concerto in G minor, with orchestral accompaniment, and a prelude by John Sebastian Bach solus. In the intervals of the music Mad. Rettich recited some compositions by Herren Halm, Seidl, and Scherenberg.

The public examination of the pupils of the Academy of Music afforded very great satisfaction.—Signor Merelli, manager of the Italian Opera, has received a valuable diamond ring as a mark of the Emperor's approval of the manner in which he arranged the words of the *Fest-Cantata*, "Eine Reise nach Wien."—*Capellmeister* Herr Storch is seriously ill.—There was a performance lately, in the Franciscan Church, of several of Dr. Josef Drexler's compositions, consisting of a vocal mass for men's voices, with *graduale*, solo quartet for *soprano, contralto*, tenor, and bass, an *Offertorium*, with solos for *soprano* and *contralto*, and a chorus for male voices. The execution of the various pieces was very praiseworthy.—In honour of the Emperor's marriage, *Die Rose von Baierland*, the words by Dr. J. N. Vogl, and the music by *Capellmeister* A. M. Storch, was performed by the *Ollmützer-Musikverein*, with great success.

BERLIN.—(*From our own Correspondent.*) *Les Huguenots* has been given at the Royal Opera House, and, as usual, when M. Meyerbeer's *chef-d'œuvre* is played, the theatre was crammed to suffocation. Mad. Köster sustained the part of Valentine, and Herr Theodore Formes that of Raoul.—Mad. Hermann-Csillag, from the Kärnthnerthor Theater, Vienna, and Herr Himmer, from Brunswick, have appeared in the two principal characters of *La Favorite*. Although this opera is not popular with the Berlin public, the two artists produced a very favourable impression. They were supported by Fräulein Trietsch as Ines, Herr Krauze as the King, and Herr Bost as the Prior. Mad. Hermann-Csillag has selected the part of Fides in the *Prophète* for her next appearance.—Herr Rubinstein, the pianist (an old "prodigy," in London, of the Liszt school), has arrived from St. Petersburg. He proceeds shortly to Weimar, and thence to Switzerland. He will probably return next season, and give a series of concerts.—I regret to inform you that Herr Robert Schumann's complaint has taken a very unfavourable turn. He has been growing worse during the last few weeks. The tenor, Franz Ditt, died on the 22nd of May, at three o'clock a.m., of an apoplectic fit, aged about forty. Herr Ditt, in the course of his professional career, belonged to several of the first theatres in Germany; among others, to those of Berlin, Hanover, Frankfort-on-the-Maine, Breslau, Hamburgh, the Theater an der Wien, etc. For some years past, Herr Ditt suffered from a complaint of the throat, besides other disorders, which effectually prevented him from exercising his artistic duties. The dejection produced by this, no doubt, hastened his dissolution. He died penniless. The members of the Royal Opera did all

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in their power to assist him during the last period of his existance, and paid the expenses of his funeral. Herr Ditt has left a wife and two children totally unprovided for.

ROTTERDAM.—(*From a Correspondent*).—The arrangements for the grand musical festival in commemoration of the 25th anniversary of the Society for the Advancement of Music in Holland, to be held at Rotterdam in the second week of July, are now complete. The festivities will last for six days, three of which will be devoted to music, the whole to be concluded with a grand illumination and fireworks. M. Verhulst, Chevalier du Lion Nerlandais, is appointed conductor, and the following singers have undertaken the solo parts: Mdlle. Jenny Ney, from the opera at Dresden, Miss Dolby, M. Roger, the tenor from Paris, Pischek, and Formes. The chorus and orchestra will consist of 800 performers. Handel's *Israel in Egypt*, Haydon's *Seasons*, Beethoven's 9th symphony (choral), a psalm by Verhulst, and an overture by Hutschenruyter, are the works selected for performance. The following foreign artists, honorary members of the society, have accepted invitations to be present:—Meyerbeer, Lindpaintner, Liszt, Aloys, Schmitt, Marschner, Dr. Marx, the Prince de la Moskowa, and many others, whose answers are expected.

NAPLES.—At the Fondo, De Giosa's opera, *Elvira*, first produced at the Teatro Nuovo, in 1844, is given alternately with Miceli's *Conte di Rossiglione*, both with success, the house being crowded every night. At the same theatre, Petrella's opera, *Elena di Tolosa*, is in rehearsal, the principal parts by Signora de Roissi, and Signors Pancani, Walter, and Luzio. At the Teatro Nuovo two of Mercadante's operas are in production, *Eleonora* and *Gli Orazi*. No new work is spoken of at the latter house, whilst at the former, report speaks favourably of the new opera, *semi-seria* in three acts, *Albini di Lerida*, by Bruno. This composer is much liked by the Neapolitans, his last work at the same theatre having been very successful. It was produced in 1844 and had a long run. It was entitled, *I Montanari Svedesi*, and the principal parts were filled by Madame Dabeille, Signor Tamberlik and Beneventano. In 1849 he gave, at the Teatro Nuova, an *opera buffa* in two acts, entitled, *Il Modello di Legno*, the poem by Notaro, which was also well received. Verdi's *Il Trovatore* has been resumed at the same theatre. Signora Cappelli is described as having a good voice and method, but her acting is wanting in animation. The barytone, Brignole, has also a fine voice, which he turns to good account, but he is awkward on the stage—as for the poor tenor, Villani, his fate is sealed, the public will not have him at any price. There seems to be just now a terrible scarcity of tenors in Italy; the new tenor, Pacini, is described as having studied in a good school, but he has had a severe cold ever since his *début* in Elvino, and it is audibly whispered about that his cold will be a chronic one. Luigi Ricci is engaged to write a new opera for the Teatro Nuovo.

MILAN, 4th June, 1854.—(*From our own Correspondent*).—At the Teatro Re, on Wednesday, the 24th ult., the first representation of the new opera *Amilda*, music by Prati, took place, with Madame Lorini, the tenor Sarti, and the barytone Cima. This being the first opera of the young Maestro, much generosity was manifested by the public. Although Signor Prati was honored with many recalls, in conjunction with the artists, and the artists themselves did their utmost, the opera was a failure. A prevailing monotony, a want of graceful melody, and a superficial knowledge of the rules of art, were displayed in almost every part of the work, which has had but three representations. The 31st ult. being the last evening of the short season, a selection was given from M. Adam's *Brewer of Preston*, and *Don Procopio*, with the last two acts of *Il Giuramento* (Mercadante), and the cavatina of the *Figlia del Fabbro* of Panizza. The last piece was sung with excellent taste by the English *contralto*, "Madame Lemaire," who was warmly applauded, and called twice before the curtain.—At the Carcano, there has been no novelty, only a few performances of *I Puritani*, having taken place. Unfortunately, a week since, the *impresario* found it necessary to close the theatre for the present to avoid further loss. It is expected that it will be re-opened with other operas in a short time.

TURIN.—At the Teatro Regio, the Pio-Filarmonica Society has given its last concert of a series of three. Among the pieces most applauded, were an air from *Don Sebastiano*, by the barytone Monari; the finale of the third act of *Ernani*; a duet from the *Barbiere*, by Signora Candiani and Signor Marchisio; and a romanza from *Luisa Miller*, by Signor Milesi. The sisters Ferni (violinists) received their customary applause and calls.—At the Teatro Sutera, the new opera of Dominicetti, *Due Mogli in Una*, has been produced with indifferent success. It was interpreted by the *prima donna*, Donati, the tenor, Caserini, the *buffo*, Zambelli, and the barytone, Zambellini. This opera was performed for the first time, about twelve months since, at the Teatro Filo-drammatico in Milan, where it was rather favourably received, and its composer warmly applauded. The *libretto* is taken from the *Postillon de Longjumeau*.

NEISSE.—There are three associations here for the propagation of good music—the Singacademie, the Männergesangverein, and the Instrumentalverein, all under the direction of the Musik-director, Herr Stuckenschmidt. The following works have already been executed by the Singacademie:—Händel's *Messiah*, Haydn's *Seasons*, Mendelssohn's *Paulus*, *Elijah*, *Walpurgisnacht*, *Lorely*, *Christus*, and *Psalms*; Dr. Spohr's *Vater-Unser*, Gade's *Comala*, and several others. The Instrumentalverein gave its last concert before the holidays on the 19th May, on which occasion Weber's overture to *Euryanthe*, and Mendelssohn's *Sommernachtstraum* were performed. The ladies of the Singacademie undertook the choruses. The Instrumentalverein consists of about fifty members, professionals and *dilettanti*.

ROME.—Verdi's *Macbeth* has been played almost every night with increasing success. The opera is described as being well got up, and the artists engaged in it—Signora De Giuli, and Signors Cresci and La Terza—are warmly appreciated by the public. The lady is their idol, both as singer and actress. La Terza is an excellent Banquo, and sings with energy, although he is not a good actor. Cresci quite carries the house by storm in the duo, "Fatal mia donna." The next opera will be Donizetti's *Maria di Rohan*, with Cresci. The Teatro Valle, after a short struggle, has been closed. As usual, the fault is attributed to the management.

FRANKFORT.—The library of the celebrated Abbé Vogler is announced for sale on the 22nd inst.

HANOVER.—Herr Franz Lachner's opera, *Catherina Cornaro*, has been repeated with success. Fräulein Janda from Prague (now in London) has appeared as Orsino in *Lucrezia Borgia*. M. Vieuxtemps has given a concert, and, as usual, been enthusiastically applauded. Fräulein Johanna Wagner and Fräulein Ney are expected shortly.

BRUNSWICK.—Mad. Sophie Förster has appeared at a concert of sacred music, and was greatly applauded for her execution of the air: "Se i miei Sospiri," by Stradella. She also sang at Celle, at a concert given by MM. Haberbier (pianist), and Peters (harpist), from Paris. At the second concert, for the benefit of the widows and orphans of the members of the Brunswick *Capelle*, the overture to Mendelssohn's *Sommernachtstraum*, Beethoven's *Sinfonia eroica*, and the overture to *Tannhäuser* were performed. The theatre closed on the 17th May with a representation of *Der Freischütz*. The festival of the *Elmsingerbund* which is shortly to be celebrated here, will be a very grand affair. About thirty *Gesangvereine*, from all parts of Germany, have promised their assistance.

MUNICH.—Herr Ander and Fräulein Scharzbach have appeared in *Le Prophète*, the gentleman as John of Leyden, and the lady as Bertha. Both were enthusiastically applauded and recalled several times.—M. Hector Berlioz will give a series of concerts in July, during the period of the Exhibition. He will afterwards proceed to Dresden to direct the execution of his opera, *Benvenuto Cellini*.

ANCONA.—Verdi's *Giovanna d'Arco*, executed by Signora Scotta, and Signors Negrini and Crivelli, has been successful.

BOLOGNA.—The violinist, De Giovanni, gave a concert at the Teatro del Corso, and played three pieces with great applause, amongst which we may mention a new *fantasia* by Ernst.

BRESLAU.—Herr Tichatscheck will shortly appear in *Tannhäuser*, and also Herr Young, from Pesth, as Lionel.

BROMBERG.—Fräulein Johanna Wagner has been very successful in the character of Romeo, in Bellini's *Montecchi e Capuletti*.

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ESSEN.—The new organ, built by the brothers Ibach, of Barmen, for the Evangelical Church, was inaugurated on the 5th May. It has 1,600 pipes and twenty-seven registers. Its total cost was 2,600 thalers.

COLOGNE.—Herr Röder has obtained a prolongation of the lease of the theatre for two years. He has also been promised a *subvention* of 5000 thalers (about £750) by the members of the Town Council, who, at their last sitting, spoke in terms of high praise of his former exertions. (We hope he manages at Cologne better than he did in London at Drury Lane, and the Princess's in 1849.—ED.)

BONN.—A meeting of the inhabitants was lately held in the Rathhaus, to take into consideration the project for a grand musical festival, to come off in the beginning of August. The committee for carrying it out is appointed.

LEIPSIC.—Herr Mitterwurzer has become a great favourite here Mad. Schreiber-Kirchberger has appeared as Valentine, in the *Huguenots*.—Herr Theodore Formes is expected shortly from Berlin.—Herr Staudigl will appear for a limited number of nights. Herr Schulhoff, the pianist, passed through here on his way to Prague, where he intends remaining during the summer months.

NURNBERG.—Madlle. Bochkolz-Falconi and Herr Reer, from Coburg, gave a concert for the benefit of the persons lately burnt out at Hammelburg. Madlle. Falconi is now in London.

DRESDEN.—Fräulein La Grua, who, since taking her leave of absence from the Imperial Opera House, Vienna, has been playing with success. at Lyons, will shortly appear in this city.

HOMBURG.—M. Vieuxtemps lately gave a concert, which was well attended. He afterwards left for Aix-la-Chapelle, to take part in the musical festival.

FRANKFORT-ON-THE-MAINE.—Rühl's *Gesangverein* executed Bach's *Passions-Musik* to the Gospel according to *St. John*, for the first time in this town, on the 29th of May.

CASSEL.—Herr Hochheimer, from the Kärthnerthortheater, Vienna, has appeared in *Der Freischütz*, the *Huguenots*, and *Figaro's Hochzeit*. Herr Roberti, also, from the theatre in Frankfort-on-the-Maine has made his *début* as the Czar in Lortzing's opera of *Czar und Zimmermann*.

SCHWERIN.—*Figaro's Hochzeit* and *Masaniello* have been given. Herr Tichatscheck played the principal part in the latter.

PRAGUE.—Herr Beck, from the Imperial Opera House, Vienna, has made his *début* in this city as Wilhelm Tell, in Rossini's opera of the same name.

BRUNN.—Herr Erl has appeared as Raoul, Robert, Edgar, and José, (in *Indra*), with success.

GENOA.—At the *Carlo Felice*, Verdi's *Trovatore* has had the most brilliant success. Signora Peneo excited public enthusiasm to the highest pitch both as an actress and singer, and, more particularly in the fourth act, carried the house by storm. The tenor, Carrion, is also in high favour, and is nightly encored in his first *aria*. The baritone, Della Santa, is spoken of as a careful singer and an intelligent actor.

MANTUA.—*L'Elisir d'Amore* has been performed for two evenings only, as the execution did not prove satisfactory; Adina, Signora Drussilla Fiorio-Borella; the tenor, Petrovich; and the *buffo*, Borella. *Cenerentola* has been repeated with applause for the artists, the *prima donna* Forconi, Petrovich, and Borella.

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NEW YORK.—Jullien's farewell series of concerts at Castle-garden has been largely attended, and the interest has been well sustained throughout. The performances, as usual, have been very superior, and have given the utmost satisfaction. Jullien has given two hundred and fourteen concerts in the United States. His success, so far as the public are concerned, has been gratifying. His audiences have been large and enthusiastic; and it is the general conviction that he is the best conductor who has flourished a *bâton* in America. He is certainly the most energetic and painstaking; and is said to be the only conductor who can obtain a *pianissimo* from a full grand orchestra. The *pianissimos* and *crescendos* of Jullien's orchestra are overwhelming. The auditors listen, with abated breath, to catch the mystic, weird-like tones which, at first stretching along the verge of silence, gradually deepen and expand, and sweep through the hall with irresistible power, filling the soul with tumultuous, sublime, and blissful emotions. It is said that Jullien sometimes spends several days in unremittingly drilling his band, in order to secure this marvellous degree of executive perfection, which has certainly never been equalled by any other orchestra that we have heard. His success as a conductor is in great part due to his attention to points of detail. In his opinion, nothing is of too little importance to be lightly passed over. Whatever will contribute to the effect and perfectness of a performance, he considers worthy of particular attention. Conductors of choirs and teachers of singing-schools, as well as conductors of orchestras, can learn a useful lesson from M. Jullien in this respect, namely, that the execution of their choirs and schools can never be brought to a satisfactory degree of perfection without the most thorough attention to every point, however seemingly unimportant, that has the slightest bearing upon the character of the performance. Jullien has done much for the cause of music in America. He has shown what can be done by an energetic, pains-taking, and enthusiastic conductor; and hereafter the public will not be satisfied with such orchestral performances as they were wont to applaud prior to the advent of Jullien and his accomplished assistants.

P.S.—Since the foregoing was written, we have heard it intimated that Jullien will prolong his stay with us, his success at Castle-Garden having been so great as to warrant a continuation of his "farewell series."—*New York Musical Review.*

BOSTON, May 22.—M. Jullien, with his hitherto unrivalled orchestra, has come and gone, and left us only the memory of the sweet sounds which he seemed to draw from his coadjutors almost at will, by the mere wave of his *bâton*. If scrupulously and religiously to keep his word, and not raise false expectations in the public mind be worthy of praise, then is Jullien, who has done exactly as he agreed, and furnished us with orchestral music better than we have ever listened to, an honourable man, and an *impresario* without fault. Jullien gave five concerts in this city, every one of which was crowded with the beauty and fashion of the town. Notwithstanding the orchestra was diminished by about one half, or forty players, the performances gave unbounded delight and pleasure.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—English Glee and Madrigal Union Concert, Willis's Rooms, King-street, St. James's. Three o'clock.——Mrs. Anderson's Grand Annual Concert, Hanover Square Rooms. Half-past One o'clock.——Choral Fund Benefit Concert, St. Martin's Hall.

TUESDAY.—Musical Union, Matinée Musicale, Willis's Rooms, King-street, St. James's. Quarter-past Three o'clock.

WEDNESDAY.—Royal Society of Female Musicians' Concert, Hanover Square Rooms. Eight o'clock.——Harmonic Union, Nauman's Christ, Exeter Hall. Half-past Seven o'clock. Mr. Hullah, Elijah, St. Martin's Hall. Eight o'clock.——Mrs. John Macfarren, Matinée Musicale, 27, Queen Anne-street. Three o'clock.

FRIDAY.—Miss Binckes' Concert, Philharmonic Rooms, Newman-street. Eight o'clock.

SATURDAY.—Herr Hildebrand-Romberg, Morning Concert, Willis's Rooms, King-street, St. James's. Half-past Two o'clock.

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## ADVERTISEMENTS.

WM. STERNDALE BENNETT respectfully announces that his MORNING PERFORMANCE of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Monday, July 3.

ORCHESTRAL UNION.—Conductor, Mr. Alfred Mellon. The Third Concert on Saturday next at the Hanover-square Rooms, commencing at Half-past Three. Symphony in E flat, Mozart; Concerto, Pianoforte, Beethoven; Fantaisie, Clarinet; Overtures, "Isles of Fingal," Mendelssohn, and "The Regicide," Lucas. Soloists—Pianoforte, Mr. W. G. Cusins; Clarinet, Mr. Maycock. Tickets, 5s. each, to be had at the usual places.

THE BROTHERS HOLMES will give an EVENING CONCERT, on Tuesday, June 20th, at the Hanover Square Rooms. Vocalists, Misses Messent, U. Barclay, Madlle. Mouat, the Misses Coles; Mr. Perren, Signor Nappi. Instrumentalists, Mdlle. St. Marc, M. Silas, M. Vogel, Herr Romberg. Violin, The Brothers Holmes. Conductors, Herren Rummel, Gollmick, and Mr. Gilbert. Tickets, 5s. and 7s.; Reserved, 10s. 6d.; to be had of The Brothers Holmes, 52, Frith-street, Soho, and the principal music-sellers.


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WILLIS'S ROOMS.—Mdlle. Clauss has the honour to announce her GRAND CONCERT will take place at Willis's Rooms, on Saturday, June 24. For further particulars apply to Cramer, Beale, and Co.'s, 201, Regent Street.

ST. MARTIN'S HALL.—Mendelssohn's ELIJAH will be performed on Wednesday, June 14th, under the direction of Mr, John Hullah. Vocalists—Mrs. Enderssohn, Madame Weiss, Miss Dolby. Miss Freeman, Mr. Montem Smith, Mr. Lockey, Mr. Buckland, Mr. Weiss. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. May be had of all Music-sellers, and at St. Martin's Hall. To commence at Eight o'clock.

MUSICAL UNION.—Members are requested to observe that the MATINÉES in June will take place Weekly. Willis's Rooms, Tuesday, June 13th. Quartet, in D, Mozart; Trio Concertant, pianoforte, &c., E minor, op. 119, Spohr; Quartet, No. 5 in A, Beethoven. Solos, Pianoforte, Executants—Ernst, Goffrie, Hill, Piatti, and Hallé. Doors open at Three. Tickets, Half-a-Guinea each; to be had of Cramer & Co., Regent-street; Ollivier, Chappell, & Co., Bond-street. Mdlle. Clauss is engaged for the 6th, and Vieuxtemps for the 7th Matinée. Director.—J. Ella.

HARMONIC UNION, EXETER HALL.—Next Wednesday, June 14th, under the patronage of Her Majesty, for the Benefit of the German Hospital, Emil Nauman's Oratorio, "Christ, the Messenger of Peace," will be performed for the first time in this country. Vocalists—Madame Caradori, Mdlle. Agnes Bury, Miss Stabbach, Mdlle Vestvali, Herr Reichardt, Mr. Miranda, Herr Hölzel, and Herr Formes. The Band and Chorus will consist of 500 performers. Conductor, M. Emil Naumann; Organist, Mr. W. Rea. Tickets, 5s., 10s. 6d., and 21s each. Office, 5, Exeter Hall.

MISS ARABELLA GODDARD begs to announce that her ANNUAL GRAND EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday, June 21st, when she will perform Beethoven's Concerto in G major, Mendelssohn's Serenade, and a selection of solo pieces; assisted by the members of the Orchestral Union. Vocalists—Miss Dolby and Mr. Sims Reeves. Conductor—Mr. Alfred Mellon. Tickets, 7s.; reserved seats, half-a-guinea each; to be had of the principal music-sellers; and Miss Goddard, 47, Welbeck-street, where a plan of the room may be seen.

HERR B. HILDEBRAND-ROMBERG begs to announce that his MORNING CONCERT will take place at Willis's Rooms on Saturday, 17th June, at Half-past Two o'clock, when he will be assisted by the following eminent performers:—Vocalists: Mad. Doria, Mdlle. Sedlatzek, Mdlle. Herrmann, Herr Hölzel, and Signor Bettini. Instrumentalists: violin, Herren Ernst and Ries; viola, Mr. Hill; violoncello, Herr Hildebrand-Romberg; pianoforte, Herr Pauer; conductors, Mr. Grattan and Herr Praeger. Tickets, 10s. 6d., reserved seats, 15s.; to be had of Cramer and Beale, 201, Regent-street; Ewer and Co., 390, Oxford-street; and of Herr Hildebrand-Romberg, 22, Bentinck-street, Manchester-square.

HANOVER-SQUARE CONCERT ROOMS.—Signor GIULIO REGONDI begs to announce that his ORCHESTRAL CONCERT will take place at the Hanover-square Rooms, on Thursday, June 22, 1854, to commence at Two o'clock precisely. Vocalists—Mesdames Taccani Tasca, Ferrari, F. Lablache, and Miss Dolby; Signori Marras, Ferrari, and F. Lablache. Pianoforte, Madame De Fauche, Signori Li Calsi, and A. Montuoro; Harp, Herr Oberthur; Concertina, Signor Giulio Regondi; Accompanyist, Mr. Aguilar; Leader, Mr. Thirlwall; Conductor, Mr. F. Mori. Tickets, 10s. 6d. each; to be had of the principal music-sellers. Reserved seats, 15s. each; to be had only of Signor Giulio Regondi, 56, Albany-street, Regent's-park; and Messrs. Wheatstone, 20, Conduit-street, Regent-street.

MRS. ANDERSON, Pianiste to Her Majesty the Queen, has the honour to announce that her ANNUAL GRAND MORNING CONCERT will take place at the Hanover-square Rooms, on Monday, June 12, to commence at half-past one o'clock precisely. Vocalists: Mesdames Castellan, Louisa Pyne, Agnes Bury, Rudersdorff, Nissen Salomon, and Clara Novello: Signori Gardoni and Belletti, Herren Reichardt and Formes. Instrumentalists: pianoforte, Mrs. Anderson, Mrs. F. B. Jewson, and Mr. W. G. Cusins; violin, M. Sainton; violoncello, Signor Piatti. Conductor, Mr. Costa. The orchestra will be complete in every department. Reserved seats and tickets may be secured at the principal music warehouses, and of Mrs. Anderson, 94, Nottingham-place.

UNDER the Immediate Patronage of her Grace the Duchess of Wellington, and other distinguished and noble persons. Mdlle. LOUISE CHRISTINE has the honour to announce that her FIRST SOIRÉE MUSICALE will take place on Friday, June 23, at her residence, Eaton-square. Grand Pianoforte, Miss Arabella Goddard Harp, Mdlle. Louise Christine. Conductor, Mr. Frank Mori. Further particulars will be shortly announced. Tickets to be obtained only at Andrews, Bond-street, and Cramer and Beale, Regent-street.

MADAME MORTIER DE FONTAINE and SIGNOR BOTTURA have the honour of announcing to their Pupils and Friends that their ANNUAL MORNING CONCERT will take place on Saturday, 24th June, 1854, at Half-past One o'clock precisely, at the Réunion des Arts, 76, Harley-street, Cavendish-square. Vocalists—Miss Louisa Pyne, Madame Mortier De Fontaine, and Madame Ferrari; Signor Gardoni, Signor Flavio, Signor Covas, Signor Belletti, Signor Burdini, Signor Bottura, and Signor Ferrari. Violin, Signor Bazzini; Flute, Signor Briccialdi; Violoncello, Mons. Paque; Pianoforte, Signor Arthur Napoleon. Accompanyists—Signor Pilotti and Herr Wilhelm Ganz. Single Ticket, 15s.; Double Tickets, One Guinea; may be had exclusively at Madame Mortier's residence, 48, Great Marylebone-street, Cavendish-square.

MDLLE. ANNIE DE LARA has the honour to announce her FIRST ANNUAL EVENING CONCERT will take place at the Hanover Square Rooms, on Tuesday next, June the 13th, under the most distinguished patronage. Vocalists: Mdlle. Rita Favanti, Miss Messent, Mdlle. Annie de Lara, Mrs. Arthur Stone, the Misses Brougham, Miss Blanche Tudor, Mr. Wrighton, Mr. Alfred Pierre, Mons. Villot, Mr. Charles Cotton, and Mr. Frank Bodda. Instrumentalists: Grand pianoforte, Mdlle. St. Marc; harp, Mr. Frederick Chatterton; violin, Mr. Viotti Collins; violoncello, Mr. George Collins; concertina, Mr. Bertioli. Conductors: Signor Pilloti, Herr Meyer Lutz, Herr Wilhelm Ganz, and Mr. Maurice Davies. Reserved seats, 10s. 6d.; unreserved, 7s.; family tickets, to admit four, 21s. To be had at R. W. Olivier's, 19, Old Bond-street; Cramer, Beale, and Co., Regent-street; Mdlle. Annie de Lara, 14, Torrington-square; and all Music Sellers.

MISS BINCKES' SECOND SOIRÉE MUSICALE will take place at the Philharmonic Rooms, next Friday, June 16th, at Eight o'clock. Part 1.—Sonata, Pianoforte, Miss Binckes, Macfarren; Recit. and Air, "When the sigh long suppressed," Miss Messent; Recit. and Rondo, "Gone, he's gone" (by desire), Miss Binckes, Macfarren; Fantasia, Concertina, Mr. R. Blagrove; Recit. and Air, "They err who tell us Love can die," Miss Binckes, Mudie; Song, "I have travelled through all nations," Mr. Frank Bodda, Balfe; Solos, Pianoforte, Miss Binckes. Part 2.—Fantasia, Pianoforte (Maritana), Miss Binckes, Wallace; New Irish Ballad, "Kitty Tyrrell," Mr. Frank Bodda, C. Glover; Canzonet, "The Forget-me-not," Miss Binckes, W. Aspull; Ballad, "Come out to me," Miss Messent, Linley; Song, "Where the Bee sucks," Miss Binckes, Dr. Arne; Duet, Concertina and Pianoforte, Mr. R. Blagrove and Miss Binckes. Conductor—Herr W. Ganz. Programmes and Tickets to be had of Messrs. Cramer, and Co., Regent-street.

ROYAL ITALIAN OPERA, COVENT GARDEN.—Under the immediate patronage of Her Most Gracious Majesty the Queen, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Gloucester, and Her Royal Highness the Duchess of Cambridge. Mr. Benedict has the honour to inform the Nobility and Gentry, that his Grand ANNUAL CONCERT will take place at the Royal Italian Opera, Covent Garden, on Friday Morning, June 23, to be supported by the Eminent Artistes and the Band and Chorus of that great Lyrical Establishment, including the services of Madame Grisi (being one of her farewell performances in England), Mdlle. Angiolina Bosio, Mdlle. Marai, Mdlle. Alkini, Mdlle. Nantier Didiée, and Madame Viardot; Signor Tamberlik, Signor Lablache, Signor Ronconi, Signor Luchesi, Signor Tagliafico, Signor Stigelli, Signor Susini, Signor Polonini, Monsieur Zelger, and Signor Mario. In addition to the above artistes of the Royal Italian Opera, the following ladies and gentlemen have most kindly offered their valuable services:—Madame Clara Novello, Miss Louisa Pyne, Miss Dolby, Signor Belletti, Monsieur Vivier, Miss Arabella Goddard, Mr. Lindsay Sloper, Mr. Benedict, Herr Ernst, Signor Bazzini, Signor Piatti, and Monsieur C. Hallé. Prices of admission:—Stalls, £1 1s.; Boxes, Grand Tier, £5 5s.; Pit Tier, £3 3s.; First Tier, £4 4s.; Second Tier, £2 2s.; Pit, 5s.; Amphitheatre Stalls, 5s. Applications for boxes, stalls, and places, to be made at the Box-office of the Theatre, or of Mr. Benedict, 2, Manchester-square.

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ROYAL ACADEMY OF MUSIC.—The THIRD CONCERT, for the Exhibition of the Students, will take place at the Hanover-square Rooms, on Tuesday Morning, the 13th of June, to commence at Two o'clock. Single Tickets, 5s.; Family Tickets (to admit four), 16s.; to be had at the principal Music-sellers, and at the Royal Academy of Music, Tenterden-street, Hanover-square.

OPERA COMIQUE, ST. JAMES'S THEATRE, King-street, St. James's.—The Director of the Théâtre Lyrique, Paris, beg to announce, that owing to the great success achieved by Madame Marie Cabel, in the new opera, entitled, "Le Bijou Perdu," produced on Wednesday evening with the most brilliant *éclat*, it will be repeated on this evening, Saturday, June 10, 1854. The entertainments will commence at Eight o'clock precisely, with the new and very successful opera, entitled "Le Bijou Perdu;" Toinon—Madame Marie Cabel (as originally performed by her in Paris, and her third appearance in this country). Conductor, Mons. Deloffre. The nights of performance will be on Mondays, Wednesdays, Fridays, and Saturdays. Subscriptions will be received for twelve representations. Prices of admission for the night: Stalls, 10s 6d.; Boxes (Dress Circle), 5s.; Pit, 2s. 6d.; Amphitheatre, 2s. One Shilling booking is charged for Dress Circle. Amphitheatre (numbered and reserved), 2s. 6d. Private Boxes—Grand Tier, Four Guineas; Pit Tier, Three ditto; First Circle, Two ditto. Applications for Boxes, Stalls, and Tickets, to be made to Mr. Séguin, at the Box Office of the Theatre, and at Mr. Mitchell's Royal Library, 33, Old Bond-street.

The Fourth Representation will be given on Monday, June 12, 1854, on which occasion Madame Marie Cabel, and all the artistes from the Théâtre Lyrique, Paris, will make their third appearances, in the new opera, entitled "La Promise."

WILLIS'S ROOMS, King-street, St. James's.—Under the most distinguished patronage.—MLLE. MARIE SEDLATZEK (of the Royal Opera, Drury-lane) and HERR SEDLATZEK (Kammer Virtuos of His Highness the Prince Paul Esterhazy), respectfully announce to the Nobility and Gentry that they will give a MATINÉE MUSICALE, at the above Rooms, on Wednesday, June 28, 1854. To commence at Half-past Two o'clock. Vocalists—Madame Caradori (by the kind permission of the Directors of the Royal Opera, Drury-lane), Mlle. Hermann, Mlle. Amedei, Mlle. Marie Sedlatzek (who will sing, for the first time, several favourite English Songs), and Madame Rudersdorf (by the kind permission of the Directors of the Royal Opera, Drury-lane). Herr Reichardt (by the kind permission of the Directors of the Royal Opera, Drury-lane), Signor Belletti, Herr Hölzel, and Herr Formes (by the kind permission of the Directors of the Royal Opera, Drury-lane). Instrumentalists—Violin, M. Sainton; Flute, Herr Sedlatzek; Oboe, Herr Barre; Clarinet, Mr. Lazarus; Bassoon, Mr. Baumann; Pianoforte, Mr. George Osborne; Harp, Herr Oberthür; Violoncello, Herr Hildebrand Romberg; Concertina, Signor Regondi; and Horn, Signor Puzzi. Accompanyists—M. Benedict, Mr. Aguilar, and Herr Praeger. In the course of the Concert, Reichard's celebrated Quintuor for Wind Instruments will be performed. Also, Herr Sedlatzek and Herr Oberthür will perform (by desire) a Fantasia for Flute and Harp, "Italy and Ireland," by Bochsa and Tulou. Tickets, 7s. each; Reserved Seats, 10s. 6d. To be had at the principal Music Warehouses, and of Mdlle. and Herr Sedlatzek, 28, Manchester-street, Manchester-square.

MR. PAGET (Bass), Mrs. PAGET (late Miss CLARKE), Royal Academy of Music, (Contralto).—All communications relative to engagements for Concerts and Oratorios to be addressed Atherstone, Warwickshire.

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THE LONDON ORCHESTRA.—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Naïaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

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DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

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PERLES D'ÉCUME, played by Miss Arabella Goddard, and enthusiastically encored at Herr Oberthür's Concert, in Willis's Rooms, on Tuesday morning, is published for the Pianoforte, price 4s., only by Wessel & Co., 229, Regent-street, London.

THE BALTIC.—A PORTRAIT OF SIR CHARLES NAPIER, by a Distinguished Artist, will embellish the title page of the Baltic Galop, by Albert Wagner, published by Messrs. Boosey and Sons, 28, Holles-street.

JUST PUBLISHED.—Signor Orsini's Cabaletta, TAMO, introduced by Madlle. Crespi, with great success, in the Opera of L' Elisir d' Amore. Wood and Co., Edinburgh, Glasgow, and Aberdeen; and Campbell, Ransford and Co., 53, New Bond-street, London.

NEW DUET BY CAMPANA.—"UNA SERA D'AMORE." Notturno à due voci, by F. Campana, to be sung at the Author's Concert on the 19th inst., is just published, price 2s. 6d. Also, the very popular Romanza, "IO T'AMERO," by the same Composer, price 2s. Boosey and Sons, 28, Holles-street.

JUST PUBLISHED, price 1s. 6d., by post 2s., an Anthem, "By the Streams of Babylon" (Wrth afonydd Babilon), by William Owen Tremadoc. Originally composed on the Welsh version of the 137th Psalm. The English words by the Rev. Richard Parry, Ffestiniog. Organ or Pianoforte Accompaniment by Dr. S. S. Wesley. London: J. A. Novello, 69, Dean-street, Soho. May be had also from the author.

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# The Musical World.

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VOL. 32.—No. 24. SATURDAY, JUNE 17, 1854. {PRICE 4d. STAMPED 5d.

## ROYAL ACADEMY OF MUSIC.

THE third concert was less interesting than the second, although the performance, on the whole, was better. It was less interesting, because the programme contained so few of the compositions of the students; and we cannot repeat too often that the Academy concerts are chiefly valuable as a means of showing the public and the patrons of the institution what progress the students are making, both in composition and performance, under the system of instruction pursued within its walls. The selection was as follows:—

PART I.

Overture, (MS.) **Ings.* Aria, "Ah dolce guidami," Miss Sadler, *Donizetti.* Aria, "Come innocente," Miss Atfield, *Donizetti.* Cavatina, "Deh von voler," Miss Ranoe, *Donizetti.* Ballad (MS.), "Not yet," Miss Hughes, **Miss Hughes.* Concerto in C minor, Pianoforte, Miss Lyne, *W. S. Bennett.* Madrigal, "In going to my lonely bed," *Edwards.* 1650. Trio, "Night's lingering shades," *Spohr.* Introduction and variations, Violin, Master Isaac, *De Beriot.* Song, "Scenes of my youth," Miss Hillier, *Benedict.* Duet, "Now Moonlight Gems," *Brinley Richards.* Finale, "Lorely," Solos by Miss Spiller, *Mendelssohn.*

PART II.

Andante and Rondo, in B minor, Pianoforte, Mr. H. W. Ibbotson, *Mendelssohn.* Scena, "Si lo sento, Miss Williams (*Faust*), *Spohr.* Part Song (MS.), "Where are all the flowers?" *Bennett Gilbert.* Recit. and Aria, "Ah qual giorno," Miss Freeman, *Rossini.* Pedal Fugue, Messrs. O'Leary and Blakestone, *S. Bach.* Scena, "Assisa al pie," Miss Murie, *Rossini.* Finale, "Tu e ver" (*La Clemenza di Tito*), *Mozart.*

There was promise in both the student-essays, although the ballad of Miss Hughes (nicely sung, by the way, by the composer) was hardly the kind of thing to introduce in a public concert devoted to such an object. We are not aware under what master Mr. Ings has prosecuted his studies. Miss Hughes is a pupil of Signor Crivelli for singing. Misses Sadler, Attfield, and Ranoe (pupils of Signor Crivelli), each displayed a certain degree of talent; but we must confess that three pieces consecutively from *Anna Bolena* were two too many—away from the stage, its legitimate place.

Miss Lyne (King's scholar, and pupil of Mr. Cipriani Potter) merits the highest praise for her intelligent reading and spirited execution of Mr. Sterndale Bennett's very fine and very difficult Concerto for pianoforte and orchestra (No. 3). We might object to a little superfluous expression in the slow movement; but where there was so much of really good, we shall not be hypercritical. The madrigal of Edwards, "In going to my lonely bed," is not the best specimen which might have been selected of the English part-songs of two centuries ago: nor was it sung as well as could have been desired. It pleased the audience, however. The execution of Spohr's beautiful trio, (from *Azor and Zemira*) left much to be desired. The slow movement was the best; but in the *finale* none of the three ladies—Misses Spiller (pupil of Signor Crivelli) Bignell (Signor Negri) and Freeman (Signor Crivelli)—was quite up to the mark. Such good must, however, set a wholesome example, and should be assiduously studied.

* Students.

Master Isaac (pupil of Mr. Blagrove) may be pronounced a phenomenon, and we are not at all surprised at the sensation he created. Although a mere child (and only two months a student in the Academy), he played De Beriot's well known piece for the violin, like a master—with fine expression, neatness, and breadth of tone. There was nothing unhealthy in his style, and nothing in his execution that denoted the slightest inexperience. Master Isaacs was enthusiastically applauded, and well deserved the compliment. We shall expect great things of him.

The melodious ballad of Mr. Benedict (from *The Gipsey's Warning*) was sung with feeling by Miss Hillier (pupil of Mr. Cox); and the clever duet of Mr. Brinley Richards (Associate Honorary Member) was carefully rendered by Miss Williams, (Signor Crivelli), and Mr. Walter Bolton (Mr. Cox). The magnificent and deeply imaginative *finale* from Mendelssohn's unfinished opera of *Lorely* was, on the whole, very creditably done. The *soprano solo* part is beyond the powers of Miss Spiller at present, and the chorus and orchestra both left much to desire; but the lady must be praised for the zeal she demonstrated, and the general correctness of her singing, which was chiefly open to criticism for want of power. That however may come with time.

Mr. Walter Ibbotson (pupil of Mr. Sterndale Bennett), played the *Andante* and *Rondo Brillante* of Mendelssohn with a great deal of spirit; but he took the last movement too quick for his capability of execution. His conception was correct; but as he has not yet anything like mastered the mechanism of the instrument, he was unable to realize his idea, and the result, more than once, was a scramble The grand *soprano* air from *Faust* is too heavy a task at this time, for Miss Williams, and the "Ah qual giorno," (from *Semiramide*) one of Rossini's most ornate and difficult songs, is equally beyond the reach of Miss Freeman. Both young ladies, however, have good voices, and are improving. They should study such airs as these at home, as much as possible, but not venture to sing them in public until they are further advanced in their art. The pedal-fugue of Sebastian Bach was capitally played by Messrs. O'Leary (pupil of Mr. Sterndale Bennett), and Blakestone (pupil of Mr. Howell), on the pianoforte and double-bass; but as Bach never intended any of his organ pedal-fugues to be performed without a combination of instruments, and as the effect of the double-bass is decidedly bad, we could not participate in the absolute *furore* which it created among the audience.

"Who shall decide when doctors disagree?"

Mr. Bennett Gilbert's part-song is well written and pretty and was better sung than the madrigal. Miss Mudie (pupil of Sig. Crivelli) showed feeling in the beautiful romance from *Otello*, and the harp *obbligato* was extremely well played by Miss Vinning, (King's scholar, and pupil of Mr. J. B. Chatterton). The solo parts in the splendid *finale* from Mozart's *Clemenza* were carefully sung by Misses White (pupil of Sig. Garcia), Hillier, Bignell, and Freeman; Messrs. Castellani and George Dolby (pupils of Sig. Crivelli); but the *ensemble* of the orchestra and chorus was not what every one had a right to expect in a composition which has figured in the programmes of the Academy's concerts for more than twenty years.

Mr. Lucas conducted, and M. Sainton officiated as principal violin. The Hanover Square Rooms were well filled on the occasion, and the concert appeared to give general satisfaction.



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## AMATEUR MUSICAL SOCIETY.

The seventh concert was given in the Hanover Square Rooms on Monday evening, and was one of the best attended of the season. The programme, which we subjoin, was extremely well selected, the vocal part forming an agreeable and effective contrast to the instrumental.

PART I.

| | | |
|---|---|---|
| Symphony, Letter Q. | ... | *Haydn.* |
| Song, "The Fisherman," | ... | *H. Leslie.* |
| Overture, "Il Barbiere," | ... | *Rossini.* |
| Part Songs "Abschied's Tafel," "Abendständchen," | ... | *Mendelssohn.* |

PART II.

| | | |
|---|---|---|
| Concert Overture, MS. No. 2 | ... | *A. Mellon.* |
| German Song, "Sie ist mein," "O sage mein Herz." | ... | *E. Pauer.* *Mendelssohn.* |
| Concerto Pianoforte, No. 2 in C. | ... | *Mozart.* |
| Part Songs "Frulingsnähen," "Das Kirchlein," | ... | *C. Kreutzer.* *J. Becker.* |
| March | ... | *G. Fitzgerald.* |

Conductor, Mr. G. A. Osborne.

The concerto of Mozart claims our first attention, from the brilliant and highly artistic manner in which it was performed by Mr. S. W. Waley, whose reading was as classical as his execution was correct. Great credit is due to this distinguished amateur for having chosen a composition so beautiful, and at the same time so very rarely played. It was a mistake, however, to place the concerto so late in the programme. It should have commenced the second part, since the strictest attention is required for a work so long and important. In future we hope that the proper place may be assigned to the solo performer, who is otherwise inevitably at a great disadvantage.

The *Deutsche Männer-Chor*, under the direction of Herr Ernst Pauer, their instructor, again delighted the audience with their excellent performance of the music assigned to them, and were enthusiastically and deservedly applauded. Madame Pauer must also be honorably mentioned for her charming artistic singing. Though really an amateur, Madame Pauer may lay claim to be considered an artist, since her attainments are considerable. Her second song was loudly encored, in answer to which she introduced an air by Dessaur. Mr. Weiss made a marked effect in Mr. H. Leslie's song of "The Fisherman," which exhibited both in the melody and the accompaniment the talent and musical feeling we have learned to expect from the composer of the oratorio of *Immanuel*. The three overtures were well played, and the concert was terminated by a dashing and extremely well instrumented march by Lord Gerald Fitz-Gerald. Mr. George Osborne conducted, with his accustomed ability.

The next concert is to take place on June 26th, and by the programme we perceive that Mr. Aguilar's new symphony, and a new overture by Mr. Gollmick, are to be performed. The Amateur Society does its best for native composers, and if no other good resulted from its institution, that of familiarising the public with the idea that we have in England men who can write, not only with earnest intention, but with knowledge and effect, should alone induce every lover of music to wish it success.

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An Original.—The old Belgian violoncellist, Platel, under whom Servais, Batta, and Demunck, formed their style and founded their subsequent reputation, was a strange mixture of *naïveté*, carelessness, and whimsicality. During the time that he resided at Antwerp, the bailiffs came, one day, to seize his furniture. The artist happened to be playing the violoncello at the moment of their visit. As soon as he heard their object, he received them very politely, and ushered them into his bedroom. They immediately set about taking an inventory of his goods. While they were doing so, Platel, taking only his violoncello with him, left the room, double-locked the door upon the bailiffs, and quietly walked away, without troubling himself in the least about what became of his furniture.

## THE MUSICAL UNION.

Two concerts have taken place since our last, both of which were attended by fashionable and overflowing audiences. The first was on Tuesday afternoon, the 6th inst., when the following was the selection:—

| | |
|---|---|
| Quintet, in G. (No. 2. Op. 33.) | *Spohr.* |
| Notturno, D flat. Pianoforte solo | *Dohler.* |
| Quintet, in C. (Op. 29.) | *Beethoven.* |
| Fantasia ("Moïse"), Pianoforte | *Thalberg.* |

Executants:—Violins, MM. Molique and Ernst; Violas, MM. Hill and Goffrie; Violoncello, M. Van Gelder; Pianoforte, Master Arthur Napoleon.

The quintets are master-pieces of very opposite schools, and MM. Molique and Ernst, who led the first and second respectively, are masters in very opposite styles. Reader—start not; we are not going to make any comparison between the two great violinists. We leave that to Mr. Ella and his "Synopsis." For our own parts, we are perfectly satisfied to hear such noble examples of chamber-music, nobly executed as they were by MM. Ernst and Molique, or MM. Molique and Ernst (whichever you please), without asking ourselves the reason of our delight, or attempting to "secure," as Lord Byron says about Julia and Don Juan—

"The sum of our ('their') sensations to a second."

We have already described Molique's performance of Spohr's quintet as "incomparable" (when he played it last year); and we are anxious to say as much for Ernst, in that of Beethoven, which was equally incomparable in its way—a manifestation of true and original genius from one end to the other. The more we hear this admirable violinist, the more we feel inclined to repeat what we said of him on a former occasion—that he is "the most poetical of fiddlers." The other parts in the quintets were most efficiently sustained by Messrs. Hill, Goffrie, and Van Gelder.

About Master Arthur Napoleon, "the Portuguese prodigy"—as Mr. Ella, in a somewhat theatrical style, terms him in the programme—we regret that we cannot agree with the Director of the Musical Union, or the authorities he quotes. That this boy, who is said to be only ten years of age, has great natural talent, we have not the slightest doubt; but that the promise of his early youth bids fair to be nipped in the bud, if he be encouraged in the course he is at present allowed to pursue, we feel equally convinced. Since we have had the opportunity of hearing Master Napoleon in public, he has invariably played music which is calculated to destroy the taste of an adult, much more that of a mere child. Moreover, he does not play this music correctly; he misses notes out of number, scrambles through whole passages, and leaves a feeling of incompleteness and incoherency on the ear of the educated listener. If Mr. Ella really feels the interest he professes in Master Napoleon, he would do wisely and generously to place him with a master like M. Hallé, for two years at least, before again permitting him to appear in public. M. Hallé, we have little doubt, would take an interest in the boy, give him the scales and Cramer's studies to practise for a twelvemonth, and then set him down to one of the early sonatas of Mozart or Clementi. As matters stand, his attempts to execute such pieces as Thalberg's *Moïse*, etc., must be painful to those who acknowledge his promising qualities, and sincerely desire that he may become an ornament to his art, which can *never* be, unless he entirely changes his plan. If playing wrong notes constitutes a prodigy, then is the "Portuguese Prodigy" of Mr. Ella the most prodigious of all prodigies.

Seriously, when we read comparisons between Master Napoleon and the late Charles Filtsch—and, *credat Judæus!* even Mozart himself—we are inclined to think that Mr. Ella is laughing at us in his sleeve. The learned director asserts that "the extensive repertoire of little Arthur—of classical, brilliant, and most difficult *morceaux*—inclines us to believe, that in executive powers he is far the most wonderful child for his age that has appeared in our time." And yet Felix Mendelssohn appeared "in our time," who, at the age of Master Napoleon could play most of Bach's fugues and Beethoven's sonatas by memory. We

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shall be glad to know that the "Portuguese prodigy" can do as much; but, until we have the experience, judging from what we have been allowed to hear him play at the Musical Union, we must take leave to doubt it. Out of his "extensive *répertoire* of 'classical' *morceaux*," how is it that Mr. Ella has not ventured to regale his subscribers with *one*. Let us recommend Dussek's sonata, dedicated to Mrs. Chinnery, as a *coup d'essai*.

We are sorry to find Mr. Ella, who has directed the Musical Union with such judgment and success since its first institution, condescending to the "prodigy" and "miracle" system, in order to invest his programmes with an imaginary attraction. He stands in no need of such subterfuges. His concerts are interesting and instructive; he has educated his aristocratic public in the highest school of music, and deserves well of his art for that alone. He must be admonished, however, that many of such performances as that of Thalberg's fantasia, by Master Arthur Napoleon, on the 6th, would be likely to undo all the good that has been effected during a series of years. If the chamber-compositions of Haydn, Mozart, Beethoven, Mendelssohn, and Spohr, interpreted by artists of the first distinction, stand in need of such a stimulus, Mr. Ella had better leave them alone, and devote his programmes altogether to the modern-fantasia school, which we had hoped formed no part of the scheme of the Musical Union. The only excuse for such a piece of music as Thalberg's *Moïse* is the unerring perfection of its execution, wanting which, it is obtrusive and intolerable. At the same time, a clever boy, a genius perhaps—who knows?—is sacrificed at the shrine of a false idol. Though what we have said is for the good of the child, as well as for that of the institution, we should not have said it, but for the lengthy and preposterous essay which appeared in the "Synopsis" of the 13th, and which, while raising Master Napoleon to the skies, talks of the "slothfulness of intellect, the craven fears of self-committal, and the illogical references to former misjudgments, that exert their paralysing influence on the great majority even of the educated," who have failed to perceive, with Mr. Ella, that there can be any reasonable comparison at the present time between "the Portuguese Prodigy" and MOZART!

The programme of the fifth concert, on Tuesday last, was as follows:—

| | |
|---|---|
| Quartet, in D - - - - - - - - - | *Mozart.* |
| Trio concertante, piano, violin, and violoncello, in E minor, Op. 119 - - - - - - - - | *Spohr.* |
| Quartet, in A, No. 5, Op. 18 - - - - - | *Beethoven.* |
| Solos, pianoforte. | |

Executants—1st violin, M. Ernst; 2nd violin, M. Goffrie; viola, Mr. Hill; violoncello, Signor Piatti; pianist, Herr Hallé.

Mozart's ingenious and beautiful quartet was charmingly played by M. Ernst and his companions, and equally good was the young and fresh and charming work of Beethoven. A later quartet of the latter, however, would have made a stronger and more interesting contrast. M. Hallé's performance of the difficult pianoforte part in Spohr's first trio was masterly and spirited. Spohr's trios seem to be getting into vogue—a fact which should be consoling to our pianists, seeing how few available compositions of this especial class they have at disposal. The audience liked it, too. M. Hallé gave some solos at the end of the concert—which, though a quiet one, was unexceptionable—with his accustomed success.

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LORTZING.—Lortzing's grave is marked by a simple stone, on which are engraved the date of his birth: 23rd October, 1803, that of his death, 21st January, 1851, and the following lines:—

"Sein Lied war deutsch, und deutsch sein Leid,
Sein Leben Kampf mit Noth und Neid:
Das Leid flieht diesen Friedensort,
Der Kampf ist aus—Sein Lied tönt fort!"

("His lays were German—German, his hard fate;
His life a struggle with grim want and hate—
But here reigns peace—his struggle is now past,
While deathless for all time his lays shall last!")

Both the tomb-stone and inscription are the offering of Herr Philip Düringer, *régisseur* of the Imperial Theatre, Vienna.

## ENGLISH GLEE AND MADRIGAL UNION.

THE first concert for the season of this praiseworthy society took place on Monday afternoon, at Willis's Rooms, in presence of a select audience. The solo vocalists were Mrs. Endersohn, Mrs. Lockey, Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips, who were assisted by an efficient semi-chorus, composed as follows:—Sopranos—Miss Phillips, Mrs. Barnby, Miss Byers, and Mrs. Gouldsmith; Contraltos—Miss H. Phillips, Miss Cummings, Mrs. Beale, and Mrs. Grundy; Tenors—Messrs. M. Smith, Cummings, and Foster; Basses—Messrs. H. Barnby, Beale, Frost, Simmons, and Day.

The object of the Glee and Madrigal Union is to preserve from oblivion the masterpieces of our English school of vocal part songs—madrigals, glees, rounds, and catches—which have been too much placed in the back-ground, to give place to the modern German school of part-songs, which, on the whole, as the performances of the Cologne Choral Union amply testified, is neither so vigorous, so learned, nor so varied. We approve of this object, and shall do our best to support it. The following was the programme of the first concert:—

PART I.—Madrigal, "Flora now calleth forth each flower," S. Smith; Glee, "Discord," S. Webbe; Glee, "Blest pair of sirens," S. Smith; Glee, "The hunt is up," J. L. Hatton; Glee, "Where art thou, beam of light?" Sir H. R. Bishop; Glee and Chorus, "Hand in hand with fairy grace," Dr. Cooke.

PART II.—"All creatures now are merry minded," Benet; Glee, "Upon the poplar bough," Paxton; Glee, "When winds breathe soft," Webbe; Catch, "Would you know my Celia's charms?" S. Webbe; Glee, "The midges' dance," W. Knyvett; Madrigal, "In the merry spring," Ravenscroft.

Between the parts, Mr. J. L. Hatton, who presided at the pianoforte, performed, in a musician-like manner, the air with variations from Handel's *Suites des Pieces* in E major, familiarly known as the *Harmonious Blacksmith*.

Among the madrigals, we were most charmed with J. Benet's "All creatures now are merry minded," which is as pretty and fanciful as it is ingenious—one of the best, in short, of the many that were written in honour of "Good Queen Bess," under the romantic nickname of "Oriana." Mr. J. L. Hatton's glee, "The hunt is up" (founded upon an incident in the diary of Sir Thomas More's daughter,) is remarkably spirited and well written, and stood its ground successfully against the works of the older writers. On the whole, among the glees, it divided the favour of the audience with Webbe's beautiful "When winds breathe soft," and the animated glee and chorus of Dr. Cooke.

The execution, both of soloists and chorus, was irreproachable. There are to be three more concerts, with the interval of a week between each.

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MDLLE. MARIE CRUVELLI, the *contralto*, sister of Mdlle. Sophie Cruvelli, has arrived in town for the season. Proposals have, we understand, been made to her for the Royal Italian Opera, to which establishment she would be a valuable acquisition. She has a beautiful *contralto* voice, and is both a good musician and an artistic singer.

ALBONI.—We read, in an Italian paper, that this celebrated contralto has refused an engagement to go to Rio Janeiro for ten months, in spite of an offer of two hundred thousand francs (£8,000), all expenses paid for herself and three other persons, a clear benefit, and her salary to date from the time of her starting.

M. EMILE PRUDENTS' LA CHASSE.—An introduction, containing one new effect, has been composed for this popular *morceaux*, by M. Prudent, and will be performed by the author at Mr. Jarrett's benefit this evening, at Drury-Lane Theatre. Sixteen performers on the horn have been engaged to give effect to the orchestral accompaniments.

SIG. GIOVANNI LANDI, the tenor, has signed an engagement for Venice for next spring. He then proceeds to Padua, and will sing at Genoa during the carnival of 1855.

SIG. NAPOLEONE ROSSI has been re-engaged for three years at the Italian Opera, in Paris.

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Mrs. John Macfarren gave her last *matinée* of pianoforte and vocal music on Wednesday, at the New Beethoven Rooms, Queen Anne-street. The instrumental talent was first-rate, comprising Herr Ernst (violin), Mr. Lazarus (clarinet), Mr. A. Nicholson (oboe), Mr. C. Harper (horn), Mr. W. H. Holmes and Mrs. John Macfarren (pianoforte). The vocalists were Miss Agnes Büry, Miss Hughes, Mad. and Sig. F. Lablache. The programme was admirable, as, indeed, Mrs. John Macfarren's programmes generally are. The capital pieces were Mendelssohn's *Allegro Brillante* in A, Op. 92 (posthumous works, No. 21), for two performers on the pianoforte; Beethoven's Sonata in E flat, Op. 12, No. 3, for pianoforte and violin; and the same composer's quintet in E flat, Op. 16, for pianoforte, clarinet, oboe, horn, and bassoon. Besides taking part in the above *morceaux*, Mrs. John Macfarren performed individually Döhler's *fantasia* on *Guillaume Tell*, Chopin's *Nocturne* in E flat, "Les Murmures de la Seine," and Mayer's *Etude de Concert*, "La Fontaine." The fair pianist particularly distinguished herself in the sonata and quintet of Beethoven. In the *rondo allegro molto* of the former, her performance was brilliant and effective (by the way, how exquisitely beautiful Herr Ernst's tone was in the *adagio con molto expressione!*) and the *andante cantabile* of the latter pleased immensely, the pianoforte telling with great effect, especially in a chromatic scale and shake towards the end of the movement. Mrs. John Macfarren executed the two pleasing bagatelles of Chopin and Mayer with the right feeling and precision. Mdlle. Agnes Büry sang Mendelssohn's "Greeting" and "Spring Song," Mad. and Sig. F. Lablache sang the duet from *Il Barbiere*, "Dunque io Son," and Gnecco's buffo duet, "O guardate, che figura!" and Mad. F. Lablache introduced a new and pleasing ballad by Mr. G. A. Macfarren, entitled "Effie." Ernst played his beautiful "Elègie" in his finest and most pathetic manner. Mr. Walter Macfarren accompanied the vocal music with his accustomed talent.

Miss Dolby and Mr. Lindsay Sloper gave their annual morning concert, on Friday, the 9th instant, at the Hanover-square Rooms. The Orchestral Union, under the direction of Mr. Alfred Mellon, was engaged, and the concert, on the whole, was one of the most attractive of the season. The vocalists, besides Miss Dolby, were Madame Persiani, Miss Amy Dolby, and Signor Belletti. An apology was made for Mr. Sims Reeves, who was absent on account of indisposition. Herr Ernst played twice on the violin. The Orchestral Union, under the direction of Mr. Alfred Mellon, executed Mendelssohn's overture to *Melusine*, Auber's *Zanetta*, and Weber's *Preciosa*—all three to perfection. Mr. Lindsay Sloper performed Sterndale Bennett's splendid Concerto, in F minor, No. 4, and Chopin's very original *Andante Spianato and Polonaise*, with orchestral accompaniments. The Concerto was played by Mr. Lindsay Sloper with that perfect neatness which is the characteristic of his style, and produced a sensible impression among the audience, which was principally composed of ladies. Nevertheless, there was no lack of applause, the comparatively few gentlemen present making amends in their zeal and energy for want of numerical force. Chopin's *Polonaise*, too, was admirably played, and loudly applauded. Madame Persiani is still the queen of florid singers, as she abundantly proved on Friday evening. She sang the romance from *Robert le Diable*, "Vanne disse al figlio mio" ("Va, dit-elle")—which, by the way, is not florid at all; the *aria*, "Prendi per me," from *L'Elisir d'Amore;* and took part in the popular quartet from *Rigoletto*, and the duet—with Miss Amy Dolby—"Sull' aria," from *Le Nozze di Figaro*. The romance from *Robert* was charmingly given, and the aria from *L'Elisir d'Amore* was a display of execution, such as is rarely heard now-a-days on any stage or in any concert room. Miss Dolby sang the *scena ed aria*, "O memory, cease to grieve me," from Mr. Benedict's well known opera, *The Brides of Venice*—Mr. Benedict conducting the orchestra for the occasion; H. Leslie's new ballad, "Oh! let me sing to thee;" the "Lady and the Nightingale" of Mr. Lindsay Sloper; and the *contralto* part in the quartet from *Rigoletto*. Miss Dolby was in fine voice, and sang with equal facility and expression. Herr Ernst produced an immense effect in his two pieces—the *Allegro Pathétique* of his own composition—one of the most difficult, and at the same time most interesting *morceaux* ever written for the violin—and his own *fantasia* on the *Airs Hongrois*. Signor Belletti, among other things, sang the grand air from *Jessonda*, "Di Militari Onori," and Malatesta's comic air from *Don Pasquale*.

Mrs. Anderson's Concert.—The annual concert of Mrs. Anderson, pianist to Her Majesty the Queen and the Royal Family, took place in the Hanover-square Rooms, instead of, as usual, at the Royal Italian Opera. The chief point of interest in the programme was the performance of the lady herself, who, owing to an accident, has not, for some considerable time, appeared in public, and did not come forward last season, even at her own concert. Mrs. Anderson, who for a great many years has held a highly respectable rank both as a public performer and a private instructor, was greeted with the utmost warmth on appearing in the orchestra, and her performance of the pianoforte part in Beethoven's quintet in E flat, in which she was ably supported by MM. Barret, Williams, Baumann, and Puzzi, shewed that her accident had in no way injured her capabilities as a pianist. She was loudly applauded at the end. Another and a very admirable performance was that of Mrs. F. B. Jewson, who played Mendelssohn's *Rondo Brillante* in B minor (beginning with the accompanied *andante* in the major) with the greatest intelligence and the most correct and fluent execution. Mrs. Jewson, though among the youngest, is already one of the most promising pianists of the day. A *duo-concertante*, by Thalberg and De Beriot, was played with great spirit on the pianoforte and violin by Mr. W. G. Cusins and M. Sainton, who also played in admirable style his own vivacious *Tarantella*. A great variety of popular vocal *morceaux* were sung by Mesdames Clara Novello, Nissen Salomon, Agnes Büry, Sedlatzek, Castellan, and Rudersdorff, Signors Gardoni and Belletti, Herren Pecz and Formes, Miss Louisa Pyne, and a Mr. Dawson. Signor Piatti also played a violoncello *fantasia* of his own. The band, selected from that of the Royal Italian Opera, performed the overture to *Egmont*, and the "Wedding March" of Mendelssohn, under the direction of Mr. Costa.

Mdlle. Annie de Lara, the young lady with the extraordinary voice, of whom we have had occasion to speak more than once in this journal, gave her first Annual Concert at the Hanover Square Rooms, on Tuesday evening last. Judging from the list of fashionables present, and the crowded state of the rooms, Mdlle. Annie de Lara must be regarded in high quarters, and gifted with that most enviable, and difficult to be obtained of all possessions, a large circle of friends. When we single out the names of Her Grace the Duchess of Argyle and Mr. Alfred Tennyson from the catalogue of visitors, the reader will comprehend the aristocratic and literary worth of the audience. Mdlle. Annie de Lara provided a goodly array of lady vocalists as co-efficients:—Mdlles. Rita Favanti, Cesarini, Messent, Brougham (sisters), Blanche Tudor, Eliza Valentine, and Mrs. Arthur Stone. The names of the gentlemen were not so sounding.—Messrs. Wrighton, Alfred Pierre, Allan Irving, Charles Cotton, Frank Bodda, M. Villot, and Sig. Onorati. The instrumentalists were—Mdlle. St. Marc (pianoforte), Mr. F. Chatterton (harp), Mr. Viotti Collins (violin), Mr. G. Collins (violoncello), and Mr. Bertioli (concertina). There were four conductors—Signor Pillotti, Herr Meyer Lutz, Herr Wilhelm Ganz, and Mr. Maurice Davies. It was a very long concert, so long, that the audience began to disappear at the commencement of the second part, thereby losing Mdlle. Annie de Lara's two best efforts, "La ci darem," and "Gin a body." Had the concert been shorter, the "fashionables" might have been tempted to remain. In the first part, Mdlle Annie de Lara sang the grand *scena* from *Der Freischütz*, "Softly sighs," and joined the clever and promising Mdlle. Cesarini in a duet by Gabussi. Acknowledging Mdlle. Annie de Lara's very original and peculiar vocal qualifications, we think it hardly right to pass comments on one so very young, and who has just entered on her career as a public singer. Excellence in singing was never yet attained by a mere child; and "phenomenons" are confined to instrumentalists. Let Miss Annie de Lara continue to study, and she may effect much with her voice, which is a rare one. She has youth and undoubted talent, and the field of success lies green before her. There were only three encores on Tuesday night, Mdlle. St. Marc, in Prudent's *fantasia* for the pianoforte, "Le Réveil des Fées;" Mr. Viotti Collins, in a violin solo; and Mr. F. Bodda, in "Largo al Factotum;" but everything Mdlle. de Lara sang was applauded.

Opera at the Surrey.—M. Halévy's grand opera, *La Juive*, is announced for performance next week at the Surrey theatre. Miss Sophie Lowe, Miss Rebecca Isaacs, Mr. Elliot Galer, and Mr. Henri Drayton, are the principal singers.

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## FOREIGN.

PARIS.—(*From our own Correspondent.*)—Mdlle. Sophie Cruvelli has made her re-appearance, at the Grand Opera, as Julia, in *La Vestale*. She was warmly welcomed. *La Juive* is still in rehearsal for the *début* of Mdlle. Donati, a young French lady, with an Italian name. The persons connected with the theatre speak highly of her, but such reports are not always to be relied on. We are promised for next winter a new work by Sig. Verdi, who is now in the country, a few leagues from Paris, engaged in giving the finishing touch to his score. The new three-act comic opera, entitled *La Fiancée du Diable*, the words by the indefatigable M. Scribe, and the music by M. Victor Massé, has been produced with success at the Opéra-Comique. The execution, although not first-rate, was, on the whole, satisfactory. Mdlle. Boulard acquitted herself creditably as Catherine Bazu, and Mdlle. Lemercier made a seductive coquette, rejoicing in the name of Gilette. M. Ste. Foy was admirable in the part of the old miser Pistoïa, while MM. Puget, Bussine, and Couderc obtained their share of applause as Andiol, Mateo, and the Marquis de Langeais. The music is rather noisy at times, and too full of reminiscences, but otherwise pleasing.

The anniversary of Corneille's birth was celebrated last week at the Théâtre Français, on which occasion the celebrated author's *Horace* was given. *Cinna* was to have been played, but the bill was afterwards changed. Mdlle. Rachel was magnificent in the part of Camille, especially in the fourth act. After the tragedy, the great *tragédienne* recited M. T. de Banville's ode, entitled *La Muse heroïque*, which contains some lines full of feeling. The same event was also celebrated at the Odéon, by a little scene in verse, called *La Muse de Corneille*, which was warmly applauded. It was played by M. Rey and Madame Fernand. A one-act piece in verse, *Le dernier Crispin*, from the pen of M. Charles Lafont, author of the well-known *Chef-d'œuvre Inconnu*, has been produced with success. It was well acted by MM. Kime, Saint-Germain, Mdlles. Bérangère and Grangé.—The school of Spanish dancing is now flourishing at two theatres, the Gymnase and the Palais-Royal, being represented at the former by the Senora Perea Nena and the Senor Antonio Ruis, in a little *comédie-vaudeville*, by Don Jose Hernandez, entitled *La Comédie au Château*, and, at the latter, by the Senorita Vargas, in a vaudeville called *Espagnalos y Boyardinos*, by MM. Labiche and Marc Michel. The management of the Variétés continues as fertile as ever in novelties, having just added a fresh one, *En trois Visites*, by M. Bourdois, to its *répertoire*, and announced another in the form of a continuation of *La Question d'Orient*, for Saturday last. The new theatre, *Les Folies Concertantes*, under the direction of M. Hervé, is doing pretty well. Three new pantomimes, *Le Joujou Electrique*, *Les Rivaux Intrépides*, and *Pierrot au Château*, have been favourably received.

There is some talk of founding, at Bordeaux, a school of singing and declamation, the plans for which have been sent in to the municipal council by M. Cuvreau. The *Corps Législatif* has passed the vote of supply destined for the *Ministère d'Etat*, and comprising the *subventions* for the theatres, the Conservatory, and other institutions connected with the fine arts. The total receipts of the theatres, balls, and other exhibitions, during the past month, amounted to 1,077,490 francs. The separate items were as follows:—

| | Francs. |
|---|---|
| Imperial Theatres, *subventionnés* | 317,796 |
| Theatres of the second class | 615,179 |
| Concerts, balls, *spectacles*, and *cafés-concerts* | 90,605 |
| Various other exhibitions | 53,910 |
| | 1,077,490 |
| The receipts for April amounted to | 1,182,383 |
| Making a difference between the months of April and May, of | 104,893 |

In this diminution, the concerts, balls, etc., figure for 44,919 francs, and the theatres enjoying a *subvention* for 30,210 francs.

M. Ducroquet's new organ in the church of St. Eustache has been tried by several organists, among whom I may mention M. Lemmens, who came on purpose from Brussels, where he is organist to the King of the Belgians; M. Cavallo, organist at the church of St. Vincent-de-Paul; M. Bazile, and M. Franck.

M. Meyerbeer has at last left Paris for Berlin.

ROME.—On the 26th of May, the last act of Monti's new opera seria, *Bianca Derossi*, was played at the *Teatro Argentino*. Judging from the success obtained at this trial, we have no doubt that the whole opera will soon be produced. The scene takes place in a subterraneous passage, amidst tombs and fragments of ruins, the stage is lighted up by a few lamps, presenting to the eye a spectacle both gloomy and monotonous. It is not easy to judge of the action of a piece on being thus suddenly introduced to the climax without any preparation, nor can we give an opinion on the development of the characters. We are therefore obliged to judge of the pieces separately, and without any connecting link with the previous exposition, dropping the question of art altogether. This act begins with a chorus of men, a sort of funeral dirge, over the body of some defunct person, which went somewhat heavily owing to the time being taken too slowly. The chorus is followed by a prayer, sung by a woman in mourning weeds, the melody of which is plaintive and expressive. Madame de Giuli was warmly applauded, and the composer called for. Next follows a duet between the baritone and soprano, which was also well received, and in which Madame de Giuli and Cresci were encored; the opera terminates by a *rondo*, which brought the curtain down with great applause, the *Maestro* and singers being recalled.

ANCONA.—Three representations have fully established the success of Verdi's new opera, *Giovanna d'Arco*, which is described as one of his best works. The principal parts were played by Emilia Scotta, Carlo Negrini, and Crivelli. Madame Scotta created a great sensation as the French heroine, both by her singing and acting. She was recalled unanimously after each piece, and in the *cavatina* was greeted with several rounds of applause. This lady is considered as one of the most promising lyrical actresses of Italy and second only to Madame Frezzolini. We are delighted to hear it, but our doubts about this future star are cruelly put to the test when we read the following opinion on Sig. Negrini, who was heard, judged, and sentenced two seasons ago at Covent Garden: "Negrini is the most perfect Carlo that can be imagined; he excited the wonder and delight of the audience by the *fullness* of his tone, the *richness* of his voice, and still more by his *inimitable accent*, his energy, and the *perfection of his acting*." *Hélas!* if the Latin proverb, *Ab uno disce omnes*, be true, we must considerably abate from the superlatives bestowed on Madame Emilia Scotta. The decorations, scenery, and dresses in Verdi's opera are magnificent.

VIENNA.—(*From our own Correspondent*).—At the Imperial Opera House, Verdi's *I Masnadieri* has been given with success, the principal parts by Mad. Medori, Herren Mirate, Debassini, Laura, and Pasi. This is my whole budget of news for the week. I question whether you will think it worth postage.

BERLIN.—(*From our own Correspondent*).—Mad. Köster has taken her leave in the character of Fidelio. In spite of the fine weather, the house was crowded, and the audience testified their approbation by frequently applauding and calling her on during the representation, and at its conclusion. Fräulein Trietsch played Marcelline, Herr Mantius, Florestan, and Herr Zschiesche, Rocco.—Mad. Herrmann-Czillag made her second and last appearance as Fides in the *Prophète*. She was much applauded, especially in the cathedral scene, the duet with Bertha, and the trio in the last act. Fräulein Ney has appeared, for the first time in this city, as Norma, and fully justified the expectations of her talent which report had previously raised. The theatre was very well attended.

ST. PETERSBURGH.—A new song has been adapted to the national melody of Alexis Lvoff, and is much sung at present by the people and soldiery, as expressing the feelings and duties of the Russians. The following is a prose translation of this work of genius:—"Military Song.—Only he is worthy to live who does not fear death. The orthodox Russian warrior attacks the foe without stopping to count them. Whether you are Frenchmen, Englishmen, or simple Turks, come on! Infidels, we challenge you to combat. You are thirsting for the blood of the

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Faithful. God will chastise you through our means. Protectors of the heathens, may everlasting shame and confusion light upon you.—For the Czar and Russia we are ready to die. For the Czar and Russia will we spit you upon our bayonets. Courage is born in us; we do not fear death in the fight. The brave are pleasing to God, and find their reward in Heaven."

AIX-LA-CHAPELLE.—Herr L'Arronge has completed his operatic company for the theatres, in this town and Düsseldorf. The chorus consists of thirty-two persons. In July, Fräulein Johanna Wagner will fulfil a short "starring" engagement, and be succeeded, in August, by Herr Theodore Formes.

ERFURT.—Soller's *Musikverein*, under the direction of Herr J. Golde, effected wonders during the last winter season, and affords a convincing proof what may be done by proper attention to the orchestra and chorus, which constitute the quintessence of an association of this description. The works performed during the above-mentioned period were—Beethoven's *Sinfonia Pastorale;* Dr. Spohr's Double Symphony (for two orchestras); Haydn's Military Symphony; Franz Schubert's overture to *Rosamunde;* Herr Wagner's overture to *Tannhäuser;* Halévy's overture to the *Val d'Andorre;* Handel's oratorio of *Joshua;* Markull's oratorio, *Das Gedächtniss der Entschlafenden* (new); a hymn and chorus by Mendelssohn, and some choruses from *Tannhäuser*.

HAMBURGH.—Mozart's *Titus* has been admirably given. Fräulein Jenny Ney was excellent as Vitellia. This lady has been offered four hundred florins a-night for a short engagement at the Karnthnerthortheater, but has refused. She likewise played Fidelio, and took her leave of the public here as Valentine, in the *Huguenots*.—Fräulein Liebhart selected the character of Isabella, in *Robert der Teufel*, for her last appearance. She was greatly applauded.—Mad. Hermann-Czillag is shortly expected, and will open in the part of Fides.

STRASBURG.—There has not been much doing in the way of music since the closing of the theatre, which is undergoing a complete renovation, both inside and out. The estimated expense is about 40,000 francs, and the time requisite for the repairs from four to five months. There is a very brilliant future both for music and the drama in this city. By the will of M. Apffel, conceived in the following terms: "I leave and bequeath to the city of Strasburg, as a free gift for the advancement of dramatic and musical art in that city, the whole of my fortune, under the name of the *dotation Apffel*, etc.," the interest of above two millions of francs, which were to be allowed to accumulate for a period of eight years from the testator's death, will shortly be applied to the purposes above-mentioned. Independently of this, a sum of 80,000 francs has been voted by the town-council, by whom, also, a special school for the maintenance and instruction of the members of the chorus has been founded. Among the celebrities who have visited this city during the last month or two, have been MM. Ernst, Vieuxtemps, Johann Becker (from Mannheim), and Louis Lacombe, from Paris.

ROTTERDAM.—The committee of the grand Musical Festival, to be given by *Die Gesellschaft der Beförderung der Tonkunst*, the second week in July, have invited the following celebrities as honorary guests: Dr. Spohr (Cassel); Herr Schyder von Wartensee (Frankfort); Herren Schilling and Lindpaintner (Stuttgart); Herr Marschner (Hanover); Herr Hauptmann (Leipsic); M. Meyerbeer (Berlin); and Dr. Liszt (Weimar).

COLOGNE.—We are happy to announce the safe return of the "Männer Gesang-Verein" to Cologne. At Königsdorf, the next station to Cologne, they were met by a large party of their friends, who had brought with them a cask of wine, and then and there, with Rhenish wine, they inaugurated Her Majesty's handsome present.

NAPLES.—Petrella's opera, *Elena di Tolosa*, was produced on the 3rd inst., with Madame De Roissi, Pancani, and Giorgi Pacini. We were mistaken last week in announcing that the baritone would be Walter. We shall give further details of the success of the opera next week.

LEIPSIC.—A great number of "stars" have lately appeared here. Among them, Mad. Schnueiber-Kirchberger and Herr Staudigl are the most celebrated. The well-known *basso* has already appeared as Bertram, Sarastro, and Caspar.—The pianist, Herr F. von Kolb, and the violinist, Herr Otto von Königslöw, are here.

MEXICO.—Madame Steffanone, Signors Salvi, Rovere, Marini, and Rosi, have been playing at the *Teatro Oriente*. The opera announced for their début was *I Puritani*, but it was altered, owing to the indisposition of the lady, and *Don Pasquale* substituted. The business has not been great, on account of the rivality of the *Teatro Imperiale Sant' Anna*, at which Madame Sontag, who came out in the *Sonnambula*, is drawing crowded houses every night.

BRESLAU.—Herr Young, from the Stadttheater, Pesth, selected the part of Edgardo, in *Lucia di Lammermoor*, for his second appearance. He was favourably received, and well supported by Fräulein Geisthardt as Lucia.

DANZIG.—The brothers Wiemawsky have been playing with their usual success. Fräulein Johanna Wagner has appeared in the operas of *I Montecchi e Capuletti, Lucrezia Borgia*, and *Le Prophète*.

HANOVER.—Mad. Sophie Förster, in the most obliging manner, during Mad. Caradori's recent visit, gave up the first part in Mozart's *Davidde Penitente* to the last-mentioned lady, in consequence of the scarcity of principal singers, taking herself the second part. To make up for this, two airs of Händel were assigned to Mad. Förster, and in the oratorio of *Israel* she sang the first part.

PRAGUE.—Herr Lukes, from Vienna, has been engaged as first tenor, and selected the part of the Duke, in *Rigoletto*, for his first appearance.

MUNICH.—The terms on which Fraülein Schwarzbach has been engaged, are 5000 florins annual salary, including her *Spielhonorar* (*feux*), and also the providing her own wardrobe. She is to be allowed six weeks' holidays every year.

ROUEN.—A mass, by M. Kervoitte, has been performed at Rouen, M. Alexis Dupont singing the solos.

BASLE.—This season, the Gesangverein, under the direction of Herr Reiter, have performed Haydn's *Seasons* in a satisfactory manner. M Prudent, the pianist (now in London), also gave concerts here.

MODENA.—The summer season commenced on the 28th ult., with *Mose in Egitto*, interpreted by the Signore Teresa Brambilla, Marilta Armunde, and the Signori Galvani (tenor), Corsi (barytone), and Didot (*basso profondo*). The execution in general was good; the principal applause was for the duet between the tenor and the baritone, and the *finale* of the third act.

FERRARA.—At the Teatro Comunale, the new opera *La Gismonda*, of Antonio Mezzolani, (*libretto* by Dr. F. Barbi Cinti), has been represented with Signora Salvini Donatelli, the tenor Stefani, and the basso Baraldi. This work did not obtain great "honours" for its composer, although he was warmly applauded and recalled. Verdi's *Trovatore* will be the third opera of the season.

STUTTGART.—Fräulein Garrigues has appeared in *Die Jüdin*, and *I Montecchi e Capuletti*.

BRESCIA.—At the Teatro Grande, *Roberto il Diavolo*, has been represented, with Signora Gambardella (Alice), the tenor Ghislanzoni (Roberto), and the basso profondo, Nerini (Beltrame). The voice of the last-named artist is well adapted for this part, and he obtained enthusiastic applause.

CREMONA.—The first new opera, *La Donna Bianca d'Avenello*, of the young Maestro Cesare Gallieri, pupil of the I. R. Conservatorio di Musica, Milano, has been produced here with great success. This, his first operatic work, is full of great promise, and shows that he must have studied zealously and well.

## ORGANISTS' SALARIES.

*To the Editor of the Musical World.*

SIR,—In perusing, as is my wont, the columns of your cleverly edited journal, I was somewhat struck with the very ingenious though exaggerated statements of a correspondent signing himself "W. C. DALE," on the subject of Organists' salaries.

Now, although agreeing with Mr. Dale that organists, as a general rule, are not underpaid in proportion to their work, I cannot allow that gentleman to assert that an organist in receipt of 50 guineas per annum is actually paid at the rate of £1200. Your correspondent has erred in calculating BY HOURS. He should have said that an organist works but one day in *six* (not counting Sunday, as being a general holiday to the masses) and that a salary of 50 guineas per annum for one day's work out of six is, in point of fact, equal to 300 guineas—no bad pay now-a-days for a young man in any situation or employment. I think this view of the case is nearer the truth than Mr. Dale's.

Your obedient servant and constant reader,

17, *Throgmorton Street*, ARCHIBALD MORRIS.
25 *May*, 1854.

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## THE MUSIC AT THE OPENING OF THE CRYSTAL PALACE.

*To the Editor of the Musical World.*

SIR,—Is there a musician in England who could, if required, properly conduct the execution of the "Hallelujah" Chorus, the Old Hundreth Psalm, and "God save the Queen," by an orchestra of a thousand performers, at the opening of the Crystal Palace? If there be so talented an individual in this country, is it not a national shame and disgrace, that for this peculiarly *national* undertaking, a foreigner should be selected as musical conductor?

Is there any other nation in Europe that would adopt such a course under similar circumstances? No. Never would it have been imagined to appoint a foreigner—no matter what his qualifications—to direct *English* performers, in *English* music, at the inauguration of a building so gloriously calculated in every respect to give the world a large idea of the power, wealth, science, and enterprise of *Englishmen*. How long will our countrymen be content to assert their superiority only in the workshops or in the tented-field, and yield the artistic supremacy to Germany, Italy, or France, according to the caprice of the hour?

When will our rich and influential countrymen, who have it in their power so often materially to advance the cause of English music and English musicians, be sufficiently patriotic to exclude foreigners from those posts of honour and emolument which it should be the pride and boast of Englishmen worthily to fill?

Foreign nations will never respect our musical talents—will never believe in us at all as a musical people—if we quietly submit to every act which insinuates our incapacity. The united musicians of our land ought to protest against this violation of their rights at the Crystal Palace. Surely, sir, it would be no very difficult task to convince the directors that there really are *English* musicians at hand who can conduct a performance of the National Anthem, and the Old Hundreth Psalm, without the aid of a foreigner. I enclose my card, and am, sir,

Leeds, June 7th, 1854. AN ENGLISH MUSICIAN.

*To the Editor of the Musical World.*

SIR—It appears to me, the manager of the Sacred Harmonic Society has bowled out the conductor and amateur singers of the New Philharmonic Society, in about the same way as the members of the London Sacred Harmonic Society were served on the opening of the Exhibition, in 1851, when the conductor, Mr. Surman, proposed to furnish the Chorus upon the conditions, that the professional members of the Society be paid for their services, and that the amateurs would assist.

The peculiar circumstance, I believe, that induced the Royal Commissioners to decline the services of the New Philharmonic Society, was that the manager of the Sacred Harmonic Society agreed to expend a certain sum, to be allowed to have the job; and a regular job it was, on the present occasion, to pay amateur choristers, from the provinces, 30s. and £2 each, as a Train Fare; when the services of professional choristers, residing in London, might have been obtained for rehearsal and performance, at 15s. each.

I am, Sir,

Yours respectfully,

Tuesday, June 13th, 1854. A PROFESSIONAL CHORISTER.

## GILBERT NOT MENDELSSOHN.

*To the Editor of the Musical World.*

SIR—Will you have the kindness to correct an error in the last publication of your journal, wherein you mention (speaking of a concert given by Mr. Alfred Gilbert), a four-part song as being the composition of *Mendelssohn*, when, in fact, it is from the pen of

Sir,

Your obliged servant,

13, Berners-street, Oxford-street. BENNETT GILBERT.

THE BROTHERS HOLMES.—These talented young violinists have received two most flattering testimonials from Dr. Spohr and Herr Lindpaintner, expressing a high opinion of their talents, and stating the great pleasure these two masters experienced at hearing them perform on several occasions during their recent stay in London.

## MR. CLEMENT WHITE.

THE friends of this highly respected artist will be pleased to learn that he is not idle in his new home, at Sydney, in South Australia, but that probably by this time he is giving a series of vocal entertainments in that city. In a Sydney journal, *The Empire* bearing date Monday, March 20, 1854, the following announcement is inserted, the perusal of which will be gratifying to those who desire to receive authentic information on the subject.

"MECHANICS' SCHOOL OF ARTS.

"On TUESDAY EVENING next, March 21st, at Eight o'clock, in the above Hall,

MR. CLEMENT WHITE, late of the Theatres Royal Drury Lane and Covent Garden, London, will give a VOCAL ENTERTAINMENT, entitled Recollections of England, Scotland, and Ireland; or, 'Home, Sweet Home.'"

"PROGRAMME.

"Part First.—Song, 'Lord Donald,' Clement White; Song, 'The Bloom is on the Rye,' Sir H. R. Bishop; Song, 'Annie Laurie,' Scotch; Song, 'Draw the Sword, Scotland,' Scotch; Song, 'Kathleen O'More,' Irish; Song, 'Kitty Creagh,' S. Lover.

"Part Second—Songs for Australia.—Song, 'The Australian Lover,' Clement White; Song, 'Down by the Yarra Yarra!' Clement White; National Song, 'Australia!' Clement White; Song, 'Since the Weary Day' (adapted by) Clement White; Song, 'Far, Far upon the Sea,' (adapted by) Clement White.

"Tickets (price Two Shillings; Reserved Seats, Three Shillings) together with Programmes, may be had of Messrs. H. Marsh and Co., W. J. Johnson, Buist, Woolcott and Clarke; of Mr. White, 5, Crown-street, Woolloomoolo; and of Mr. Mansfield, Secretary to the Institution."

Wishing success to Mr. Clement White in his undertaking, we trust to be enabled shortly to offer our readers more particular details about his entertainments, and his general progress on the other side of the globe.

## WHITSUNTIDE AT AIX-LA-CHAPELLE.—THE NIEDER-RHEINISCHER MUSIK-FEST.

(*From a Correspondent.*)

WE arrived at the birthplace of Charlemagne on Friday, June 2, in time to attend some of the rehearsals—the last four with full band and chorus being thrown open to the public at a small charge, a hint, we think, festival directors in England might profit by, as on each occasion the house was crammed.

The *Fest* commenced on Sunday Evening with *Israel in Egypt*, preceded by Gluck's overture to *Iphigenia in Aulis*, which, being very Handelian in style, made a most suitable introduction to the oratorio. As far as concerned the band and chorus, which amounted to nearly 500 performers, we imagine, so perfect a performance of this most difficult masterpiece of the great master had hitherto never been attained. Nearly three-fourths of the chorus were amateurs resident in Aix-la-Chapelle. Great credit is due to Herr C. von Turanyi, by whom, for the last *six* months, they have been regularly drilled. Here's a lesson for *our* "Harmonic Societies."

When *Israel* has been properly rehearsed, but not till then, may we hope to have it as well performed in England. We were much pleased with the singing of Madame Findorff, of Crefeld. She gave the *aria*, "Thou shalt bring them in," to perfection. Her style is pure, and her voice at times forcibly reminded us of Miss Dolby. Herren Pischek and Büssel gained an *encore* in the duet, "The Lord is a Man of War," an event as rare in Germany, as it is absurdly common in England.

The second concert commenced with Lindpaintner's overture to *Genueserin*, and the *finale* to the first act of his *Vampyr*, both fine specimens of classical operatic writing. Then came Beethoven's Symphony in A major, No. 7, of which we can only say, if perfection is to be found in human nature, we think we had it here, both in the music and its performance. The concert terminated with Cherubini's overture to *Anacreon*, and Mozart's *Davidde Penitente*. A further hearing of this last magnificent work quite confirmed the opinion given of it in a late number of the *Musical World*. In this and the *Vampyr* Madame Caradori sustained her part in her usual artistic manner, and fully realized

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the expectations of the *Aacheners*, who had heard so much of her performances in London.

Concert No. 3, after the overture to *A Midsummer Night's Dream*, Herr C. von Turanyi played Beethoven's Pianoforte Concerto in E flat major, and showed, by his performance, that he was quite justified in attempting so difficult a work.

M. Vieuxtemps' concerto in D minor proved a most agreeable treat. It is a very fine composition, consisting of an *Introduzione, Andante Religioso, Scherzo*, and *Allegro Marziale*. The movements are well worked out, and the whole admirably scored. It was played by the composer, as we suppose few others can play it; and was quite sufficient to show that M. Vieuxtemps is a perfect master of his instrument, without introducing any of the mere fiddling, with which he afterwards favoured us in Paganini's *La Streghe*. Madame Caradori pleased much in Beethoven's "Ah perfido," and in an *aria* of Mercadante. Ditto Madame Findorff in an *aria* of ditto. We must not forget to make *very* honourable mention of Herr Pischek, who charmed us even more than when we heard him some years since in London. Herr Lindpaintner and M. Vieuxtemps received liberal ovations of *Fest-Lieder*, and bouquets from the ladies of the Choir. Besides the concerts we had numerous fashionable *réunions*, and the *Fest* concluded with a grand ball, to which the performers in the concerts were invited.

## TO CORRESPONDENTS.

THE CORRESPONDENCE *between* MR. SURMAN *and* DR. WYLDE, *on the subject of the music in the Crystal Palace in Hyde Park, on the last day of the Great Exhibition of* 1851, *has not sufficient interest at the present time to warrant us in inserting it. We have published the letter of* "CHORISTER."

SIG. CARLO MINASI'S "*Specification*" *will be noticed in our next.*

*The* QUARTET ASSOCIATION, HERR NAUMANN'S *New Oratorio, the* SOCIETY OF FEMALE MUSICIANS, *and other entertainments, will be noticed next week.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, JUNE 17TH, 1854.

THE opening of the new Crystal Palace at Sydenham, on Saturday the 10th inst., will never be forgotten by those who were lucky enough to be present. It is not in the province of a musical paper, however, to describe a ceremony which, though of the highest consequence to the whole world, had no exclusive reference to music and its professors. We leave that to the great journals, whose columns have been filled with records of the event, and essays upon its moral and political importance. Our business is with one especial department, and we have a few observations to make upon the manner in which that was represented at the Crystal Palace.

The whole management of the musical part of the ceremony was vested in the hands of the Sacred Harmonic Society, whose committee acted in strict obedience to Mr. Costa. How much was expected, how much was promised, and how little was done, are now matters of history. The number of executants was supposed to be something under 1700, vocalists and instrumentalists. Whether the "1700" were of the same musical substantiability as the "800" of Mr. Surman and the "700" of Mr. Costa, at Exeter hall, however, we shall not pretend to say. Suffice it they made an imposing and formidable appearance in the orchestra erected for the occasion (by some eminent architect, "under the direction of Mr. Costa"), in the middle transept. Her Majesty sat on a dais, where she had a full-length view of the conductor, and was in a capital place to enjoy the effect of the music, and to be seen and admired by the privileged few who possessed the advantage of reserved places, the peculiar construction of which prevented the "40,000" outside from beholding either their Queen, or getting a glimpse at any part of the ceremony. This was the "order of the day." It was a solemn inauguration of a mighty epoch in the annals of the world, and was only witnessed by a few;—a great public ceremony which the great public were not allowed to see. If the "40,000" could only have had a peep at Mr. Costa, they would at least have had something to talk about. In the ranks of the chorus, Lablache, and a host from the Italian and German operas, occupied conspicuous places. No end of amateurs from the provinces who profess to be singers or players, and no end of amateurs both provincial and metropolitan who profess nothing of the kind, were stationed in the orchestra. Some of the directors of the Philharmonic Society (the *old* Philharmonic—Mr. Costa does not "recognise" the *new* Philharmonic, any more than he "recognises" the music of Sterndale Bennett) were among the chorus, for what purpose, and through what interest, we are unable to say. All we have to urge on this head is the somewhat important fact, that those amateurs who—no matter through what influence—took part, or presumed to take part, in the chorus, and those persons who were there without doing active service, *entailed a loss of two guineas each on the company of the Crystal Palace;* since, but for the position accorded them among the vocalists and instrumentalists, they must have purchased season tickets, in order to be present on the grand occasion. How many such *were* "privileged," we leave to the committee of the Sacred Harmonic Society, who monopolised the job, to answer.

After all that had been said and done, in anticipation, of what was the programme ultimately composed? Here it is:—

"The National Anthem—solos by Mdme. Clara Novello.
The 100th Psalm.
The 'Hallelujah' chorus.
The National Anthem—solos by Mdme. Clara Novello."

That was all. And how were these pieces executed, which were considered so difficult that the committee of the Sacred Harmonic Society were compelled to engage an Italian conductor to direct them? With one exception—the magnificent singing of Clara Novello, an Englishwoman, whose clear and powerful *soprano* resounded through the Palace, and filled it to the extremities with delicious sounds, which reverberated again and again, until the ears of the "40,000" were so ravished, that they forgot they could see nothing, and every heart was bursting with loyalty and patriotism—with this one exception, it was wholly unworthy of the occasion. The Hundredth Psalm, as more than one informed us, who had assisted at both ceremonies, was better sung at the Dublin Exhibition, last year. The "Hallelujah," the sublimest of all hymns of exultation and thanksgiving, was taken so slow, that in some parts it might very well have served for a dirge. Moreover, the new brass band of foreigners, conducted by Herr Schallehn, a foreigner, was seldom in time, and always out of tune with the choir; and the parts for all sorts of brass instruments, added to the score by some bold and uncompromising hand, helped rather to mystify than augment the effect of Handel's tremendous pæan, which, had an English musician been appointed conductor, would have been left alone in its glory. In one place, we thought, the brass band came in a bar too soon; but, of course, that

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must have been an error of apprehension, or a fault of hearing. Let it pass for as much and no more.

Such was the effect of the "1,700" vocalists and instrumentalists, organised by "the greatest musical society," and marshalled by "the greatest musical conductor" throughout the length and width of Europe, with the object of illustrating, by a musical performance on an unprecedented scale, one of the grandest and most auspicious events in the history of the world. The National Anthem was prodigious—simple, impressive, and sublime, as the National Anthem must be on every solemn occasion where the pulse of a nation beats in response to those words of loyalty, devotion, and love of country in the person of its highest representative, the Sovereign. But then, there was Clara Novello—that high and exquisite, that thrilling, piercing, long-sustained B flat, one note, itself a melody no lark or nightingale could match, is still ringing in our ear, "the trumpet of a prophecy" of peace and love and plenty to the world! —there was Clara Novello, with the throat of a bird, the voice of an angel, and the enthusiasm of a patriot. And then the "40,000" beyond the barriers, some with rough and honest, some with sweet and touching, others with as good and powerful and well intoned voices as any of the "1,700" set before Her Majesty, echoed and re-echoed the heart-moving strains, till "God save the Queen" was as the one universal cry of a mighty people, declaring its freedom, its honour, its greatness, its power, its large heart that yearns to the world, and its love for the gracious and illustrious lady whose mild and affectionate sway is at once its happiness and its appeal.

The policemen themselves, against all admitted etiquette, took off their hats. It was too much for them. They are human, like the ministers and Mr. Costa; and they could not rest unmoved. But what means a great contemporary, who, describing this incident so worthy of remembrance, asserts that it was an unconscious "compliment to Madame Novello and Mr. Costa?" Did Mr. Costa compose the National Anthem? Did Mr. Costa sing the National Anthem?

We believe there is not one nation upon the earth except the English nation, that, at such a moment, would have been at a loss for a native musician to direct the performance of the National Anthem, the Hundredth Psalm, and the "Hallelujah" chorus. It is deplorable to be made aware—by the joint decision of the Crystal Palace Company and the Committee of the Sacred Harmonic Society—of our gross deficiency in this respect, which made it absolutely imperative to engage an Italian. Where was Sir George Smart? Surely Sir George—pitying the destitute condition of his compatriots and fellow-musicians—would have consented to resume the *bâton*, which he wielded so long and so successfully at our festivals and other musical performances, on such a day, in such a presence, and for such an event. We might then have had the "Hallelujah" in the proper time, without a new-fangled brass band, and without Herr Schallehn.

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Where is the money to come from? Without money it is no use talking. Find your money, and begin. Money can lease, or buy, or build a theatre; money can set it a-going; money can keep it on its legs; in short, money can do anything.

We are "a nation of shop-keepers." The stigma is, unhappily, too well founded to excite anger. We are "a nation of shop-keepers," and as "a nation of shop-keepers" we must look at the question of a National Opera. If we do not, we examine it with other eyes than our own, and the conclusion we arrive at helps us to nothing. This view of the matter, however, by no means induces despair. On the contrary, we are for continuing the agitation in every possible quarter, and by every possible means. If the government inclines in the end, so much the better, if not, so much the worse; but whether or not, it very little affects the real question. For our own parts we have no hope of any assistance or encouragement from the State, which persists in regarding all public amusements not as necessities of home policy, but as speculations of private individuals. The State does not consider itself in any manner concerned in the interests of private individuals. The State allowed the National Drama to die of exhaustion, without holding out a helping hand; and yet the national drama is represented by Shakspere and a dazzling array of great names that have made our stage literature the richest and noblest in the world. The National Opera, unfortunately, is represented with no such distinction. Purcell, Arne, and Bishop —these are our traditions; and, as far as the stage is concerned, the present influence of their works is insignificant. What right, therefore, have we to ask the State to do for the National Opera what the State neglected to do for the national drama?—for Purcell, Arne, and Bishop, what was not done for Shakspere, Congreve, and Sheridan?

Agitate, agitate, agitate! Talk continually, and everywhere. Endeavour to prove that a National Opera is a public want, that the speculation would pay, and amidst "a nation of shop-keepers" it is odd if some responsible persons do not come forward with money, and plenty of it. We must confess, after reading attentively the correspondence with which we have been lately deluged, and especially a letter signed "Lover of Music," which is too long to publish, that we cannot see what the arguments have to do with the subject. It seems to us of little consequence, at this step of the discussion, how many fiddlers and how many singers are to constitute the troop. Get your theatre—or rather, catch your speculators, and then discuss such matters in detail. At present they are impertinent to the question. We must also enter a protest against the idea of some of our correspondents, that the National Opera, when it comes into existence, is to be a theatre for the essays of beginners. This would be a sad mistake. The public of London are too knowing to pay for a series of experiments. We do not mean that no first works should be tried; but we cannot possibly agree that every young composer who has a manuscript opera in his portfolio should consider himself aggrieved if it be not forthwith accepted by our National Opera. Our National Opera would soon be bankrupt, if such a policy were adopted. No; all success depends upon the fortune of war. The notion of an individual having any positive claim upon a theatre, beyond that derived from a well-earned reputation, is preposterous. Reputations are obtained in all sorts of manners. Everyone has his throw, and for him who is blessed by the stars the dice turn up a favourable number. If each composer who had a work completed were led to suppose that he possessed an absolute claim upon the National Opera, the direction would be saddled with at least a hundred in a season.

Our idea of a National Opera is the same as the French idea. The Grand Opéra and the Opéra Comique—these are National Operas. They are national, because it is understood that the French language shall be the medium of interpretation, not that French composers and French exe-

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cutants alone shall be engaged. The love of music has spread far too widely and rapidly to admit of any such narrow ground of action. In England the failure of the Society of British Musicians branded the system as a mistake, founded upon egotism and petty selfishness. Those who dread competition should keep indoors. This is the age of competition; competition stalks the streets, and the principle of free trade has been established irrevocably. A National English Opera, therefore, means an Opera with the English language as the medium of interpretation, for which original works shall be composed by the musicians of Europe, and executed by the artists of Europe, the best that can be secured, according to the means of the establishment.

Our musicians have long been falling into the error of the protectionists. Their cry has been "Save us; we are ruined by the foreigners." To speak advisedly, this is all "fudge." If the "native" have no better argument, he had better hold his tongue. Why should the native musician be protected any more than the native greengrocer? It is the *public* who should be protected against the inflictions of mediocrity. A nice thing, indeed, to have a National Opera from which Mendelssohn, had he lived, would have been excluded, on the grounds that he was a foreigner; or Malibran, for the same reason. There are very few Mendelssohns, and very few Malibrans; certainly none in Europe now, much less in England; and this is a strong reason why we should welcome them with avidity wherever we can find them. A National Opera should be an example, not a seminary; a point to look forward to as the goal, not a place for the unfledged to try their wings. The best artists and the best music should be heard there, while the young and inexperienced should go to listen and improve. We would not give a farthing for any other kind of national opera than one to which merit alone should be the passport of safe conduct. Imagine the London public, *blasé* and satiated, patronising a theatre in which the staple entertainment is to be a series of undigested works, performed by a company of mediocre artists, whose only badge of distinction is having been born in England! The notion is ridiculous—in 1854 especially. The Crystal Palace has towered over all such prejudice and bigotry. The Crystal Palace has fixed for ever and ever the principle of free trade—to oppose which now argues unmanliness or imbecility.

English musicians—composers, singers, players—take a better and a wiser view of the question. Work hard, support each other, speak the truth, abhor cliques, agitate, and something will turn up. If you imagine that the public will pay to see an opera because it is composed by a Briton, or to hear a singer because he was born in these realms, instead of because the opera is good, and the singer talented, you will be out in your reckoning. Such a speculation will never answer. Common sense, liberality, free trade, and the march of intellect are all against it. Compete with the foreigner in talent, and beat him if you can. It is no use making faces, and saying "I am an Englishman." The public, to be amused, does not care a straw for your nationality. Moreover, recollect that it is to the foreigner we owe the present advanced condition of our musical taste. Before Haydn, Mozart, Beethoven, Weber, Rossini, Auber, Spohr, and Mendelssohn were familiar to this country, the *Siege of Belgrade*, the *Haunted Tower*, and the *Cabinet*, were boldly entitled operas, while now they would simply be announced as "plays interspersed with songs." Owing so much to the foreigners, having learned so much from them, that we are now capable not only to understand, but to criticise, do not let us arraign them as enemies, do not let us kick down the ladder up which we have climbed. The fact of musical talent existing largely in England, none acquainted with the matter can deny. It is our duty to make the best of it, which can only be effected by labour, courage, and perseverance. The cry against the foreigner is simply calculated to raise an echo in derision.

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VIVIER.—This eminent artist has already become the vogue in our fashionable and aristocratic circles, where his playing has produced the greatest effect. On Monday night, he performed at a brilliant *réunion* at the residence of Miss Wranghom, in Arlington-street. Mr. Benedict presided, and Mad. Bosio, Signors Gardoni and Ciabatta sang. M. Vivier introduced, among other things, a *nocturne* of his own composition, which was as much admired for its own intrinsic beauty as for the excellence of the playing. On Wednesday evening, at another grand *soirée*, given by Mrs. Frere May, at her residence in Grosvenor-square, when Mr. Benedict again directed, and Mad. Viardot, Mad. Bosio, Signors Mario, Gardoni, Belletti, and Lablache appeared, besides a solo, M. Vivier played the *obbligato* horn accompaniment to his exquisite romance, "La Plainte," which Mad. Viardot sang to perfection. Signor Mario, we understand, is also about to take "La Plainte" under his powerful protection—whereof the composer is not likely to complain.

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## REVIEWS.

"BELISARIO"—Grand duet for the pianoforte—by ADOLPH GOLLMICK. "MINERVA"—Grand valse—Ditto. "FAREWELL"—for the pianoforte—Ditto. "EUROPA"—Galop de Concert—Ditto. "CHANSON A BOIRE"—Ditto.—Boosey and Sons.

As a composer of light and elegant music for the drawing-room, the author of these pieces holds a distinguished rank among contemporary musicians. Herr Gollmick is a good pianist, and writes with a thorough knowledge of the instrument. He is never common-place, and even in his least ambitious efforts there is always an evident feeling of refinement, which shows itself in various ways, and while it often leads him into a graceful distribution of his ideas, prevents him from falling into the vulgar path, which so many composers of *morceaux de salon* find it hard, if not impossible to avoid. None of the pieces before us are difficult; yet all of them are showy and effective, and while each has its individual character, each contains some pretty and striking thought, some novel passage, and some nice instance of harmony which betrays the musician of taste.

"Belisario" is a brilliant piece for four hands, consisting of a short introduction, a theme with three variations, and a vigorous march for *coda*. The second variation, in D flat, is particularly effective. Whether the two themes are from Donizetti's *Belisario* we are unable to say, not being familiarly acquainted with that opera. Their origin is not indicated in the title of the duet. They are both good.

"Minerva" is a dashing and energetic waltz, in the key of E flat, also for two performers. The first subject is rhythmical and well adapted for dancing, although the piece is rather a *danse de concert*, like Weber's *Invitation à la valse*, than anything else. The second subject, in D flat, consists simply of a scale of three and four octaves, alternately, introduced with excellent effect. An episode, beginning in G flat, and modulating back to the original key, is graceful and pretty.

The "Farewell" is a very pleasing *andante*, in the style of a song without words, with a short introduction and a brilliant *coda*. For connoisseurs, this *morceau*, which is in the key of E major, is likely to have more attractions than the others.

"Europa" is an animated galop in E flat, with a florid and effective episode in the subdominant, easy to play and agreeable to listen to.

So far as what is termed "character" is concerned, the "Chanson à Boire" (also in E flat) has more chance of enlisting the popular ear, and acquiring general favour, than any of its companions. The second motive, in A flat, is charming and well

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developed. The whole is easy and fluent, and admirably suited to players of moderate capacity, who prefer something new and fresh to the eternal *fantasias*, and airs with variations, under which the shelves of music-publishers have been groaning for the last quarter of a century.

Altogether we may compliment Herr Gollmick on these pieces, which, without any appearance of pretence, are graceful and pleasant—as good things of their kind, indeed, as need be sought for.

## ROYAL ITALIAN OPERA.

On Saturday the *Prophète* was repeated. The house was by no means crowded at the commencement, owing to the opening of the Crystal Palace; but before the end of the first act the subscribers pretty well filled the boxes, so that there was an elegant, if not an "overflowing" audience. The performance suffered from the inability af Mdlle. Marai to sing, owing to a sudden and severe attack of cold. With the best intentions, she appeared in the first act, and endeavoured to join Mad. Viardot in the duet "Della Mosa;" but her voice was powerless, and she wisely refrained from any further exertion. The scene preceding the coronation, in the third act, was omitted; and the last act was curtailed of the duet and trio in the dungeon. Notwithstanding this serious drawback, however, the opera passed off with the greatest *éclat*, and was received throughout with enthusiasm.

Madame Viardot has certainly derived benefit from her long repose. Her voice is more even in tone, better in quality, and more at command than when she last appeared at Covent Garden. This was particularly evident in the extremely difficult *bravura* song, which Fides sings in the prison scene of the last act, which was given by Madame Viardot with a power and energy we have seldom heard her exceed. The *andante*, too, which precedes the *bravura*, when Fides laments the degradation of her son, was extremely earnest and pathetic. The whole performance of Madame Viardot, indeed, was in her best style, and produced a sensible effect upon the audience.

Signor Tamberlik, on this occasion, surpassed himself in the character of the Prophet, and acted and sang so magnificently, that even the most exclusive admirers of Sig. Mario, his gifted predecessor in the part, must have felt perfectly satisfied. The fact is, that Sig. Tamberlik has, so to say, grown into the character of Jean of Leyden; and it is now one of his most finished assumptions. The grand air and chorus, "Re del cielo, e de beati," and the drinking song, "Beviam, beviam," were both delivered with uncommon force, and with an ease and composure that enhanced their effect. The last, which, like "Corriamo" ("Suivez-moi"), in *Guillaume Tell*, invariably detains the whole audience to the end of the opera, was enthusiastically redemanded. No exertion can tire Sig. Tamberlik, or enfeeble his voice, and he repeated the air with increased vigour and effect.

On Monday—a subscription night, in place of September 5th—*Lucrezia Borgia* was given for the second time. Grisi was quite as great as on the Friday previous, and Sig. Mario, though a little cautious at the commencement of the opera (no bad judge by the way), was more transcendent than ever in the last scene. The acting both of Grisi and Mario in their absorbing situation could not have been excelled. Signor Ronconi was a worthy compeer of the "incomparable pair," and made some new and striking points in Duke Alfonso, which is, on the whole, one of the subtlest, and most masterly performances of this great artist.

On Tuesday, the *Prophète* was repeated for the third time; and on Thursday, in place of the *Huguenots* which had been announced—not *Lucrezia Borgia*, which was advertised instead—but the second and third acts of the *Prophète*, followed by the last act of the *Barbiere*, with Signor Luchesi as Almaviva, were presented. This time Grisi was ill, an event which happens so seldom that the audience submitted very gracefully to the change. This weather, so changeable, capricious, and seldom pleasant, is a thorough plague to foreigners, and especially to singers, who are as tender as chickens, and as shrinking as the sensitive plant.

## ROYAL OPERA, DRURY LANE.

Mozart's comic opera—or "*opera semi-seria*," as it is half-seriously termed in some of the printed scores—*Die Entführung aus dem Serail*, or *Belmonte und Constanze*, as it was named when first produced—or *Il Ratto dal Seraglio*, alias *Il Seraglio*, alias *Belmonte e Constanza*, as it is variously denominated in the Italian—or, *Der Serail*, as it is entitled in the books of the theatre, upon what authority we cannot say—was produced on Wednesday evening, by the German company, at Drury Lane, with decided and well-merited success. Though seldom produced in England, *Die Entführung* is frequently performed in Germany, where it is highly esteemed. In 1827, an English version, under the title of *The Seraglio*, was brought out at Covent Garden, under the direction of M. Kramer, with a translation of the book by Mr. Dimond. The music, however, and the piece, were so altered, and so many additions and retrenchments made, that the opera was no longer Mozart's. *The Seraglio* was but coldly received by the public, and, after a few representations, laid aside.

*Die Entführung aus dem Serail* was composed at the request of Joseph II., Emperor of Austria, and was produced at Vienna, July 12th, 1782, two years after *Idomeneo*. The Emperor was desirous of establishing German opera on the same footing as Italian, which was then all the rage in Vienna; and he hoped to accomplish his object with the assistance of Mozart, whose musical fame at the time was making itself known throughout Germany. *Die Entführung* is the first German Opera worthy of the name which has been handed down to us, the musical pieces which preceded it in the native tongue being merely comediettas, with music interspersed, something in the style of English ballad-operas. The drama on which the *libretto* of *Die Entführung* was founded was itself one of these comediettas, with some airs and incidental music interspersed. Mozart gave the *libretto*—which was sent him by the Emperor—to Herr Stephani, a German dramatic and lyric poet, and the poet and musician together constructed upon it the present version of *Die Entführung aus dem Serail*.

The story has very little interest. Constanze (Mdme. Rudersdorff), a young Spanish lady, on her voyage to Sicily to be married to Belmonte (Herr Pecz), is taken by an Algerine corsair, sold to a Turkish Pasha (Herr Hölzel), and conveyed to his seraglio, in company with her maid Blonde (Mdlle. Agnes Büry), an English *soubrette*, and Pedrillo (Herr Castelli), the servant of Belmonte. The Pasha becomes desperately in love with his new purchase, and would fain make her the queen of his harem. He woos her, however, with gallantry, in spite of Constanze's declaration that her heart is unalterably devoted to another. At the commencement of the opera, Belmonte, who has discovered where Constanze is imprisoned, gains an interview with Pedrillo, his old servant. Having won the Pasha's favour, on account of some little skill he possesses in gardening, Pedrillo enjoys a greater amount of liberty than generally falls to the lot of slaves. The master and servant deter-

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mine to run off with Constanze and Blonde, and escape to Spain in a vessel which Belmonte has engaged, and which is lying off the coast in readiness to receive them. This plan, however, transpires through the instrumentality of Osmin (Herr Formes), a suspicious, overbearing, and impertinent old steward, in love with Blonde, who treats him with the greatest contempt. The Pasha, informed of their attempt to elude him, is at first highly exasperated, and threatens to have the lovers strangled. His generosity, nevertheless, finally overcomes his desire for revenge, and he gives the prisoners their freedom, to the great mortification of Osmin, who would have executed Belmonte and Pedrillo, and retained Constanze and Blonde as inmates of the Seraglio.

It is easy to understand the difficulty of making a good interesting opera out of such flimsy materials. Mozart did his best, however, to conceal the poverty of the groundwork by the richness and beauty of the superstructure; but he can hardly be said to have entirely succeeded, or we should not to this day see *Il Seraglio* more neglected even than *Cosi fan Tutti*. The music of *Il Seraglio* is exquisite throughout, though not precisely of that *ad captandum* quality which strikes the uninitiated audience at a first hearing. Its beauties, therefore, are at first *caviare* to the multitude. The songs are in strong contrast to those of *Figaro* and *Don Giovanni*, being much more florid, elaborate, and lengthy. The airs given to Constanze resemble, in some respects, those of the Queen of Night in *Die Zauberflöte*, and are nearly as exacting to the voice and written as high. A *bravura* song in Act II., "Martern aller Arte," ranges up to D in alt, which the singer has to take several times in very difficult passages. The music of Blonde is more graceful and simple, and the heroine and the *soubrette* are opposed with that consummate skill for which Mozart is remarkable in his operas, where the individualization of character is always a prominent feature. One of the freshest and most charming songs in the opera is the air for Blonde, in A major, at the beginningof the second act, "Durch Zärtlichkeit und Schmeicheln," which was charmingly sung by Mdlle. Agnes Büry and loudly encored. The music, in short, of Constanze, is heroic, and that of Blonde alternately tender and lively, as they should be; and the two characters may be regarded as the forerunners of Donna Anna and Zerlina, in which the genius of Mozart, some years later, accomplished its greatest triumph. The music of Osmin is famous, graphic, humorous, and strongly coloured, with perhaps more of the *vis comica* than in that of any of the personages in *Figaro*—always excepting Antonio, the gardener, whose passages of triplets in the first *finale* are as irresistibly comic as anything in the *buffo* style. A deliciously quaint song, old-fashioned and half plaintive, "Wer ein Liebchen hat gefunden," is one of the raciest bits in the opera. It was admirably sung by Herr Formes, and the first verse encored. The concerted pieces re constructed with the greatest ingenuity and dramatic power. The quartet, which constitutes the *finale* to Act II., "Ach, Belmonte! ach, mein Leben!" and the vigorous chorus in the first *finale*, "Singt dem grossen Bassa Lieder," are instances among others. The *finale* to the third act contains one of the most heavenly melodies which even Mozart ever composed, and the frequency with which it is reiterated, with little or no modification, suggests that the composer himself must have been enamoured of it.

The singers were all up to the mark, all perfect, and all excellent—each in his peculiar and individual style. The cast was altered a few days before the first performance, in consequence of the indisposition of Herr Reichardt. This was a serious loss to the musical effect. Herr Reichardt would have sung the music of Belmonte charmingly, and Herr Pecz, the new tenor, would have been better suited in that of Pedrillo. Making all necessary allowance, however, both Herr Pecz and Herr Castelli were entitled to praise, since both were careful, painstaking, and correct.

The Osmin of Herr Formes was a masterpiece in its way. The last scene, nevertheless, was, we thought, a misconception, since Herr Formes made it comic instead of serious. Osmin really desires to have Belmonte and Pedrillo strangled; but Herr Formes makes him enjoy the punishment like Doctor Bartolo the apprehension of Count Almaviva, in the *Barbiere*, when "*la forza*" arrives. But for this, the performance of Herr Formes would have been irreproachable. His singing was in every respect admirable; and the drunken scene was inimitably acted, and keenly appreciated by the audience, who testified their delight by repeated shouts of laughter and applause.

Mdlle. Agnes Büry was perfect in the character of Blonde. A more winning and insinuating *soubrette* could hardly be imagined. The singing of this clever lady was finished, artistic, and spirited, and Mozart's music was done ample justice to whenever she had a share in it. Mdlle. Agnes Büry is a real artist, careful and conscientious, never exaggerated, and always welcome to the audience. Mad. Rudersdorff, who has the most difficult music in the opera to execute, sang with ability, but occasionally lessened the effect she would otherwise have produced by her slow and measured emphasis, and a style smacking too much of pre-calculation. Constanze, however, is incomparably the part most favourable to her talent in which she has yet appeared at Drury Lane. She was excellent in the quartet in the second act; and in the duet with Belmonte, preceding the last *finale*, "Welch Geschick, O Qual der Seele," sang with great energy and feeling. Had the two *bravura* airs, in G minor, and C, taken half the time they would have been twice as effective. Herr Hölzel, who had next to nothing to sing, as the Pasha, made up for that by the excellence of his acting.

The scenery was appropriate and good, the dresses were costly, and the *mise-en-scène* was unexceptionable. It is to be hoped that the opera will have a run, that Mozart's fine music may have a chance of being made familiar to the public, too long accustomed to lighter and less worthy compositions.

## OPÉRA-COMIQUE—ST. JAMES'S THEATRE.

The second opera produced for Mad. Marie Cabel was M. Louis Clapisson's *La Promise*, which was first represented at the Théâtre-Lyrique, Paris, last March. The opera met with a favourable reception on Monday night. It is a pleasing and unpretending composition; and is altogether a work of more merit than M. Adolph Adam's *Le Bijou Perdu*. The original cast of *La Promise* was the same as now at the St. James's. The *libretto*, by MM. de Leuven and Brunswick, although rather extravagant in plot, has some good musical situations, and is smartly written. The story turns upon a young girl, Marie (Mad. Cabel), who has promised her father on his death-bed to marry an old corsair. Marie loves another and a younger, and would fain get rid of her ancient, intended. This the latter gives her an opportunity of doing through his extreme jealousy; and Marie, by a silly contrivance, leads him to believe she has compromised her good name, whereupon, to save her from exposure, the corsair resigns her to her lover. The above is a mere outline, but enough to show of what materials the book is constructed.

Mad. Marie Cabel was the life and soul of the piece. Her acting was full of piquancy and *naïveté*, and her singing expressive and charming, to say nothing of the marvels of florid vocalisation for which it was distinguished. We were inclined to believe that Mad. Cabel's forte lay entirely in florid music, until we

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heard her on Monday night in the romance, "Il était une fillette," a plain and simple romance, yet plaintive and melodious, which she gave with so much taste and feeling, so much purity of voice, and in so delightfully unaffected a manner, as to make it irresistible. The romance was enthusiastically encored, and Mdme. Cabel repeated it with increased effect. In a drinking song, or *brindisi*, "Allons, saisissez votre verre," in the second act, Mdme. Cabel exhibited her talent in the florid style with extraordinary results, all her wonderful mastery of ornament and *fioriture*, being turned to good effect by the composer. This, too, produced a "*furore*," and was unanimously encored. In other respects, Mdme. Cabel had less to sing, and less opportunities for vocal displays in *La Promise* than in *Le Bijou Perdu*. *La Promise*, however, was far more successful than the other, because, without half so much pretence, it is the work of a more accomplished musician, and, with less effort, it is much more agreeable and satisfactory.

Mdme. Cabel was, for the most part, well supported. M. Junca, who played Giromon, the old corsair, has a good bass voice, and knows how to use it effectively. His method of singing has less than usual of the French school. He acted well, too; and rendered the jealous old corsair a *bonhomme* of the most agreeable—albeit of the roughest. M. Colson is an amusing *farceur*. He has no pretensions as a singer, but he is really a capital comic actor. The character of Theodore, which he supported, is that of a pleasant mountebank—half fool, half knave, and all *fat*, or coxcomb—and tends much to enliven the piece. M. Colson enjoys a well-deserved reputation at the Théâtre Lyrique, and is more original and vivacious—if not more pretentious—than many an actor boasting a higher position on the French stage. M. Pierre Laurent, as the sailor lover of Marie, was highly respectable, both as an actor and a singer. His appearance, however, does not promise much in the Young Meadows line, and his voice is hardly soft and tender enough for a despairing lover.

The artists worked well together, as French artists generally do, and the *ensemble* was excellent. Every *morceau* went smoothly, and there was hardly an error on the part of the singers from first to last. We wish we could say as much for the orchestra, which was well made up of "deputies" on the first night, all of whom were by no means so efficient as Mr. Lovell Phillips, who officiated in the absence of Mr. Hausmann. We are anxious to hear Madame Cabel in one of Auber's operas. *Le Domino Noir* and *La Sirène* are both announced, but we fear, before we reach that haven, we shall have to wade through one or two more operas of M. Adolph Adam, whose works, for the most part, the management ought to know by this time, or should be taught to know, are not in consonance with English taste and feeling, which have a stronger bias towards Auber, Boïeldieu, Herold, and even M. Thomas, who are all endowed more or less with an instinct for true melody, of which M. Adam has not a spark. When we hear one of Auber's exquisite airs sung by Madame Cabel, we shall be better enabled to appreciate her captivating and quite original talent.

M. Adolph Adam's *Le Roi des Halles*, is announced for Monday night.

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Signor Bazzini, the violinist, gave a morning concert yesterday week in Willis's Rooms. The vocal performers were Miss Pyne, Miss Louisa Pyne, Mad. Caradori, Mad. Amedei, Signors Gardoni, Bettini, Belletti, and Ciabatta, and M. Jules Lefort—the instrumental, M. Charles Hallé, and Signor Piatti. Signor Bazzini, besides performing in Mendelssohn's Trio in D minor, with M. Hallé and Signor Piatti, executed a *fantasia* on airs from *Beatrice di Tenda*; *Marche Funèbre* of Chopin, for violin and piano; *Caprice de bravoure et Quatuor des Puritains*, for violin solo, of his own composition, and *La Ronde des Lutins*, also composed by himself. Sig. Bazzini's style is eccentric, and his music singular, but his mechanical powers are prodigious. The *fantasia*, the *Marche Funèbre* and the *Caprice* were brilliantly played, and immensely applauded. The pianoforte part in Mendelssohn's trio was admirably rendered by M. Hallé. Among the singers, Sig. Gardoni distinguished himself most, by his expression and vocalisation, in the romance, "Pensier d'amore," which was loudly encored. Miss Louisa Pyne was hardly in force, and Mad. Caradori was out of sorts. Indeed the influenza—which generally prevails in this country about midsummer—is no more sparing of vocalists than of any other class. Most of our singers have been more or less effected by this seasonable, or unseasonable ailment. M. Hallé performed Thalberg's *Lucia* with his usual great command of the instrument; and Sig. Piatti played a violoncello solo as none but himself can play. Sig. Belletti sang the *bolero*, which he has made tolerably hacknied by this time, of Bergson; and Mad. Amedei a *Canzone* by Stradella. Various other *morceaux* were given, with the names of which it is unnecessary to trouble the reader. The room was not very full. The conductors were, Signor Schira, Herr Wilhelm Ganz, Sigismund Lehmeyer, and Sig. Li Calsi.

## DRAMATIC.

Lyceum.—The reappearance of Madame Vestris, after an absence of many months, was a great event at the Lyceum theatre, and filled the house on Thursday night with a brilliant and fashionable audience. Madame Vestris had been prevented from performing by serious indisposition—so serious, indeed, that it was at one time feared she would never be able to resume her managerial duties, much less her duties as an actress. The loss of this highly talented artist to the establishment would have been incalculable.

The piece in which Madame Vestris returned to the scene of her triumphs, was a translation of the French drama, *La Joie fait Peur*, which, some few weeks back, at the St. James's Theatre, performed by the company from the Théâtre Français, attracted all London, chiefly from the inimitable acting of Madame Allan and M. Regnier. The translation is almost literal, and bears the title of *Sunshine Through the Clouds*. Madame Vestris plays the part of Madame Allan; Miss F. Hughes that of Mademoiselle Luther; Miss M. Oliver that of Mademoiselle Fix; Mr. Frank Matthews that of M. Regnier. The two gentlemen who, on Thursday, supported the characters of the son and the friend, are not worth contrasting with their predecessors.

Madame Vestris acted most admirably in the earlier scenes of the piece. Her grief was finely assumed, and her appearance betokened the long affliction which is supported by no hope. She moved about in a dull, listless manner, and her very voice seemed to sound like an echo from the grave. But she did not carry out the idea so well commenced. The moment she has reason to believe her son lives, when her mind is tortured by conflicting emotions, the power of the artist failed her, and the spectator in vain looked for that passion and display of feeling so absolutely necessary in the situation. The cause is plain—the part in the last scene of the drama is not in Madame Vestris' line, and encroaches on the domain of tragedy. It is the first time, unless our memory betrays us, that we have seen this popular actress in any serious character; and, taking this into consideration, notwithstanding the objections above stated, we must pronounce the performance on Thursday night a genuine triumph.

We have little to say of the other personages. Mr. Frank Matthews understood the character of the old major-domo after his own fashion, which was not at all after the fashion of M. Regnier. Nevertheless, the impersonation was not without its merits and its excellence; and, at all events, it greatly amused and satisfied the audience, who laughed infinitely at the antics and extravagances of the old domestic.

Miss F. Hughes displayed a fund of animal spirits in the part of the daughter, which led us to suppose she had taken a leaf from the book of Mademoiselle Luther. Miss M. Oliver, who is always pleasing in anything she undertakes, was extremely earnest, sensible, and engaging in the small part of the son's betrothed.

The piece was entirely successful, and Madame Vestris, who was loudly called for at the end, appeared before the curtain, and was received in the most flattering manner by the whole audience.

Strand.—The first appearance of Miss Fitzpatrick since her return from America, has filled the theatre during the week to overflowing. The fair artist received a cordial welcome. Her performance of Con-

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stance, in the *Love Chase*, displays the additional excellences resulting from two years' experience since she left England. In the scene of the quarrel with her lover, in the fourth act, she has scarcely a superior, save in the inimitable original, Mrs. Nisbett. In the early scenes, her bursts of laughter would be more effective were they less frequent. At the fall of the curtain, the audience testified their satisfaction by a vociferous recall, when some bouquets were thrown on the stage. Mr. O'Farrell (an importation from Dublin), made a capital Wildrake and was much applauded, and Miss C. Wharton delivered the dialogue of Lydia in a graceful and pleasing manner.

SURREY ZOOLOGICAL GARDENS.—Despite the tempestuous weather the gardens are filled every night. Among other popular vocalists, Miss Ransford has been engaged. Miss Ransford combines, with her other recommendations, those attractions to the public eye, which never fail to aid the claims of fair aspirants to popular favour.

## A PIANO-MORTAR.

(From *Le Ménéstrel*.)

AT the moment when war was declared in the East, General Franz Liszt felt the necessity of exchanging his Erard for a piece of artillery. In consequence, a formidable engine of war from the arsenal of M. Alexandre, will shortly be forwarded from Paris to the celebrated pianist.

This monster-machine was tried last week by M. Daussoigne-Méhul, in the Salle-Herz, in the presence of one or two judges experienced in such matters.

The mouth of the engine displays three keyboards, one above the other; the first emits the sound of one of Erard's pianos; the second that of an organ-melodium, and the third the deepest and most powerful notes of the regular church-organ.

These component parts of the instrument, whether employed alone, or combined, produce a powerful effect.

M. Daussoigne-Méhul executed a *fantasia* on motives from *Der Freischütz*, an *étude* of Goria, and several other *morceaux*, calculated to show off the capabilities of the Piano-Mortar, especially a tender *motif-champêtre*, in which the sound of the *musette* blends with that of the bugle.

Notwithstanding the pacific purposes to which M. Daussoigne-Méhul applied the warlike instrument, the audience were perfectly satisfied. What will they say when this immense piece of artillery, with its heavy carriage and long range, is in the hands of General Franz Liszt?

In a few days, the Piano-Mortar will have reached its destination. The intentions of the celebrated Hungarian *virtuoso* are not yet known, but great uneasiness has already been excited in Sebastopol.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

TO-DAY.—Herr Hildebrand-Romberg, Soirée Musicale, Willis's Rooms, King-street, St. James's. Half-past two o'clock.——Orchestral Union's Concert, Hanover-square Rooms. Half-past Three o'clock.

MONDAY.—Philharmonic Society's Concert, Hanover-square Rooms.

TUESDAY.—Musical Union, Matinée Musicale, Willis's Rooms, King-street, St. James's. Quarter-past Three o'clock.——The Brothers Holmes' Concert, Hanover-square Rooms. Eight o'clock.

WEDNESDAY.—Miss Arabella Goddard's Grand Concert, Hanover-square Rooms. Eight o'clock.

THURSDAY.—Sig. G. Regondi's Concert, Hanover-square Rooms. Two o'clock.

FRIDAY.—M. Jules Benedict's Grand Annual Concert, Royal Italian Opera, Covent Garden.——Mr. F. A. Bodda, Soirée Musicale, 2, Nottingham Terrace.——Mdlle. L. Christine, Soirée Musicale, Eaton-square.

SATURDAY.—Mdlle. Clauss, Matinée Musicale, Willis's Rooms. Three o'clock.


## ADVERTISEMENTS.

MR. JOHN THOMAS has the honour of announcing that his MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Tuesday, the 4th of July, to commence at Two o'clock. Mr. John Thomas will, upon this occasion, perform Parish Alvar's last Grand Fantasia, as well as some of his own latest compositions, including a Duett for Two Harps, with Mr. J. Balsir Chatterton. Full particulars will be shortly announced.

WILLIS'S ROOMS.—Mdlle. CLAUSS has the honour to announce her GRAND CONCERT will take place at Willis's Rooms, on Saturday, June 24. Mdlle. Clauss will perform Beethoven's Solo Sonata in B flat, Op. 22; Handel's Suite de Pièces, with fugue, in E minor, a selection of pieces by Chopin, Weber, &c., and in Mendelssohn's Quartet in B minor, Op. 3, with stringed instruments. She will be assisted by several distinguished vocalists and instrumentalists. For further particulars apply to Cramer, Beale, and Co.'s, 201, Regent Street.

UNDER THE PATRONAGE OF THE RIGHT HONOURABLE THE EARLS AND COUNTESS OF CLARENDON.—Miss Ellen Williams' Concert will take place on Friday Evening, at the Beethoven Rooms, 27, Queen Anne-street. Vocalists—Mesdames Bockholtz Falconi, Taccani Tasca, Vestvali, Freeman, Birch, Eliza Birch, Williams, and Nissen Saloman; Messrs. Jules Le Fort, and Allan Irving. Instrumentalists: Messrs. Salaman, Paque, John Thomas, Deichman, Paggi, and Regondi. Conductor, Mr. Lucas. Tickets, 7s. and 10s. 6d. each, at the principal music-sellers.

MUSICAL UNION.—SIXTH MATINÉE, Willis's Rooms, June 20th, and Ernst's last performance this season. Quartet, E minor, Op. 44, Mendelssohn, (by desire); Quartet, G minor, Pianoforte, &c., Mozart; Quartet in C, No. 9, Op. 59. Beethoven. Solos, Pianoforte. Executants—Ernst, Goffrie, Hill, Piatti, and Mdlle. Clauss. On the Director's Matinée, June 27th, extra seats will be provided, and all visitors' tickets must be paid for at the door. Vieuxtemps, and other Eminent Artists, will perform. Single admission to be had of Cramer and Co., Regent-street; Ollivier and Chappell, Bond-street. Doors open at three. J. Ella, Director.

THE LONDON ORCHESTRA will perform at SIGNOR REGONDI'S CONCERT, on Thursday, June 22.—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

MISS ARABELLA GODDARD begs to announce that her ANNUAL GRAND EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover-square, on Wednesday, June 21st, when she will perform Beethoven's Concerto in G major, Mendelssohn's Serenade, and a selection of solo pieces; assisted by the members of the Orchestral Union, who will perform Mozart's "Jupiter" Symphony, Sterndale Bennett's Overture, "Die Waldenymphe," and Aguilar's Overture, "Alpheus." Vocalists—Miss Dolby and Mr. Sims Reeves. Conductor—Mr. Alfred Mellon. Tickets, 7s.; reserved seats, half-a-guinea each; to be had of the principal music-sellers; and Miss Goddard, 47, Welbeck-street, where a plan of the room may be seen.

MDLLE. SIONA LEVY.—Willis's Rooms, King-street, St. James's.—Mr. Mitchell respectfully announces that Mdlle. Siona Levy, whose declamation of French Tragedy and Literature has excited so much admiration throughout France, and very recently in Germany, is engaged for DEUX SEANCES LITTÉRAIRES et MUSICALES, which will take place at the above rooms, on Wednesday Evening, June 21, and Wednesday Morning, June 28. Herr Ernst, Herr Blumenthal, and Herr Adolph Terschak (Professor of the Flute, from Vienna), will execute the instrumental performances. Single tickets (reserved), 10s. 6d.; family tickets (for three), 21s.; admission, 5s.; which may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond-street.

HANOVER-SQUARE CONCERT ROOMS.—Signor GIULIO REGONDI begs to announce that his ORCHESTRAL CONCERT will take place at the Hanover-square Rooms, on Thursday, June 22, 1854, to commence at Two o'clock precisely. Vocalists—Mesdames Taccani Tasca, Ferrari, F. Lablache, and Miss Dolby; Signori Marras, Ferrari, and F. Lablache. Pianoforte, Madame De Fauche, Signori Li Calsi, and A. Montuoro; Harp, Herr Oberthur; Concertina, Signor Giulio Regondi; Accompanyist, Mr. Aguilar; Leader, Mr. Thirlwall; Conductor, Mr. F. Mori. Tickets, 10s. 6d. each; to be had of the principal music-sellers. Reserved seats, 15s. each; to be had only of Signor Giulio Regondi, 56, Albany-street, Regent's-park; and Messrs. Wheatstone, 20, Conduit-street, Regent-street.


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THE BROTHERS HOLMES will give an EVENING CONCERT, on Tuesday, June 20th, at the Hanover Square Rooms. Vocalists, Misses Messent, U. Barclay, Madlle. Mouat, the Misses Coles; Mr. Perren, Signor Nappi. Instrumentalists, Mdlle. St. Marc, M. Silas, M. Vogel, Herr Romberg. Violin, The Brothers Holmes. Conductors, Herren Rummel, Gollmick, and Mr. Gilbert. Tickets, 5s. and 7s.; Reserved, 10s. 6d.; to be had of The Brothers Holmes, 52, Frith-street, Soho, and the principal music-sellers.

MADLLE. LOUISE CHRISTINE has the honour to announce that her First Soirée Musicale will take place on Friday, June 23rd, at her residence, Eaton-square, under the immediate patronage of Her Grace the Duchess of Wellington, the Dowager Marchioness of Ely, the Marchioness of Camden, the Marchioness of Drogheda, the Lady Emmeline Stuart Wortley, the Lady Louisa Douglas Pennant, the Countess of Elgin and Kincardine, the Countess Dowager of Essex, the Countess of Dunraven, the Lady Cecilia Des Vaux, the Lady Mary Christopher, Lady Robert Grosvenor, Lady Wharncliffe, Lady Wetherell Warneford, Lady Flower, Lady Gore Booth, Lady Dillon, Mrs. Dudley Percival, Mrs. Arbuthnot Emerson, Mrs. Sampson Goldsmid, Mrs. L. Samson. Vocalists—Madlle. Norie, Miss Rebecca Isaacs, Madame F. Lablache, Madame Weiss; Mr. Allan Irving, Mr. Weiss, Signor F. Lablache, Grand Pianoforte, Miss Arabella Goddard; Harp, Madlle. Louise Christine; Clarionet, Mr. Lazarus. Conductor, Mr. Frank Mori. Tickets, One Guinea; and the Programmes, which are now ready, to be obtained only at Andrews, Bond-street; Cramer and Beale, Regent-street; and Jullien and Co., Regent-street.

SOCIÉTÉ NÉERLANDAISE POUR L'ENCOURAGEMENT DE L'ART MUSICAL.—25me Anniversaire. GRAND FESTIVAL MUSICAL A ROTTERDAM, Jeudi le 13, Vendredi le 14, et Samedi le 15 Juillet 1854, dans la Grande Salle au Nieuwewerk. Programme: JEUDI le 13 Juillet, à 7 heures du soir—Ouverture (Composé pour cette occasion) de W. Hutschenruyter, Membre de Mérite de la Société. (Sous la direction du Compositeur.) "Isrnël en Egypte," Oratorio de G. F. Händel. VENDREDI le 14 Juillet, à 7 heures du soir—"Les Saisons," Oratorio de J. Haydn. SAMEDI le 15 Juillet, à midi—"Le 145e Pseaume," de Joh. J. H. Verhulst, Membre de Mérite de la Société. Grand Concert. (Dont le programme sera annoncé plus tard.) "La 9me Symphonie," avec Choeurs, de L. Van Beethoven. Les Solos seront chantés par—Mdlle. Jenny Ney, première Chanteuse de la Cour et du Théâtre de Dresde (Soprano); Madame S. Offermans Van Hove, de la Haye (Soprano); Mdlle. C. H. Dolby, de Londres (Contr' Alto); Mr. G. Roger, de l'Académie Impériale de Musique à Paris (Ténor); Mr. J. B. Pischek, du Théâtre Royal de Stuttgard (Baryton); Mr. Carl Formes, du Théâtre de Londres (Basso). Directeur—Mr. Joh. J. H. Verhulst. Les Choeurs en l'Orchestre formeront un ensemble d'environ 900 Exécutans. Les Répétitions Générales auront lieu le Lundi 10, Mardi 11, et Mercredi 12 Juillet. Le festival sera terminé par un Grand Feu d'Artifice, le Samedi 15 Juillet, à 10 heures du soir. Les détails des Répétitions et des Festivités, qui aurant lieu pendant la semaine, seront annoncés plus tard. Prix des Billets d'Entreé pour les 3 Concerts de Jeudi, Vendredi, et Samedi, f12.50. Les personnes qui voudront s'en procurer sont priées de s'Adresser par lettres affranchies au Magasin de Musique de Mr. W. C. de Vletter, à Rotterdam, et d'ajouter à leur demande le montant des Billets. LE COMITÉ.

MISS LASCELLES beg respectfully to inform her Friends and Pupils, that she has removed to 28, York Buildings, New-road, Regent's park.

TO CONCERTINA PLAYERS.—Signor Carlo Minasi begs to notify to his friends and the public generally that he has just patented his improvements in the manufacture of the above popular instrument, which will be found to give a volume of sound and freedom of touch hitherto unattained. Signor Minasi will be happy to show these instruments to any person who will favour him with a call at his residence, No. 16, Brecknock-place, Camden-road, where he gives lessons on the Concertina. Piano and Singing on moderate terms.

HARMONIUMS.—CAUTION.—George Luff and Son, makers to Her Majesty of the only Real Harmonium, to prevent the sale of inferior imitations, have reduced their prices, both for sale or hire.

PIANOFORTES, with increased and more equalized power of tone, superior touch, and great durability, in every variety and price, for sale, hire, exchange, or exportation. George Luff and Son, 103, Great Russell-street, Bloomsbury.

W. RYALLS' (Professor of Singing) Pianoforte Repository, Hamilton-street, Birkenhead. Pianofortes on hire and taken in exchange.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond-street.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive.*"—*Report of Jurors, Great Exhibition.*

ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS. J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that, in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

MADAME MORTIER DE FONTAINE and SIGNOR BOTTURA have the honour of announcing to their Pupils and Friends that their ANNUAL MORNING CONCERT will take place on Saturday, 24th June, 1854, at Half-past One o'clock precisely, at the Réunion des Arts, 76, Harley-street, Cavendish-square. Vocalists—Miss Louisa Pyne, Madame Mortier De Fontaine, and Madame Ferrari; Signor Gardoni, Signor Flavio, Signor Covas, Signor Belletti, Signor Burdini, Signor Bottura, and Signor Ferrari. Violin, Signor Bazzini; Flute, Signor Briccialdi; Violoncello, Mons. Paque; Pianoforte, Signor Arthur Napoleon. Accompanyists—Signor Pilotti and Herr Wilhelm Ganz. Single Ticket, 15s.; Double Tickets, One Guinea; may be had exclusively at Madame Mortier's residence, 48, Great Marylebone-street, Cavendish-square.

THE Successful Results of the last half century have proved beyond question that ROWLANDS' MACASSAR OIL, possesses peculiarly nourishing powers in the growth, restoration, and improvement of the Human Hair, and is now universally acknowledged to be superior to all other preparations for the Hair. It prevents it from falling off or turning grey—strengthens weak hair—cleanses it from Scurf and Dandriff—and makes it beautifully soft, curly, and glossy. Its operation in cases of baldness is peculiarly active; and in the growth of the Beard, Whiskers, Eyebrows, and Mustachios, it is unfailing in its stimulative operation. For Children it is especially recommended, as forming the basis of a beautiful head of hair. In dressing the hair nothing can equal its effect, rendering it so admirably soft that it will lie in any direction, and imparting a transcendent lustre. Price 3s. 6d. and 7s.; Family Bottles (equal to four small), 10s. 6d.; and double that size, 21s. —Caution!—On the wrapper of each Bottle are the words, "Rowland's Macassar Oil," in two lines.—Sold by A. ROWLAND and SONS, 20, Hatton-garden, London; and by Chemists and Perfumers.

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RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON, have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the SAX-CORNETS, SAXOPHONES, SAX-HORNS, and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

PATENT CONCERTINA,—WHEATSTONE & CO. find it necessary to state that the original PATENT for the INVENTION, as well as a subsequent one for improvements, was GRANTED only to them. They, therefore, caution the public against those persons who assume to be patentees, and who only use this subterfuge to sell inferior Concertinas at twice their real value. All Concertinas manufactured by the above firm bear their label, and may be had new (double action, with 48 keys,) from five guineas; or ditto, single action, three guineas. An extensive assortment for exportation.—20, Conduit-street, Regent-street, London.

REPAIRS of STRINGED, REED, and BRASS MUSICAL INSTRUMENTS.—Messrs. Boosey and Sons beg to announce to the musical profession and the public, that, to enable them to execute repairs in the best possible manner, they have recently engaged from Germany one of the most skilful European artisans to superintend this department, and who thoroughly understands the mechanism of Musical Instruments of every description and model. Parties, therefore, intrusting the most valuable instruments to Messrs. Boosey and Sons, may rely upon their being treated with a care and efficiency unequalled in London. **Boosey and Sons**, Musical Instrument Manufacturers, 28, Holles-street.

MARION'S RESILIENT BODICE and CORSALETTO DI MEDICI. They combine firmness with elasticity, fit closely, fasten easily in front, retain the original symmetry of their adjustment, and are judiciously adapted to every varying condition of the female form. Ladies in health, convalescents, and invalids wear them, with equal satisfaction; and, having experienced the comforts and advantages they ensure, will not return to the ordinary Stays and their attendant evils. PATENTED IN ENGLAND, FRANCE, AND AUSTRIA. Enlarged Prospectus, with Illustrations, (details of Prices from 14s.; children's, 3s.), explicit Directions for Self-measurement, &c., on receipt of Two Stamps for Postage. All Country Orders sent (without extra charge) carriage paid or post free. Mesdames Marion and Maitland, Patentees and Sole Manufacturers, 54, Connaught-terrace, Hyde-park, London.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 33.—No. 25. SATURDAY, JUNE 24, 1854. {PRICE 4d. STAMPED 5d.

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)

(*Continued from page* 389.)

CHAPTER XVIII.

(1788-1789.)

On his return home, Mozart employed himself in composing new *chefs-d'œuvre* and altering old ones. The Baron von Swieten† a friend of his, and, like himself an enthusiastic admirer of Händel, often spoke to him, with regret, of the oblivion into which that master had been allowed to fall in Germany. Both, however, acknowledged that the great progress made by instrumental music in the last fifty years contributed in no small degree to render Händel old fashioned. They were also obliged to confess that the forms of his melodies and the character of his airs were far behind the modern taste. If, therefore, the initiated, like themselves, could not help thinking Händel's *cantilenas* somewhat long and flat, the laity were certainly to be pardoned for pronouncing them monotonous. The music-loving Baron and Mozart set about reflecting whether there was no means of endowing Händel with fresh youth, without injury to the grandeur and majestic simplicity which distinguished his oratorios and cantatas; both, however, felt convinced that this was utterly impossible with his operas. Mozart undertook the difficult task, at the urgent entreaty of the Baron, and, within three years, revised and added to the scores of *Acis and Galatea* (a serenade), the *Messiah*, and *Alexander's Feast*. A consideration of these works, so modified, will find a place in the analytical part of our book.

Among other original compositions, dating from the year 1788, are the symphony in G minor, and that in C major with the fugue,‡ the most beautiful works of the kind which Mozart has bequeathed us.

In the spring of 1789, Mozart once again experienced his old hankering for travel, and that, too, all the more strongly, since he was influenced not only by the lovely season of the year, but also by important financial considerations. One of his pupils, Prince Lichnowsky, offered him his society and his carriage as far as Berlin. On their road were Leipsic and Dresden, two cities which Mozart had not yet visited. Of what happened in Dresden we know nothing; but one whom Mozart often met in Leipsic has preserved certain details relating to the composer's sojourn in the latter city. We need not have a better authority, since the contemporary in question is the late *Hofrath* (Privy Councillor) Rochlitz, who died at Leipsic in the year 1842; a critic of profound reading and good taste, and founder of the *Leipsiger Musikalische Zeitung*, which he edited up to the year 1819. Mozart had scarcely arrived, when all the musical notabilities of the city came to bid him welcome, at the same time expressing their desire to hear him in public. A concert was accordingly announced, and Rochlitz, who had been one of the first to visit the celebrated traveller and make his acquaintance, was present at the rehearsal. A few days previously, Mozart had complained, in very strong terms, that the performers always "mulled" (*"verhunzen"*) his works, by taking the *tempo* too quick. "They think by this to render the composition fiery and impetuous; a pretty idea! if the fire and impetuosity are not already in the work, all their hurry-skurry will certainly not make up for the deficiency." His criticism was directed more especially against Italian singers. "They hurry along," he said, "quaver or flourish, because they do not study and cannot sustain a note." Rochlitz remarked, however, that, at the rehearsal, Mozart took the *tempo* of the first allegro of a symphony very quick. Scarcely were twenty bars played, before the orchestra got behind hand, and could not keep up with the conductor. Mozart called out "Stop!" told the musicians what their fault was, exclaimed "*Ancora!*" and began again as quickly as before. He did all in his power to keep them up to the same *tempo*, once stamping so forcibly to mark the time, that one of his shoebuckles snapt. He laughed at the mishap, again called out "*Ancora!*" and again commenced, for the third time, in the same *tempo*. The musicians got out of temper with the pale little man, who bothered them in this fashion. They exerted themselves, however, and the *allegro* went very well. Mozart took all the rest of the symphony in rather more moderate time. He now desired to put the members of the orchestra in good humour, without however losing the effect of his exertions. He praised the accompaniment, adding, "Gentlemen, you are so sure that it is unnecessary for me to rehearse my concertos, as the parts are correctly written out; and you play correctly and so do I. What need is there of anything else?" The musicians, who had first been exposed to the blasts of Boreas, but afterwards, like the traveller in the fable, cheered by the rays of Phœbus, had now a double incentive to exert themselves. "They accompanied," says Rochlitz, "the extremely difficult and intricate concerto, although without rehearsal, quite correctly, and played with a feeling of *respect* for Mozart, and also with the greatest *delicacy*, which arose from the partiality they entertained for him." After the rehearsal, Mozart turned to some connoisseurs and said: "You must not be astonished at my conduct. I was not actuated by caprice. I saw that most of the musicians were men advanced in years. There would have been no end to their lagging behind, had I not excited and enraged

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† Librarian in the Imperial Library at Vienna, and author of the text of Haydn's *Creation*.

‡ The *Jupiter*.—*Trans.*



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them. They did their very best out of spite." This stratagem, as original as it was genial, proves that Mozart, ordinarily so simple and absent, could become a close observer, make his calculations as a psychologist and manage his fellow men, directly the interest of his art, the only interest he rightly understood, was at stake.

The pieces played by Mozart before the Leipsic public were all his own composition, and mostly unpublished. In order to put an end to the then ordinary practice of robbing him of the fruits of his labours by the secret copying of his unpublished concert pieces, Mozart used to play, when travelling, from a mere pianoforte arrangement, containing only a figured bass, over which the principal ideas alone were noted down, and the various figures and passages merely indicated; so much was he enabled to rely upon his memory and also upon his inspiration. In this manner did he perform at Leipsic two concertos, a *fantasia*, variations, and several other pieces, which he had composed some years previously. On the evening of the concert, the marks of approbation showered on him were very numerous, but the receipts scarcely covered the expenses. Every one who knew him received a ticket, but the number of connoisseurs at the paying office was very small. Mozart played, however, in a room only half full, all and even more than was announced in the bills, for those who had come in free. The idea of making those present, however few, atone for the wrong committed by those who did not come, was quite foreign to his disposition. His small audience, composed for the most part of professionals or amateurs understood him, and did full justice to his efforts; and this was all that was required to put him in a good humour.

At the request of his friends—the recipients of the tickets probably—Mozart played upon the organ in St. Thomas's Church. The old and worthy Doles, a pupil of Sebastian Bach, had received, after his former master, the appointment of *Cantor* (teacher of music and singing) in the celebrated St. Thomas's school. Mozart's playing produced upon him an effect which it is difficult to describe. "I thought," said he, "that Bach had risen from the dead." Doles took the liveliest interest in the man whose mighty talent rivalled, for the first time in forty years,* the glorious recollections by which he had hitherto sworn. The gratitude of the old man for so great a pleasure caused him to reflect how he might best make Mozart a suitable return. At last he thought he had hit upon a good plan. At that period, copies of Bach's works were rarely to be met with. Mozart himself, who had, all his life, made them the object of his especial study, appears only to have been acquainted with the fugues and preludes for the organ and pianoforte, but not with the vocal compositions of the patriarch of German song. Doles, therefore, made his pupils sing to Mozart the motet with double chorus, "*Singet dem Hern ein neues Lied*," without telling him whose it was. Immediately he heard the first one or two bars our hero started; and, after a few more, exclaimed, "What is that?" while his whole soul appeared to be in his ears. When the motet was concluded, he said with a face beaming with delight, "That is a composition from which a man may learn something." He was told that there were copies of all Bach's motets in St. Thomas's School, where they were looked upon as holy relics. "That is right; that is proper," he exclaimed; "I should like to see them." As there were no full scores of the motets, he had the separate parts shown him. It would have gladdened the heart of any quiet observer to see how Mozart sat down, with the parts he could not hold in his hand disposed on his knees and the chairs around him, never rising from his place until he had read through all of the Bach manuscripts. He obtained a copy, which he greatly prized, and, if I am not very much mistaken, those who are acquainted with Bach's compositions and Mozart's *Requiem*, especially the grand fugue, "Christe Eleison," cannot fail to observe traces of our hero's study, esteem, and entire appreciation of the spirit of the old contrapuntist.

Mozart determined to make a short trip to Dresden, and then return to Leipsic.

"On the evening before his departure he supped with Doles, and was in high spirits. As he was about to leave, Doles could no longer repress his sorrow, and addressed him as follows:—

"'Who knows whether we shall ever see you again? Give us a line written by your hand.'

"Mozart, who was pretty indifferent concerning receptions and leave-takings, laughed at this piece of sentiment, and wanted to go to bed instead of writing. At last, however, he said:—

"'Very well, papa; give me a sheet of paper.'

"This was immediately brought, and Mozart, having torn it in two, sat down and wrote for five or six minutes. He then gave the father one half and the son* the other.† On the first piece of paper he had written a canon for three voices in semitones, without words. It was very good, but exceedingly melancholy. On the second piece of paper he had written another canon for three voices, also without words but in quavers. We sang it, and found it both excellent and comical. We now remarked, with great pleasure, that both could be sung together, thus forming a single composition for six voices.

"'Now for the words,' said Mozart.

"He then wrote under the first: 'Lebet wohl, wir seh'n uns wieder'—('Farewell, we shall meet again'); and under the second: 'Heult noch gar wie alte Weiber'—('Howl away, like a pack of old women'). The two canons were then sung through again, and it is impossible to describe what a laughable, and, at the same time, deeply touching, or, in other words, elevated-comic effect it produced upon the company, and, if I am not mistaken, upon the composer himself, since exclaiming, in a somewhat wild tone, 'Adieu, children,' he hastily left the room."

The fact of any one's working out, after a hearty supper, and in five or six minutes, such a musical problem as a canon for six voices, and adding to this, of itself a sufficiently intricate, operation, the æsthetical and far more difficult one of infusing both laughter and tears into the same harmonies, would exceed belief, if our confidence in Mozart had not been rendered unshakeable by former not less wonderful and equally well-authenticated proofs of his powers.

Mozart kept the promise he had in some sort made in the canon, by soon returning to his friends in Leipsic. He passed all his time, during his stay, in Doles's house, when the whole family always gathered round him. One day, the conversation happened to turn upon some living composer, and a discussion arose concerning the merit of a musician who gave evident marks of talent for the composition of comic operas, but held an appointment, somewhere or other, as a composer of sacred music.‡ Old Doles, who advocated, rather more than was just and right, a theatrical

* Bach died in 1750.

* Doles' son, without a doubt.

† Some persons afterwards wanted to make out that this fugue was a study after Händel. We shall see, in a subsequent portion of our work, how much truth there was in the assertion.

‡ Rochlitz does not give the name of this composer. I believe, however, that it was Naumann.

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style in works intended for the Church, very warmly espoused the cause of the composer in question against Mozart's usual, "It is all worth nothing."

"'I will lay a bet that you have not heard many of his works,' said Doles.

"'You would win your bet,' replied Mozart. 'It is not necessary, however, that I should know much of him: such a one can do nothing of this kind well. He has no ideas in him. Sir, I would that Heaven had placed me in a church, and at the head of such an orchestra, that is all!'*

"'Very well, you shall, this very day, have a mass of his, which will reconcile you with him.'

Mozart took the mass, which he brought back the following morning.

"'Well, what do you think of it,' asked Doles.

"'It is all very hearable, only not in a church,' was Mozart's answer. 'You must excuse me, but I have substituted another text as far as the 'Credo.' The effect will be better. I cannot allow anyone to read it beforehand, but we will try it immediately.'

So saying, he sat down at the piano, and distributed the four singing parts. His friends were obliged to do all he asked, and therefore began, while he accompanied. Never was there a more comical execution of a mass. The principal personages were father Doles with the *alto* part, which he sang admirably, shaking his head all the time at the profanation, and Mozart, whose fingers were, at every moment, fully occupied by the passages for trumpets and kettle-drums, constantly repeating, with the most unbounded merriment.

"Well, is not the effect better, eh?"

To complete the picture, let the reader imagine the preposterous and yet excellently adapted words, such, for instance, as: "Hol's der Geier, das geht flink!" ("Devil take it, that goes well!) to the brilliant *allegro* of the "Kyrie Eleison," and "Das is gestohlen Gut, ihr Herren nehmt's nicht übel!" ("This is stolen property, excuse me for saying so, gentlemen!") at the end of the fugue, "Cum sancto spiritu in gloria Dei patris."

One effect of his excitability was to render him capricious, and, not unfrequently, liable to pass, in his feelings, from one extreme to the other. After giving vent for some time to his merriment, in the manner described, and speaking, as he was often accustomed to do, in so-called doggrel verse, he walked up to the window, played the piano upon the window cushions, another custom of his, by the way, and became entirely lost in thought, merely making the most indifferent replies, almost without being conscious of so doing, to the questions addressed to him. The conversation on the subject of sacred music now became more general and animated.

"'What an unspeakable pity it is, said some one, 'that so many great musicians, especially those of former times, should have had to suffer the same fate as the old painters—I mean that they should have been under the necessity of lavishing their great powers upon subjects for the church, which are not only unfruitful, but absolutely kill the mind.'

Mozart turned round in quite a different and melancholy mood, and said something to the following effect, if he did not use the exact words:

"'That is another instance of vulgar artistic gossip. You enlightened protestants, as you style yourselves, may possibly have some truth in your heads, when you have got your religion there—that, however, is a thing I cannot positively assert. But things re different with us. You have not the slightest appreciation of all that is conveyed in the words: 'Agnus Dei qui tollit peccata mundi, O dona nobis pacem.' But when one has been initiated like myself, from my earliest infancy, into the mysteries of our sacred religion, when, not knowing what to do with his dark thoughts, which however struggle to force themselves a passage, he attends, in the full fervour of his heart, divine service, without being conscious of what he wants; when he goes away, lighter and more elevated, without exactly knowing why; when he esteems those happy, who, kneeling down at the moving 'Agnus Dei,' receive the sacrament, and hears, as they do so, the soft strains of the music speaking, from the hearts of the worshippers, 'Benedictus, qui venit,' etc.—that is quite a different thing. Well—all this is lost in every-day life; but—at least in my case—let a man only resolve to set these words, which he has heard a thousand times before, to music, and all the thoughts I have mentioned return, present themselves to him, and move his soul."

Mozart then proceeded to describe one or two scenes of this description out of his earliest childhood, an age when religious impressions blend so inseparably with the virgin purity of the heart, which they fill with a delicious charm. He dwelt with considerable interest on his recollection of the time when the Empress Maria Theresa commissioned him, then a boy of fourteen, to compose the "Te Deum" for the inauguration of a hospital or some similar institution, and conduct it himself, at the head of the whole Imperial Chapel. "What were my feelings! what were my feelings!" he repeated several times running. "All this will never return," he continued, "we jog on in our empty every-day life"—he then became very bitter, drank a great deal of strong wine, and did not utter a single sensible word afterwards.

This whole story of Herr Rochlitz struck me as so interesting, even to its most trivial details, and so rich in matter, enabling the author of a philosophical biography of Mozart to arrive at the most important conclusions, that I would willingly have purchased each phrase for its weight in gold, had I not been able to obtain the entire account at a moderate price.

Our traveller could not boast of having been successful in a pecuniary point of view at Leipsic, but his kind heart remained unchanged in spite of this. Just as he was about to leave the city, an old, stammering pianoforte tuner, to whom our hero owed a trifling account, entered his room.

"'Well, what do you want, my old friend?' inquired Mozart.

"'M-a-a-y it p-l-ea-se y-ou-ou—your Imperial Majesty, I me-me—mean his Im-pe-pe-perial Majesty's *Ca-ca-ca-pellmeister*, I, I, I have been here on sev-sev-ral o-o-o-oc-casions, and as ti-ti-ti—times are hard, I don't think a tha-tha-thaler too much.'

"'A thaler!' replied Mozart, 'it shall never be said that so worthy a man came to me for merely a thaler. Here!' speaking thus he pressed two or three ducats into the hand of the astonished old man.

"'You—you—your Majesty, n-o-o—no, I mean'—stuttered out the tuner, when he was interrupted by Mozart, who exclaimed:

"'Good bye, old friend, good bye;' and jumping into his carriage, drove off."

I cannot name my authority for this anecdote, but it is in perfect keeping with Mozart's character. There is one particular, however, which requires explanation. I allude to the title of *Capellmeister*, by which the stammering pianoforte tuner addressed our hero. As we have seen, Mozart held no official appointment, but, by a decree issued in the year 1787, he had been named chamber composer to his Imperial Majesty. It is true that this was merely an honorary title, but a yearly salary of 800 ducats was annexed to it. The Court never gave him any commission, which he would have been compelled to execute, in consequence of his

* Mozart alluded, probably, to the orchestra at Dresden, whence he had just come.

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title. He used, therefore, to say, when speaking of his salary:

"It is far too much for what I do, but far too little for what I am capable of doing!"

## ROYAL ITALIAN OPERA.

On Saturday, *Rigoletto* was given instead of *I Puritani*, which was to have been given instead of *Les Huguenots*, postponed for reasons not stated. *Rigoletto* was, no doubt, as agreeable to the subscribers as *I Puritani*, and certainly more agreeable to Sig. Ronconi, whose Rigoletto is one of his most splendid, and whose Riccardo is one of his least effective, performances.

*Don Giovanni* was repeated on Tuesday, for the fourth time, with Mad. Viardot as Donna Anna, a part which she has already played at the Royal Italian Opera. The general performance of Mozart's *chef-d'œuvre* was not by any means first-rate, and is certainly not entitled to a white chalk in the calendar.

*Lucrezia Borgia*, on Thursday, with the second act of *Il Barbiere*, attracted an immense audience. It was announced as Mad. Grisi's last appearance in her most famous part, and during the week there was a great rush to secure places. On Wednesday, we hear, as much as three guineas was offered for a stall, and not a single seat in any part of the house could be obtained. Mad. Grisi had entirely recovered from the indisposition which prevented her appearing on Thursday in last week, and was as magnificent as ever in Lucrezia.

## ROYAL OPERA, DRURY LANE.

*Il Seraglio* was performed for the fourth time on Wednesday. Mozart's charming opera appears to grow nightly into favour with the audiences of Drury Lane. This is not to be wondered at. The general execution improves with each repetition, and the singers, as they become more intimately acquainted with their parts, appear to much greater advantage.

*Sonnambula* and *Lucrezia Borgia* still hold their places in the bills, and still continue to attract.

Last night the *Huguenots* was given for the first time, and in the German language. The cast was as follows:—Queen Marguerite, Mad. Rudersdorff; Valentino, Mad. Caradori; Urban, Mad. Janda (a contralto of much reputation from Prague); St. Bris, Sig. Gregorio; Nevers, Herr Pasqué; Raoul, Herr Reichardt, and Marcel, Herr Formes. We must defer particulars until next week.

## DRAMATIC.

St. James's Theatre—Opera Lyrique.—What a pity it was that this company did not start with something better than M. Adam's opera! Their success would not have been for an instant doubtful. This was evident from the enthusiasm displayed on Wednesday last by the production of Donizetti's charming *opéra comique*, *La Fille du Régiment*. We have seldom seen an audience so delighted. Mad. Marie Cabel achieved a perfect triumph, and well deserved it, and was literally covered with bouquets. It would be useless to be critical when our satisfaction is so complete; suffice it, therefore, that Mad. Marie Cabel is as charming and spirited a Marie as can possibly be imagined, and that the part suits her to perfection. She looks it and plays it equally well. She was encored in all her songs, and recalled after each act. A more decided success we never witnessed. The part of Sulpice was exceedingly well played by M. Grignan, and M. Carré displayed much tact in that of Tonio. The Marquise and Duchesse were also well filled by Mad. and Madlle. Vade. Her Majesty and Prince Albert were present. The house was crowded in every part. A word must be suffice to say the *Le Roi des Halles*, another three-act opera of M. Adolphe Adam, was played on Saturday night, with Madlle. Girard as the heroine, to empty benches. The music made no impression, and the opera is not likely to be repeated.

Strand Theatre.—What do your *laudatores temporis acti*, who complain of the fall of the drama and the decline of public taste, say to the ancestral wisdom that produced and fostered into popularity such a play as *The Soldier's Daughter*? Tradition, to be sure, tells us that the piece owed its original success to the inimitable Mrs. Jordan, and it is certain that the *prestige* of time alone keeps the comedy on the stage. Miss Fitzpatrick possesses all that youth, aided by a graceful exterior and becoming toilet, can do to impart interest to the vivacity of the Widow Cheerly. Her bursts of merriment, however, as we observed last week, are somewhat too frequent. Her performance of Mrs Stillington in the *Morning Call*, which followed, was full of point and pungency, although here, too, a little more deliberation and repose of manner would have been desirable. Mr. Belford made an excellent Sir Edward Ardent.

Sadler's Wells.—Mr. Davenport and Miss Fanny Vining have this week concluded a successful engagement. The Islingtonians have also been much amused with the quaint fun and grotesque humour of Mr. R. W. Pelham, whose *nigger-isms* should be seen to be properly appreciated. Mr. Wright, who is engaged for one week, commencing on Monday, will terminate the summer season.

## FOREIGN.

Paris.—(*From our own Correspondent.*)—At the Grand Opéra, Mdlle. Sophie Cruvelli has been playing in *La Vestale* and *Les Huguenots*, since I last wrote to you. As usual, she was immensely applauded. It is stated by *La France Musicale*, I know not on what authority, that Mdlle. Cruvelli leaves again for London on the 1st of July. After a tour in England she will return by the 1st of October, and immediately begin studying her part in the new grand five-act opera of MM. Scribe and Verdi. It is not yet decided whether the Grand Opéra is to be shut or kept open during the months of July and August. The rehearsals of M. Gounod's *Nonne Sanglante* are, however, being pursued with great activity, in order, if possible, to avoid the necessity of closing the theatre. M. Roger, the tenor, has cancelled his engagement. He is now in Germany. Mad. Tedesco, too, seems likely to leave us. Her engagement expires on the 25th of this month, and has not yet been renewed. Report says that the lady has had the most fabulous offers, for next season, from the management of the Opera House at St. Petersburgh. "There is many a slip 'twixt the cup and the lip." The programme of the Opéra Comique is still the same, and will, in all probability, remain so for a lengthened period—*L'Etoile du Nord* and *La Fiancée du Diable* forming the attraction on alternate nights. Rehearsals are going on, however, for the new opera of the Prince de la Moscowa, as well for that of M. Duprato.—The *troupe* of the Théâtre-Lyrique being in London, M. Séveste has taken advantage of the theatre being closed to introduce some decided improvements.

M. Plouvier's new piece, *Un Songe d'une Nuit d'Hiver*, has been very successful at the Théâtre-Français. It was exceedingly well played by Mdlles. Auguste Brohan, Favart, MM. Maillart, and Got. M. J. Offenbach has composed the incidental music for it.—A short time since, as Mdlle. Rachel was about to go on the stage as Adrienne Lecouvreur, she received some alarming intelligence concerning her sister Rebecca, who is now at Eaux-Bonnes, in consequence of which the great *tragédienne* immediately set out for that place with her mother and Mdlle. Lia Félix. Another play was, of course, substituted.—The stock of novelties at the Variétés seems inexhaustible. Since my last, we have had three new pieces there: *O, le Meilleur des Pères*, by MM. Decourcelles and Adenis, *Panadier et Dromadara en Orient*, by M. J. Moinaux, and *L'Ondine et le Pêcheur*, by M. de Lussan; all of which were favourably received.—At the Porte-Saint-Martin, M. Paul Meurice's drama of *Schamyl* is in active rehearsal.

I am sorry to inform you that M. Georges Bousquet has succumbed to a long and painful illness. He was well known as the author of *Tabain*, and had a new three-act opera ready for the Théâtre-Lyrique at the moment of his decease. He was the musical critic for the French paper, called *L'Illustration*, and at one time *chef-d'orchestre* at the Italiens. M. Bousquet was buried on Saturday, at Saint-Vincent-de-Paul. In the musical part of the funeral ceremony the orchestra was conducted by M. Tilmant, and the chorus was under the direction of M. Batiste. MM. Lefébure-Wély and Cavallo officiated at the organ.

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VIENNA.—(*From our own Correspondent.*)—At the Imperial Opera-house, Donizetti's opera, *Don Pasquale*, has been repeated, having been given for the first time this season on the occasion of Herr Scalese's benefit. It was creditably supported by Herren Debassini, Scalese, Naudin, and Mad. Medori. Donizetti composed this work expressly for the Italian opera in Paris, where it was first produced, on the 3rd of January, 1843, with Signors Mario, Tamburini, Lablache, and Mad. Grisi. It was played for the first time here on the 14th of May of the same year, with Signors Salvi, Rovere, Ronconi, and Mad Tadolini; and, since that time, has always been a great favourite with the public. A ballet, *Das Goldene Pferd*, (The Golden Horse) has been produced for the first time, but is not likely to become popular, being a dull affair, and owing the little success it did achieve to the dancing of Mesdames Maywood, Levasseur, Lanner, and Herren Borri and Croce. M. Meyerbeer's new opera *L'Étoile du Nord*, or, as we here call it, *Der Nordstern*, will shortly be brought out with great magnificence. The composer will himself direct the rehearsals and the first few representations. Fräulein Geisthardt and Herr Campe, both from Breslau, are engaged.

There has been nothing in the way of concerts, since I last wrote. Mad. Jenny Lind Goldschmidt and her husband have gone to the baths of Ischl, where they think of passing the summer. The "Nightingale" has again determined to retire from public life—for some time, at least. Herr Leopold von Meyer has received a brilliant offer from America: 60,000 dollars for one year, exclusive of travelling and all other expenses. For this, he is required to play only two pieces a night.

BERLIN.—(*From our own Correspondent.*)—Fräulein Ney has appeared as Donna Anna in *Don Juan*. She was very successful, and much applauded, both for her singing and acting. Mad. Böttcher was Elvira; Mad. Herrenburger, Zerline; Herr Krause, Leporello; and Herr Salomon, Don Juan. Two days subsequently, Fräulein Ney was again warmly welcomed by the public. On this occasion she sustained the principal part in *Die Vestalin*. Herr Taubert composed an overture for the festival held in Kroll's establishment, to celebrate the Silver Wedding of his Royal Highness the Prince of Prussia. It was well executed by Kroll's orchestra, under the direction of the composer. Their Royal Highnesses the Prince and Princess of Prussia, the Princess Bertha, and the Princes Friedrich Wilhelm and Adalbert were present. They were enthusiastically cheered, the excitement in a great degree being doubtless caused by the present state of feeling as to political events.—M. Meyerbeer has returned, after a long absence in Paris.

MILAN, June 17.—(*From our own Correspondent.*)—Since my last, we have had no operatic novelties. Nevertheless the theatres have not been inactive, or rather the *impresarii*, as we now have no less than three dramatic companies (two Italian and one French), a circus, and several other species of minor entertainments, exerting themselves energetically, during this their harvest time, when the opera is silent. But since these performances have nothing exactly to do with music, I shall not give you a detailed account of them. The theatre Santa-Radegonda has been taken by a company of artists, and will be re-opened in the coming week. The *New Figaro* of Ricci will be the first opera produced. This composer has been engaged by the new directors of the royal theatres in this city, to write an *opera buffa*, to be represented in the ensuing spring. The Carcano, which is at present occupied by the equestrian company, will be re-opened in a short time with a series of operas. The first will be Verdi's *Macbeth;* the second, it is expected, a new opera by Rieschi.

IBID.—Another correspondent writes:—"Nothing new at the Canobbiana, with the exception of a concert for the benefit of the *Pio Instituto Teatrale*, a fund for decayed musicians, at which Signors Boghetti and Heller, and Sig. Maynio, sang several pieces.—It is said that the Carcano will shortly re-open.—The blind children of both sexes of San Marco executed several pieces of sacred music with extraordinary precision last week; the exhibition was highly interesting, as both the singers and instrumentalists were blind. The music was led by Signor Bianchi, and it certainly was a most curious and affecting sight to witness the performance of these poor children."

VENICE.—(*From our own Correspondent.*)—At the Teatro Gallo San-Benedetto, *Hamlet*, the new opera of A. Zanardini has been tolerably well received; there were several calls for the "Maestro," who has shown himself possessed of some talent, in the double capacity of poet and composer, having also written the *libretto*. The opera was interpreted by the *prime donne* Morselli and Spezia, the tenor Landi, and Coletti.—At the Teatro San-Samuele, the *Domino Nero* of Lauro Rossi has been represented for the first time in this city, and pleased immensely. The characters were sustained by the *prima donna*, Lorenzetti; the tenor, Dei; the bass, Rigo; and the *buffo*, Penso. The "honours" were for the *prima donna*, although the other artists were also deservedly applauded.

TRIESTE.—(*From our own Correspondent.*)—At the Teatro Mauroner, the first representation of Verdi's *Ernani* took place on the 9th current: Elvira, Campana-Casili; Ernani, Ferdinando Banti; Carlo V., D'Ettore; Silva, Nerini. The execution on the first evening was not satisfactory, principally on account of the indisposition of the tenor. On the second performance, there was a decided improvement, and the artists were applauded and recalled. *Poliuto* is fixed for the third opera.—At the Teatro Grande, the blind performer on the mandoline, Giovanni Vailati, from Crema, has given a series of concerts in this theatre, in which he has created a *furore*. He played two pieces upon themes from Bellini, arranged by Sig. Rota, one of which was played upon one string. He also gave the *fantasia* on *Norma*, which obtained for him several recalls to the proscenium. It is reported that he intends to make an artistical tour in Germany.

MARSEILLES.—The opera company have presented their director with a gold and silver crown, and a scarf of white silk, fringed with gold, bearing the following inscription:—*L'Orchestre du grand Théâtre de Marseille à son Chef.* Mad. Charton, our charming and intelligent *prima donna*, leaves immediately for Rio Janeiro. She receives one hundred thousand francs for ten months, with a house in town, and a villa in the country.

PADUA.—The season of the annual fair in this city was opened on the 11th current with the *Medea* of Pacini, interpreted by Signora Alaimo and Mr. Charles Braham, Signori Guicciardi, Sottovia, and Tefaldi. The execution, wholly considered, was not quite so good on the first evening as was anticipated. The first "honours" were for the barytone Guicciardi, and the tenor Charles Braham, both of whom were applauded and re-called. On the following evening a great improvement was manifested by the other artists, and the applause became general. The ballet *La Figlia del Bandito* was favourably received, but was found rather tedious on account of its length.

FLORENCE.—On the 8th instant, a new *opera seria*, entitled *Rogiero*, by a young composer of the name of Cosentino, was produced at the Teatro Alfieri. The success was doubtful on the first night of performance, but on the second and subsequent nights, the execution being much more perfect, the applause predominated, and the young *maestro* was recalled several times. There seems to be very little novelty in the melodies, but they are well arranged and pleasing. The instrumentation is also said to be satisfactory.

ROME.—Both the Valle and the Metastasio have been obliged to close for want of a public. All the theatres are in a miserable condition, and it is expected that others will imitate the example of the two above-mentioned.

NAPLES.—In spite of the success of the new opera, *Elena di Tolosa*, at the Reali, and that of Mercadante's *Gli Orazi e Curiazi* at the Teatro Nuovo, both houses are rapidly falling off, and, as speculations, are likely to be ruinous to the respective managers. We may mention that the unfortunate Villani has somewhat recovered from his cold, and is now, to a certain extent, endured by the public.

GENOA.—The Carlo Felice is crowded nightly to hear Verdi's *Il Trovatore*, and the applause is divided between the composer and the artistes, Signore Penco and Biscottini Fiorio, Signor Carrion, Angiolini and Della Santa. The execution of the opera is said to be perfect.

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RAVENNA.—At the Teatro Communale, *Lucrezia Borgia*, with the *prima donna*, Marcellina Lotti; the tenor, Pardini; and the barytone, Benoict, was received with little favour on the first evening; but, on the second and third representations, the artists evidently gained ground in the estimation of the audience, and the applause became general. On the evening of the 8th current, *Ernani* was given, for the benefit of Signora Lotti, with brilliant success.

MODENA.—The second opera has been *Il Barbiere*, with Signora Brambilla, and Signors Galvani, Corsi, Scheggi, and Didot. The opera was enthusiastically received, and the artists met with the warmest approbation of the public.

CREMONA.—A new Requiem, composed by Ruggero Manna, was sung on the occasion of the funeral of the Count Carlo Crotti. This work has been highly eulogized. The new opera, *Bianca d'Avenello*, by Cesare Gallieri, continues to hold the favour of the public. The composer is a pupil of Professor Massucato.

NEVERS.—M. and Mad. Meillet (from the Théâtre Lyrique) have been well received in *Bonsoir Voisin* and *Luc et Lucette*. They will shortly proceed to Vichy.

LEGHORN.—Verdi's *Luisa Miller* has been very successful, the principal parts being played by Signora Molinari, and Signors Setoff and Amodio, who are nightly received with high favour, more particularly the baritone Amodio, who is always encored in the air, "Andrem raminghi e poveri."

BOLOGNA.—The theatre will open for a few nights with the company now at Reggio, consisting of Signora Boccabadati, and Signors Bocardé and Fiore. *Il Trovatore* is announced.

STUTTGART.—Fräulein Garrigues has appeared as Recla, Romeo, Lucrezia Borgia, and Donna Anna. On the whole, she was tolerably successful, although her performance of Lucrezia Borgia was anything but great. M. Adolphe Adam's *Giralda* is in rehearsal.

WEIMAR.—*Robert der Teufel* has been given in a very effective manner, with Herr Liebert as Robert, and Mad. von Milde as Isabella. Herr Koch, from Posen, appeared as Bertram.

HANOVER.—Lortzing's *Undine* has been repeated. There is a report current that Fräulein Sophie Förster intends leaving the concert-room for the purpose of devoting herself altogether to dramatic music. She has been offered some highly advantageous engagements.

LEIPSIC.—Herr Mitterwurzer, from the Theatre Royal, Dresden, has concluded his short engagement. The impression he produced was a favourable one. Mad. Shreiber-Kirchberger, also, has been tolerably successful. Steger, from the Imperial Opera House, Vienna, appeared on the 13th inst., as Edgardo, in Donizetti's *Lucia di Lammermoor*. The critics speak in high terms of his voice, but are far from satisfied with his method.

HOMBURG.—M. Vieuxtemps gave a concert, in which he was greatly applauded, previous to leaving for the festival at Aix-la-Chapelle.

DRESDEN.—Fräulein La Grua has appeared as Fidelio. Herr Tischatscheck is expected back very shortly.

SITTEN.—The second grand Swiss *Musikfest* will be held here. Herr Wagner will direct the general music, and Herr Methfessel, director in Bern, the oratorios.

HALLE.—The *Liedertafel* performed *Das Weltgericht*, on the 17th inst., for the benefit of the late Frederich Schneider's family.

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NEW YORK.—(*From our own Correspondent, June 12th.*)—New York is full of life and bustle. The greatest excitement prevails here in consequence of the Grand Musical Congress, announced to be held at the Crystal Palace, on Thursday next, the 15th instant. The reason stated by the directors in their prospectus for the holding this monster festival is—

"That there never having been at any period so many talented musical artists assembled at once in America, this seems to be the most propitious occasion for putting in execution the great design of uniting in one gigantic *ensemble* the *élite* of the instrumental celebrities of Europe with those of America, in addition to the great choral societies of the several large cities of the United States."

To preside over so vast a body it need hardly be said that no individual was better fitted than M. Jullien, who has all his life been accustomed to direct great masses. Accordingly, M. Jullien was selected as director of the music. "M. Jullien," says the prospectus—

"To whom the French Government assigned the task of directing the first grand *Congrès Musical*, given at the gardens of the Tuileries Paris, on the 1st of May, 1857, and whose renown and ability in the tion of great musical masses stands unrivalled in England, and in fact throughout Europe, having been prevailed upon to delay his departure for London and Paris—(with that of the eminent solo performers comprised in his orchestra)—the directors have been fortunate enough to avail themselves of his valuable co-operation in the direction of this vast Musical Réunion."

The undertaking has been met with readiness and enthusiasm from all quarters, and there is little doubt that the performance will be the most extraordinary that ever occurred in this country. An orchestra has been erected capable of holding upwards of fifteen hundred performers, among whom are already engaged:—

The Germania Society, the Philharmonic Society of Philadelphia, Dodworth's full band, the United States military band, the Italian Opera orchestra, M. Jullien's full concert orchestra, and many orchestral artists and amateurs from Boston, Philadelphia, Baltimore, Cincinnati, New Orleans, and New York; also the following choral societies—The Harmonic Society and the Normal Musical Institute, under the direction of Messrs. Mason, Bradbury, and Boot, of New York; delegations from the Handel and Haydn Society, the Musical Education Society, and the Mendelssohn Society, of Boston; the Musical choir, of Hartford; the Bridgeport Musical Society, of Bridgeport, Conn.; the Choral Societies, Germania Mænnerchor Glee Club, Eintracht Glee Club, Young Mænnerchor Glee Club, Academy Glee Club, Liedertafel Glee Club, Sængerbund Glee Club, and Arbeiter Bund Glee Club, of Philadelphia; the Harmonic Society and Sængerbund Glee Club, of Baltimore; the Italian Opera Chorus, of New York; also, members of the several church choirs of New York, Philadelphia, Boston, Brooklyn, Newark, Elizabethtown, New Brunswick, Trenton, Albany, Buffalo, Rochester, Syracuse, Providence, Hartford, New Haven, Bridgeport, &c. The principal artists already engaged include M. Drouet, Paul Julien, Mad. Wallace, Mad. Wallace Bouchelle, Miss Maria S. Brainard, Mdlle. Henriette Behrend, Miss E. Hawley, Miss C. Mallory, Mr. John Camoenz, Sig. Pasquale Rondinella, Mr. Allan Dodworth, Herr Kœnig, M. Lavigne, Mr. John A. Kyle, M. Wuille, M. Colinet, Mr. Holt, Mr. Aptommas, M. Siede, M. Duhem, Mr. Samuel Hughes, Herr Sonnemberg, Herr Frederick Mollenhauer, M. De Prinz, Herr Stenebruggen, Herr Lutgen. The leaders comprise Mr. H. Hill, Herr Kreutzer, Herr E. Mollenhauer, and Mr. G. F. Bristow. The conductors are—Herr Bergmann, M. Meignen, Mr. H. B. Dodworth, Mr. W. L. Bloomfield, and Mr. W. Vincent Wallace.

The programme will be selected from the sacred and classical *chefs-d'œuvre* of the great masters, and will include selections from—

Handel's *Messiah*, Haydn's *Creation*, Mozart's *Requiem*, Mendelssohn's *Midsummer Night's Dream*, Sebastian Bach's *Crucifixion*, Beethoven's *Ruins of Athens*, Spohr's *Last Judgment*, Beethoven's *Choral Symphony*, Rossini's *Stabat Mater*, Felicien David's *Desert*, Mendelssohn's Fugue in E minor, Meyerbeer's operas, *Le Prophète* and *Les Huguenots*, Rossini's *Guillaume Tell* and *Mose in Egito*, Wagner's *Tannhauser*, Hector Berlioz's *Romeo e Guiletto*; and, for the first time in America, Meyerbeer's incidental music to the tragedy of *Struensee*. For this occasion, the American composers, Mr. Wm. H. Fry and Mr. G. F. Bristow, will contribute some of their latest works; and M. Jullien has composed, as companion to *The American Quadrille*, a grand descriptive piece, entitled *The Firemen's Quadrille*.

The programme betrays the influence of M. Jullien in every particular. Should the packet sail in time, I will send you an account of the festival on Friday or Saturday. The departure of Jullien is looked forward to here with feelings of deep regret. No artist who has visited America ever made himself more popular.

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THE MISSES MC. ALPINE'S Concert took place at the Hanover Square Rooms on Tuesday evening, the 6th instant, under distinguished patronage. The two sisters were aided in the vocal department by Mad. Amedei, Madlle Hermann, Miss Rebecca Isaacs, Mr. Sims Reeves, Mr. Allen Irving, and Mr. Charles Cotton. Madlle Coulon (piano), Mr. F. Chatterton (harp), Herr Deichman (violin), Signor Piatti (violoncello), and Mr. G. Case (concertina). The Misses McAlpine are intelligent vocalists, and sing together with very pleasing effect. They have both agreeable voices, and are making rapid progress in their profession. The concert was well attended, and afforded entire gratification to the audience.

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Willis's Rooms.—On Wednesday evening Mdlle. Siona Lévy received her friends at the above rooms, and gave her first *Séance Littéraire et Musicale*. We have heard much of the talent of Mdlle. Lévy, and the *spirituel* Jules Janin had considerably predisposed us in her favour. In Paris she enjoys a very high reputation, and her success we consider to have been well merited in every respect. We have heard Mdlle. Lévy compared to Mdlle. Rachel, but we cannot conceive how such a comparison can stand for an instant, the two styles are so entirely different. Mdlle. Rachel is essentially dramatic, her effects are produced by the impressiveness of her diction, the energy of her action, and the calm dignity of her deportment. Mdlle. Lévy, on the contrary, although not wanting in energy or passion, appeals more to our softer feelings. She does not attempt to harrow the soul by the wildness of her action, or excite terror in our minds by developing to the utmost, or it may be, in the poetical sense, exaggerating the creations of the author; she rather exposes his intentions, jots down the salient passages and gives just sufficient relief to the more vigorous portions to draw due attention to their beauties. Mdlle. Lévy is young and is possessed of handsome and most intelligent features. She has great command of physiognomy, her speaking is pure and often elegant, her pronunciation perfection itself. Every word falls distinctly on the ear, and she possesses a *contralto* voice, full, melodious, rich in quality, and sonorous in tone. Her declamation is simple and unaffected.

Among the pieces recited by Mdlle. Lévy were *Le songe d'Athalie*, by Racine; *Marie Stuart devant Elizabeth*, an extract from Lebrun's adaptation of Schiller's tragedy of *Marie Stuart;* and a scene from Molière's comedy of the *Misanthrope*, in which Mdlle. Lévy spoke the two parts of *Celimène* and *Arsinoë*. Of the three pieces we preferred the first, as combining, in the happiest manner, the principal characteristics of the talent of Mdlle. Lévy. The introductory description was given in a clear and even voice, and not one word was lost; but when she entered into the dream itself, beginning "C'était pendant l'horreur d'une profonde nuit," she created a great sensation by the impressiveness of her delivery, and the reality which she threw into the different phases of the picture as she described them, the effect being considerably heightened by the play of her features, which were always natural, even in the most deep emotion. In the extract from *Marie Stuart* she was in turns calm, dignified, sarcastic and supplicating, and presented an admirable portrait of the unfortunate prisoner of Elizabeth. In Molière's scene the task was perhaps a more difficult one for Mdlle. Lévy, who had two parts to play of such opposite character, but she acquitted herself most admirably. Mdlle. Lévy was warmly applauded by a select audience who seemed to fully appreciate her talent. We trust that the laurels she has earned at this her first *séance* will be but the earnest of further success in London.

Mdlle. Lévy was assisted by Messrs. Ernst, Terschak and Blumenthal. M. Ernst played a sonata of Beethoven's for piano and violin with Mr. Blumenthal, with the energy, precision and expression for which he is highly distinguished; he also gave his Hungarian airs, which were, as usual, enthusiastically applauded. Mr. Blumenthal played an elegant *Morceau de Salon* of his own composition, which was also well received. Herr A. Terschak gave two solos on the flute. This was his first appearance in England, and he appeared to be a thorough master of the instrument. His tone is good, and his execution remarkable.

St. Martin's Hall.—The recent performance of *Elijah* (on Wednesday, the 14th inst.) brought Mr. Hullah's season of cheap concerts to a close. The performance of Mendelssohn's *chef-d'œuvre*, on the whole, was one of the best ever achieved by the Upper Singing School under Mr. Hullah's direction. The solo singers were Mesdames Enderssohn, Mrs. Weiss, Misses Dolby and Freeman, Messrs. Lockey, Montem Smith, H. Buckland, and Weiss. The season has been one of great prosperity, and the cheap oratorios have been more successful than was anticipated. Mr. Hullah deserves unqualified praise for the spirit and discretion which have characterised his management throughout. If he increases his band, and progresses as he has begun, St. Martin's Hall will make his fortune. Such a result will be gratifying to others no less than to Mr. Hullah, since it will have been the reward of industry and talent well directed.

Harmonic Union.—The members of this society gave their services on Wednesday evening, the 14th inst., in aid of the funds of the German Hospital, an institution which merits support so well that we regret the result was not more satisfactory. There was a very thin audience; and this was hardly to be wondered at, since a new work by an unknown composer, sustained by anything but a "gorgeous company" of singers, composed the entertainment. The oratorio of Herr Naumann, entitled *Christ, the Messenger of Peace*, is a long but by no means a great composition. The book is ill compiled, and nothing whatever is made out of the subject. The music is, for the great part, tame and monotonous, although well written, and instrumented with skill. Herr Emile Naumann is a young man, son of the Naumann, we believe, who in his day enjoyed a considerable reputation in Germany as a composer. We shall not, however, do Herr Emile the injustice to criticise his oratorio, after so very inefficient a performance. Two pieces were encored—a *soprano* air, "Fear not," and a *contralto* solo, "But God raised him up"—the first sung extremely well by Miss Stabbach, the last indifferently well by Mad. Vestvali. The other singers were Mad. Caradori, Herr Gregorio, Messrs. Kingsbury and Hamilton Braham. The chorus and orchestra were both unequal to their tasks. Herr Emile Naumann conducted, and was recalled upon the platform, at the end of the oratorio, by the few who remained to hear the last chorus, "Rise, shine forth;" but the majority of the audience had risen, and gone forth, long before.

Signor Giulio Regondi gave his Annual Morning Concert on Thursday last, at the Queen's Concert Rooms, Hanover-square. The entertainment was much superior to the generality of benefit concerts, and the selection was such as to gratify the most exacting of musical amateurs. Signor Regondi has now brought his execution on the concertina to such perfection that it is probably impossible to go beyond him. He has attained such wonderful dexterity, his command over his instrument is so great, that it seems a mere plaything in his hands. But herein does not lie his greatest merit, since other players, with sufficient care and practice, might hope to arrive at similar mechanical excellence. That which raises Signor Regondi above other performers, is the sentiment and expression by which he assimilates his instrument to the human voice, and *sings* in a manner to rival the effects obtained by the greatest singers. The *cantabile* passages remind us, by their breadth of tone and deep feeling, of Rubini, or Paganini, or Ernst, in similar passages on the violin. We are glad, moreover, to find that Signor Regondi is now attempting to introduce the instrument, which may be called his own, into the orchestra, and he has been particularly fortunate in meeting with a profound musician, and a man of genius, like Herr Molique, to write for him. Although in Herr Molique's concerto in G, which was composed expressly for this occasion, and produced for the first time on Thursday, the concertina plays the first part, yet we consider that this trial proved the possibility of its being used with effect as an orchestral instrument. Herr Molique's concerto is a delightful composition, overflowing with genuine melody, and developing all the resources of the concertina. The *cantabile* is a perfect gem; the *allegro* sparkling and lively, with a motive which immediately catches the ear. The execution of this new and difficult work surpassed all that we had previously heard by Signor Regondi; the applause was universal, and equally due to the composer and executant. A unanimous encore was the consequence. The quick movement was repeated. A *duetto concertante*, on airs from *Der Freischütz*, was exceedingly well executed by Herr Oberthür and Signor Regondi. Mendelssohn's Symphony in C minor (No. 1), a very interesting work, though seldom introduced, was played with great precision by the London Orchestra, conducted by Mr. Frank Mori, with his accustomed tact. Instead of the *intermezzo* from the *Ottello*, which Mendelssohn abridged and scored for his symphony, twenty years ago, when it was first given by the Philharmonic Society, under his direction, the original *scherzo* was restored by Mr. Mori—for which he merits acknowledgment. Mr. Aguilar's MS. overture was played by the band, and received with much applause; and Weber's *Oberon* in the bargain. Miss Dolby

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obtained her usual success in Mozart's *aria*, "Addio," and Madame Taccani Tasca proved herself a perfect musician in the *cavatina* from *Lucia*. Madame and Signor F. Lablache sang "Dunque io son," from the *Barbiere*, with excellent taste; and Madame and Signor Ferrari were well received in Nicolai's duet, "O, thou beloved one." We must not omit to mention Madame de Fauché's clever performance of Mozart's concerto in D minor, for the pianoforte. A duetto concertante, on the Pilgrims' Chorus, from *I Lombardi*, by two Neapolitans, Signori Li Calsi and Montuoro, was well executed and applauded, as was Signor Marras in some air of his own composition. The room was crowded in every part.

## TO CORRESPONDENTS.

ORGANISTS' SALARIES.—*We cannot make room for the letters of* "M. M.," "DEPUTY ORGANIST," "FAIR PLAY," *and* "GREGORIAN." *We find it necessary to repeat that no further letters on this subject can be inserted without the names of the writers; and that no letter on any subject whatever will be accepted, unless accompanied by name and address.*

AN ENGLISH PROFESSOR.—*The letter on* Modern German Music, Recollections and Criticisms, *is personal. Moreover, in any case, it would be much too long for our columns. The paper about* Mdlle. CRUVELLI *is equally objectionable, and for the same reasons.*

CORNO INGLESE.—M. VIVIER *has been in London for some time. He performed yesterday, at the concert of* Mr. BENEDICT. *The second and third questions we regret our inability to answer.*

A POOR FIDDLER.—*Our correspondent has guessed correctly.* All *the artists, vocal and instrumental, gave their services gratuitously. The system is ruinous to the profession.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, JUNE 24TH, 1854.

NOT many of our readers are perhaps aware of the existence of the Rheinische Musik-Schule, in Cologne, an institution which, nevertheless, we think, deserves at least to be better known than it is.

In advancing the interests of a foreign establishment, we have no desire to uphold it as a rival to the Royal Academy of Music, but write in the hope that it may some day be our lot to chronicle the foundation of something of the kind at home. At a time when nearly all England is occupied either in the study of music as an art, or its pursuit as a recreation, it is a notorious fact that the majority of musicians in this country are foreigners. Why should this be? Are we not as capable of producing good musicians as other nations? We have had great poets, painters, and sculptors, why not great musicians? The truth is, that in England the expense of obtaining a thorough course of musical instruction is so large, that the greater number of those who devote themselves to the art must necessarily dispense with their instructors when they are but half educated, and are, consequently, not fairly entitled to call themselves *professors*. The institution of a few such schools as that of Cologne would go far to make things better, and the musical community at large would be greatly benefited. It would provide employment for a large number of professors; and, in the course of time, it is not unreasonable to hope, the public would be content to listen to the performances of their own countrymen, and would not have to pay such enormous sums for the transport of foreigners from every corner of Europe.

The Rheinische Musik-Schule was founded in 1850, and is under the able and intelligent direction of Herr Ferdinand Hiller. Its object is to provide musical students, of both sexes, with a thorough education in every branch of the art, under the superintendence of the best masters, and at as unprecedentedly small cost. The course of instruction in thus divided among the following professors:—*Practical Composition, Analysis of Classical Works, Instrumentation*, etc.—Herr Ferdinand Hiller (Director). *Organ*—F. Weber (Sub-director), the well-known conductor of the Kölner Männergesangverein. *Pianoforte*—Herren E. Franck, F. Breunung, and A. Ergman. Herr Franck is one of the best pianists in Germany, and, as well as Herr Breunung, a disciple of Mendelssohn. *Violin*—Herren F. Hartmann and M. Pixis. The former of these is highly esteemed for his skill as a quartett player. The latter is one of the noted family of artists who bear the name of Pixis. *Harmony and Counterpoint*—Herr F. Derckum. *Singing*—Herren C. Reinthaler and E. Kock. The former, besides his talents as a professor, is a composer of reputation. *Declamation and Literature*—Herr R. Benedix, the well-known dramatic author.

Instruction is also given on all kinds of wind instruments; and the institution possesses an organ, as well as an extensive library. The pupils have constant opportunities of taking part in concerted music, besides playing at sight, and from score. In addition to the instruction they obtain, they are allowed an *entrée* to the weekly meetings of several musical societies in the town, for the practice both of vocal and instrumental music, in whose performances and practice meetings they are at liberty to take a part, when sufficiently advanced. To all the concerts given in Cologne they are also accorded the privilege of a free admission.

Pupils are received in April and October in each year, and the yearly charge made for each is £13. It seems incredible that the institution can maintain itself at so small a charge; but the mystery is solved, when we are informed that its chief support is derived from the liberal contributions of the burghers of Cologne, who, with good reason, look upon music as essential to the well-being of the state. Lodgings for the pupils are provided by the directors in the houses of respectable families, with a guarantee that the yearly expenditure of each need not exceed £50, or, at the most, £60. Living is remarkably cheap in Cologne, and a closer acquaintance with it proves it to be not near such a "stinking" place as the poets, and especially Coleridge, have represented it.

We have been favoured with a prospectus of the Rheinische Musik-Schule, and have good authority for stating that the directors carry out the task they have undertaken with the utmost zeal and efficiency. *Floreat Colonia!*

MR. LAKE'S ORATORIO, "DANIEL."—This oratorio, recorded in this Journal as produced with great success at Exeter Hall, May, 1853, was performed, under the composer's direction, on the 15th ult., at St. Martin's Hall, with a powerful cast, consisting of Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Champion, Mr. Weiss, and Herr Formes. The oratorio, a rather short one, forming only one part of the concert, was again successful, and the *March*, with the subsequent chorus, "Hail, Darius," obstinately redemanded. Rossini's *Stabat Mater* formed Part I. The band was excellent. Mr. Lake conducted.

MADAME OURY, the renowned pianiste, will give a Matinée Musicale on Monday, the 10th proximo, at Lady Vassal Webster's residence, at Hampton. Gardoni and Louisa Pyne are announced to sing, and the fair *bénéficiare* will play several solos, including her new fantasia on *Rigoletto*. The morning will be further enlivened by the performance of M. Oury's celebrated German band, which will arrive from Brighton expressly for the occasion.

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## SOPHIE CRUVELLI IN "ROBERT LE DIABLE."

(*From a Correspondent.*)

(*Translation.*) *Paris, June 22.*

I HAVE just time to send you, according to promise, a few hurried lines about the revival of *Robert le Diable*, which took place last night, with great splendour and completeness, at the Grand Opéra, in presence of a brilliant and overflowing audience. A new triumph was achieved by this the first *chef-d'œuvre* of M. Meyerbeer—a *chef-d'œuvre* which laid the foundation of his celebrity in France, and I may add, indeed, in Europe.

The great "fact" of the evening, however, was the first appearance of Mdlle. Sophie Cruvelli in the interesting character of Alice, which she acted and sang to perfection. She was the very *beau idéal* of the part. Her first romance, "Va, dit-elle," in which Alice recounts to Robert the last bequest of his mother, sung with exquisite feeling and purity of intonation, established her success. The scene with Bertram and the demons in the cavern was superb. The lovely *soprano* voice of the young lady came out as pure and fresh as a nightingale's, in the reiterated exclamation, "Robert!—Robert!"—when Alice is seeking for her foster brother among the gloomy haunts of the spirits. She gave the beautiful air, "Quand je quittais la Normandie," with a simplicity and unaffected charm which I have never heard surpassed. This created a "furore," which was renewed after the duet with Bertram, and the unaccompanied trio with Robert and the same. In the latter, the C in alt, for the *soprano* voice, with which it terminates, was taken by Mdlle. Cruvelli with the fulness and resonance of a bell; it vibrated through the house (I can find no better expression), and was sustained with undiminished effect—"until the echoes of its melody had died away in silence," as one of our poets says somewhere about somebody. The acting of Mdlle. Sophie, at the approach of Bertram, was extremely natural and impressive. The fear of the timid peasant girl was conveyed with fine reality; and her rush to the cross for protection, when Bertram menaces her, was a dramatic point of picturesque and genuine beauty. Nothing could excel the ease and graceful composure of the attitude, which at the same time expressed, with striking power, the terror of Alice and the whole significance of the situation—so startling and so well contrived by M. Scribe, and so admirably painted by the illustrious composer of the *Huguenots* and the *Prophète*.

The histrionic and vocal triumph, however, of Mdlle. Sophie was decidedly the final trio, which I do not remember to have been better conceived, or better carried out, by any of our artists at the opera. (You know I never heard your Jenny Lind, who dreads Paris—perhaps hates it—as much as she loves and clings to England, notwithstanding that it was in Paris she got her first lessons from Manuel Garcia, brother of our Pauline-Fides, and son of Garcia-Garcia, or Giovanni Garcia, *comme cela vous plaît.*) In this trio, one of the grandest pieces of Meyerbeer, our beautiful and impetuous Alice surpassed her previous efforts. No wonder that such tender and passionate entreaties, such sisterly grief, such sublime despair, proved irresistible, and that the fiendish reasoning, the impious hypocrisy of Bertram, were impotent to prevail over the overpowering eloquence with which Sophie-Alice insisted on the holy influence of the paper she held in her white hands ("ses blanches mains"—*sic*), the last manifestation of the mother of—but for Alice, his guardian angel—the lost and unhappy Robert. Such a brief ("*brevet*") was never held by so sweet and fascinating a barrister (*plaidant*), since the Portia of your great Shakspere ("*votre grand William,*")

"Would grant the thirsty Jew no drop of blood."

The audience was taken by assault. Mdlle. Sophie Cruvelli had sprung a mine that blew up the fortifications of granite in which its heart had been almost (but not quite) impenetrably hid; and our suspicious public ("*notre public défiant*") surrendered at discretion. Send her to your admirals, within gun-shot of Cronstadt and Sevastopol; let her chant with those thrilling tones the last appeal of Alice; and, if the Czar and his captains be not lashed to the mast, like Ulysses, they will not fail to throw their guns overboard, abandon their ships, and give themselves up, body and soul, to the spell and the song, the look ("*regard*") and the voice of this enchanting Circe from Westphalia.

*Bref.*—The success was incontestable, and the lucky Meyerbeer, whom the gods have blessed, will chuckle ("*glousser*")—pass the word—over a new bond of life and vigour for his already strong and immortal ("*fort et immortel*") masterpiece. For this as for other good things, he has to thank Sophie Cruvelli.—J. J.

## MISS ARABELLA GODDARD'S CONCERT.

THE annual concert of Miss Arabella Goddard was, as usual, an event of considerable interest to the lovers of the highest order of pianoforte playing. This young and remarkable artist has, in a short space of time, earned a name for herself which entitles her to rank by the side of the first pianists. She has won it, too, nobly, without sacrificing her art to that mere love of display which too often distinguishes the *virtuosi* of her age, and more especially of her sex. Miss Goddard has studied the works of the greatest masters with untiring zeal and assiduity, and though not yet nineteen, possesses an acquaintance with the finest music for the pianoforte, from the writings of Bach and Handel down to those of Weber and Mendelssohn, which few even of the most experienced and renowned pianoforte players can boast. Two or three years ago, before she had directed her attention to music of a higher and severer style, Miss Goddard, by her brilliant performances in public of the *fantasias* of Thalberg, Chopin, Döhler, Liszt, Prudent, De Meyer, etc., had proved herself a mistress of all the difficulties of the modern school of execution. She may, therefore, at the present time, be regarded as a thoroughly accomplished pianist, in the fullest acceptation of the term. She can play with equal ease and with equal intelligence the lessons, fugues, suites, etc. of Bach, Scarlatti, and Handel, the sonatas and other solo compositions of Mozart, Clementi, Dussek, Woelfl, Beethoven, Hummel, Weber, and Heller, the concertos, duets, trios, quartets, quintets, etc., of Mozart, Dussek, Moscheles, Hummel, Weber, Mendelssohn, and Sterndale Bennett, the fantasias and such like *ad captandum* pieces of the most celebrated writers, from Henri Herz to Emile Prudent, and the studies of all the eminent pianists who have devoted their talents to this useful branch of composition, from John Cramer, Steibelt, and Clementi, to Kessler, Chopin, Ferdinand Hiller, Liszt, and Sterndale Bennett. Such an extensive *répertoire* of pieces of various kinds, all of which Miss Goddard has at ready command, is almost without precedent, and in one so young, unprecedented. How she can play these things, it is unnecessary to insist on here, since those who have heard her can themselves testify to her ability; and luckily they are very many. Miss Goddard is already an ornament to her profession, and, if she goes on progressing and perfecting herself in the music of the great masters, which is the music of her predilec-

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tion, this country has every chance of being possessed of an artist-executant second to none in Europe.

Miss Arabella Goddard's early studies were pursued under the direction of the late Kalkbrenner (the master also of Mad. Pleyel), whose plan of forming the hand and general system of elementary instruction were admirable and unrivalled, and to whose advice and tutelage must be attributed that singularly perfect mechanism for which her playing is distinguished. Later, she went through a course of instruction in the modern school of execution, under M. Thalberg, who taught her to play his own *fantasias*, and those of other masters, almost as well as himself. These advantages were not lost upon Miss Goddard. The rest is due entirely to herself. Having mastered all the mechanical difficulties of the instrument, and all the graces and elaborations of the modern *bravura* and "romantic" schools, she set to work, with no less ardour, on a task still more congenial to her taste, and studied the music of the great composers, ancient and modern, with an earnestness of purpose and an unremitting attention, which, in an incredibly short space of time, made her completely mistress of almost all the important compositions that have been written for her instrument, whether in conjunction with the orchestra or independent of it, with or without the accompaniments of other instruments —all the best music, in short, of the concert-room and of the chamber. For this invaluable acquisition to her accomplishments she is indebted wholly to her own commendable perseverance, and to an inherent love for her art, combined with a strong apprehension of the beautiful, which is one of the highest gifts of the Creator. To the great and good, the pure, unselfish, noble, and unadulterated music of the glorious and single-minded Kings of Harmony, Miss Arabella Goddard, it is true, came prepared with all the manual dexterity which was indispensable, in order to grasp and subdue the immense and original difficulties they must have presented to one who had been tutored in so opposite a school; and the extraordinary ease and rapidity with which she was enabled to conquer her new *répertoire* in all its variety and extent, to add sonata after sonata, concerto after concerto, fugue after fugue, not to individualise further, to her store of musical wealth, must, in a great degree, be attributed to this; and for this she can never be sufficiently grateful to her masters, Kalkbrenner and M. Thalberg; while they, on the other hand, would have reason to be proud of one who has put to such excellent and legitimate uses their early guidance and advice. But, beyond this, her own good sense and intelligence, an indomitable will, a power of concentrating her mind on one principal pursuit, and a secret determination to perfect her talent, do homage to her art, and earn an honourable name, have been the sole and exclusive means of helping Miss Goddard to the eminent position she now occupies; and for these and the qualities elsewhere enumerated, which, at the age of nineteen, have enabled her to rank with the first living professors of the instrument upon which she excels, she is only indebted to the source whence all such inestimable endowments spring. That she will prove they have not been unworthily bestowed is our entire conviction.

Miss Goddard may be said to have made her *début* before the English public as a classical pianist of the first pretensions about a year ago, when she played the great sonata of Beethoven, Op. 106, the largest, grandest, and most intricate composition of the master, at one of the concerts of the Quartet Association. The impression made on that occasion will not have been forgotten. Since then she has steadily advanced, and every one of her public performances have testified to the progress she is making in the higher and more intellectual attributes of an artist. She has risen rapidly in the estimation of the public, and while there is no one more gifted, it may be said, with equal truth, that no one is more generally popular. Her name is a sure attraction in a concert-room, and her performances never fail to satisfy expectation, and to prove that her attraction was legitimate. At her concert on Wednesday, which brought a crowded and brilliant audience to the Hanover Square Rooms, among whom were many of the most eminent pianists, foreign and native, resident in this country, the same good taste that has hitherto characterised Miss Goddard's programmes, was evinced in the selection, which was as follows:—

PART I.

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| Symphony (Jupiter) | *Mozart.* |
| Song—"Una furtiva lagrima" | *Donizetti.* |
| Concerto in G major—Pianoforte | *Beethoven.* |
| Song—"Addio" | *Mozart.* |
| Overture (Wood Nymphs) | *W. S. Bennett.* |

PART II.

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|---|---|
| Serenade—Pianoforte | *Mendelssohn.* |
| Aria—"Dalla sua pace" | *Mozart.* |
| Song—"Song of Night" | *Mendelssohn.* |
| Solos—"La Fontaine," Étude—Nocturne in F minor—"Perles d'écume," Fantaisie étude | *Mayer, Chopin and Kullak.* |
| Song—"Adelaida" | *Beethoven.* |
| Overture (Alpheus) | *E. Aguilar.* |

Conductor, Mr. Alfred Mellon.

The band was that of the Orchestral Union, which, under the intelligent direction of Mr. Alfred Mellon, gave a highly effective performance of Mozart's splendid symphony. Equally good in its way was the romantic and beautiful overture, *Die Waldnymphe*, of Mr. Sterndale Bennett. The clever work of Mr. Aguilar had less chance of being appreciated, since it was placed at the end of the concert; it was, nevertheless, heard with interest by those who remained. The vocal music was excellent. The expressive "Addio," of Mozart, and the exquisite "Night" song of Mendelssohn, (his last composition!) were equally well sung by Miss Dolby. Herr Reichardt was quite at home in the first song of Don Ottavio, which Mario and Tamberlik cannot be persuaded to sing in *Don Giovanni*, and gave "Adelaida" with true feeling. In the latter he was accompanied on the pianoforte by Miss Goddard. Mr. Miranda (a pupil, we are told, of Mr. Howard Glover), has a very pleasing tenor voice, and sang the plaintive air from *L'Elisir d'Amore* with much feeling. He was nervous, but the audience encouraged him by their applause.

The great attraction of the concert was of course the concert giver, who had set herself no easy task in Beethoven's most elaborate and difficult concerto, Mendelssohn's equally difficult serenade (*Andante e Rondo Giojoso*), and the three solo pieces, two of which are in the *bravura* style.

About the performance of the concerto we shall take leave to quote from our contemporary, the *Daily News*:—

"For her own performance, Miss Goddard selected, as the *pièce de résistance*, Beethoven's concerto in G. Of all Beethoven's concertos, this is, perhaps, the most difficult to produce an effect in. It abounds in difficult and awkward passages, and requires, perhaps, more than any other concerto, a species of *abandon*, and, as it were, spontaneous feeling in the player, which is but rarely met with. Moreover, Mendelssohn, by his wonderful performance of this work, some few years since, produced an impression which renders it difficult for those who heard him to be satisfied with any after-performance. To say that, notwithstanding all these difficulties, Miss Goddard's interpretation of the concerto was triumphantly successful is high praise, but not more so than is just. With her unlimited powers of execution and facile mechanism, the passage playing was, of course, perfect; but there was a higher merit

than this in the calm appreciative intelligence which marked her reading throughout, and proved that Miss Goddard has made a decided advance as an intellectual player. Further progress in the mechanism of the art is impossible, as she has long since set all difficulties at defiance. The applause at the conclusion of the concerto was universal, and so continuous, that Miss Goddard had to re-appear in acknowledgment. The cadenzas played on this occasion were written expressly by Mr. G. A. Macfarren."

We agree with every word of the above, and have only to add that the *cadenzas* of Mr. Macfarren are as interesting and masterly as they are difficult. Of the two we prefer that in the first movement; although in the one composed for the *finale* the introduction of a reference to the slow movement is both a novel and a happy idea.

The execution of Mendelssohn's serenade (*Andante e Rondo Giojoso*) by Miss Goddard could not have been surpassed. The design of this is poetical, and its accomplishment perfect. The *andante* in B minor represents the lover's serenade to his mistress, the *rondo* in D major their joyous interview. The work is pure Mendelssohn—which is as good as saying pure gold. Miss Goddard threw over the first movement an air of plaintive and delicate sentiment, which expressed all that the composer could have thought; while, in the *rondo*, her execution was wonderfully sparkling, fluent, and correct. The *arpeggios* for both hands, which are combined with the second theme, in a manner so peculiarly Mendelssohn's, were taken with a rapidity and clearness that left not a note uncertain, amidst the incessant showers (so to say) through which the melody is carried; while the tune itself came out as simply, and with as much unstudied expression, as though the accompanying passages were quite as easy as, in truth, they are difficult and perplexing. A greater success could not have been achieved. Miss Goddard was recalled at the end both of the concerto and the serenade, and enthusiastically applauded by the whole audience.

The three lighter pieces were a boon for the ladies—something pretty after so much *good* music. The gentlemen, however, appeared quite as much pleased; and Kullak's *Perles d'Ecume*, played with remarkable animation and *abandon*, was redemanded in an uproar of applause. This was Miss Goddard's last performance, and terminated her share in a concert which has added one more laurel to her wreath of fame.

## "ORGANISTS' SALARIES."

*To the Editor of the Musical World.*

SIR,—If you are not quite tired of "Organists' Salaries," perhaps you will not object to hear one more resolution of this discord suspended.

I have read the statements of Mr. W. C. Dale and Mr. A. Morris. I will not call them exaggerated, for I do not understand the phrase, and think that if a statement cannot be called true, it may as well be called false at once. I will not call them ingenious either, since there is nothing at all remarkable in a simple multiplication sum, but I must say that, when viewing the subject under discussion, if Mr. W. C. Dale had a beam in his eye, Mr. A. Morris certainly had a mote in his. If Mr. Dale was wrong in reckoning that an organist can work daily twenty-four hours, Mr. Morris is likewise wrong in going on the assumption that every day in the week is a Sunday, and that they may rest assured that £50 a-year is neither £1,200 nor £300.

I cannot imagine what can be the motives of these gentlemen in endeavouring to make organists appear so prosperous; but if they wish for a little healthy employment, I would suggest to them, instead of writing any more letters about us, to busy themselves in getting a good daily service established in every church in the kingdom, and in taking care that their obliged friends the organists suffer no loss, in the way of deductions of payment for their services, upon the taking of the increased quantity.

I am, Sir, your very obedient and obliged servant,

JOHN WILKES.

*Broad-street, Leominster, June 20, 1854.*

## PHILHARMONIC SOCIETY.

THE eighth and last concert, which took place on Monday evening in the Hanover Square Rooms, was one of the best of the season, and one of the most numerously attended. The place was crowded to inconvenience. The programme was as follows:—

PART I.

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| Sinfonia in A, No. 2 | *Mendelssohn.* |
| Scena, "Softly sighs," Mad. Clara Novello | *Weber.* |
| Concerto in E flat, Pianoforte, Herr Pauer | *Beethoven.* |
| Aria, "Sorgete," Signor Belletti | *Rossini.* |
| Overture, "Freischütz" | *Weber.* |

PART II.

| | |
|---|---|
| Sinfonia in C minor | *Beethoven.* |
| Duetto, "Cinque, dieci," Mad. Novello and Sig. Belletti | *Mozart.* |
| Overture, "Jessonda" | *Spohr.* |

Conductor, Mr. Costa.

We have nothing to add to the many things we have said about Mendelssohn's admirable symphony, which was never before so effectively played by the band of the Philharmonic. The precision and force throughout were unimpeachable. Even the *Allegro Vivace* was almost, if not quite, a Mendelssohnian *vivace*, and the *Presto Saltarello* almost, if not quite a Mendelssohnian *presto*. (The thirty members of the Orchestral Union, with their conductor, Mr. Alfred Mellon, who play this symphony very often and very fast, are, we believe, for the most part in the ranks of the Philharmonic Orchestra.—*Quid tum postea?*) The *andante con moto* was almost, if not quite, a Mendelssohnian *con moto*, and the audience encored it enthusiastically. The same desire was loudly manifested for a repetition of the *saltarello;* but this was unheeded. And yet the symphony in A, composed expressly for the Philharmonic Society more than twenty years ago, was allowed—for how many seasons we do not care to recal—to be buried in the library until it was exhumed by the enthusiasm of a few professors, and restored to life by the patronising breath of Her Majesty the Queen, and His Royal Highness the Prince Consort.

Herr Pauer's performance of Beethoven's Grand Concerto, though too slow from first to last, was intelligent in the reading and masterly in the execution. He was warmly applauded. The overture of Weber was carefully played, but with the true Philharmonic energy—which, if toned down by a little delicacy and refinement, would be doubly refreshing. The C minor went, as the C minor rarely fails to go at the Philharmonic Concerts—with wonderful brilliancy and *aplomb*—but with such an abundance of overdone *sforzandi*, and "tremendous" accent, that we were fain more than once to ejaculate, with the Latin Grammar—"*Jam satis!*" The wind instruments were out of tune in the picturesque overture of Spohr; but the rest was all that could be desired.

The vocal music was well selected and well sung; Mad. Clara Novello in splendid voice, and Sig. Belletti as fluent as ever. The *scena* from *Der Freischütz*, so full of passion, was strikingly contrasted with the *aria* from *Maometto Secondo*, so full of notes; and the lovely duet from *Figaro* was as welcome as the primrose and the violet, when the skirts of departing winter may be seen, and—as Wordsworth sings—

> "The snow doth fare ill
> On the top of the bare hill"—

which is barer rhyme than fares well in a good lyric.

We have no remark to make about the season just expired, except that the directors have been unusually indolent, the subscription unusually small, and the subscribers unusually dissatisfied—not without a good show of reason, it must be confessed. The Philharmonic Society must mend its ways, scatter its clique, reform its direction, and lower its prices; or, like the cattle in the same bucolic of Wordsworth, they will be found, sometime hence—

> ——————— "grazing,
> Their heads never raising,
> *Forty* feeding like one"—

munching the bitter cud of disappointment. There are forty

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members (including Mr. Costa and Mr. Sterndale Bennett), and sixty associates. Let the sixty admonish the forty, or the forty unbosom themselves to the sixty—or the hundred assemble together, and, after a show of hands *pro.* and *con.* about the music of Mr. Sterndale Bennett (which is played everywhere except at the Philharmonic, of which he is a member), disperse quickly, and reconsider the state of the funds, the march of events, the signs of the times, the chances of the war, and the probability of their being much longer able to conduct themselves, and be conducted, as heretofore. *Verbum sat.*

## MR. BENEDICT'S ANNUAL CONCERT.

The first Morning Concert which has taken place for more than a year at the Royal Italian Opera was given by Mr. Benedict yesterday. The entire vocal force of the establishment, chorus and band included, were employed, and Mr. Benedict himself officiated as conductor.

We remember on no former occasion, even when morning concerts were in greatest vogue at the Royal Italian Opera, seeing the theatre so full. Every seat was occupied, numbers were standing in the pit and lobbies, and many too glad to sit down on the stairs leading to different parts of the house. The announcement of Mr. Benedict's concert creates a stir every year among the fashionables in London; and this year, more than ever, the excitement to be present was general, since Mad. Grisi was to sing for the last time but one in a concert in London.

The programme was divided into two parts; Part I. being a miscellaneous selection, and Part II. being devoted to Rossini's *Stabat Mater*. The first part opened with the overture to *Euryanthe*, which, under Mr. Benedict's admirable guidance, went as well as ever we heard it go. Among other things, Mdlle. Marai sang "Luce di quest' anima;" Mad. Bosio, "Batti, batti;" Mad. Clara Novello, "Dove Sono;" Mad. Viardot the *rondo finale* to *Cenerentola* (encored); Signors Ronconi and Lablache the comic duet, "Se fiato in corpo avete," from *Il Matrimonio Segreto;* Signors Tamberlik and Fortini the grand duet from *Masaniello*, "O santo ardor di Patria;" Sig. Mario, "Com' é gentil," (encored); and Mad. Grisi and Sig. Mario the *duettino*, "Fornani a dir che m'ami," from *Don Pasquale*. Among the instrumental performances was Sebastian Bach's concerto for three pianos—executed with the utmost effect by Messrs. Benedict, Charles Hallé, and Lindsay Sloper. This was played last season at Mr. Benedict's concert in the Hanover-square Rooms, by Miss Arabella Goddard, Mr. Benedict, and Herr Ferdinand Hiller. It is always effective, and was remarkably so on the present occasion. A *concertante*, for two violins and orchestral accompaniments, the composition of Sig. Bazzini, was performed by Herr Ernst and the author. Anything more lengthy, tedious, and uninteresting we have rarely heard. The finest playing could not succeed in making it effective, or acceptable to an audience.

The selection of Mr. Benedict's works was interesting and varied. It began with the brilliant and animated overture to his MS. opera, *The Minnesinger*, which was capitally played by the band. A recitative and *scena* from the *Brides of Venice* (the second opera of Mr. Benedict, produced at Drury Lane Theatre), well sung by Miss Dolby, were greatly admired. The sparkling "Morning Song" of Barry Cornwall, which Mr. Benedict has set so happily to music, sung with great spirit by Miss L. Pyne, was encored; and the same compliment was bestowed upon a pretty and florid duet, founded on Styrian melodies—"Siam nati su queste montagne" (in the Styrian dialect), which was executed with remarkable fluency by Mdlle. Bosio and Signor Belletti. The most striking feature of the Benedict selection, however, was the clever and effective concertino, in E flat, for pianoforte and orchestra, which was played to perfection by Miss Arabella Goddard, and accompanied in first-rate style by the band. Miss Goddard was cordially received, and, at the end of the performance, applauded with enthusiasm. The only fault of the selection from Mr. Benedict's compositions was its brevity.

Another "feature" of the concert was M. Vivier's plaintive and beautiful romance, "Une plainte," which Mad. Viardot sang with touching expression. The horn *obbligato* part, which gives so peculiar and charming a colour to the whole, was played by M. Vivier himself, who appeared for the first time this season. His tone is as mellow and powerful as ever, and his playing as remarkable for grace and expression. The pianoforte accompaniment to the romance was ably performed on the harp by Mr. Trust. The romance was quite appreciated by the audience, and warmly applauded.

The *Stabat Mater* of Rossini was performed entire: Mdlle. Albini, Miss Dolby, Mad. Bosio, Mad. Grisi, Mad. Viardot, Signors Mario, Luchesi, Belletti, and Lablache taking the solo parts. With such an *ensemble*, it need scarcely be said that the fullest justice was done to Rossini's very popular and very overestimated work. The "Swan of Pesaro" was not intended for the church, and is out of his element in the sacred style. The pieces which pleased most were "Cujus animam" (Sig. Mario), the duet, "Quis est homo" (Mad. Bosio and Mad. Viardot), "Videt suum," with chorus (Sig. Lablache), "Fac me verum" (Mad. Viardot), and "Inflammatus et accensus," with chorus (Mad. Grisi). Nevertheless, the whole was well done, and the audience were delighted.

## THE MUSICAL UNION.

At the sixth concert, on Tuesday afternoon, Herr Ernst played for the last time—and not for the last time, we trust, showed himself alternately the most imaginative, fiery, grand, capricious, tender, impetuous, passionate, and expressive of all quartet-players. The selection was as follows:

Quartet, E minor (Op. 44), Mendelssohn. Quartet (G minor), Mozart. Quartet, No. 9 (Op. 59), Beethoven. Solos, Pianoforte, Mendelssohn and Chopin.

Executants.—1st Violin, Herr Ernst; 2nd Violin, M. Goffrie; Viola, Mr. Hill; Violoncello, Signor Piatti; Pianiste, Mdlle. Clauss.

In the quartets of Mendelssohn and Beethoven Ernst's playing was, in a word, incomparable. We cannot say which of the two we preferred. Perhaps we preferred both—or at least the one to which we were listening at the time we were listening to it. Ernst was admirably supported by Mr. Goffrie, Mr. Hill, and "the inimitable Piatti," who sang like a swan in the *Andante* of Mendelssohn, and played with mysterious impressiveness in the impressive and mysterious *Andante con moto quasi Allegretto* of Beethoven. The salient and irresistible features of the two performances were the indescribable *scherzo* of Mendelssohn, and the overpowering fugued *finale* of Beethoven; the first was marvellously delicate, sparkling, and velocitous; the last orchestral in its strength and largeness of effect. Never, moreover, did Mr. Hill lead off the "ticklish" passage for the viola with more neatness and precision; never was he answered by the successive instruments with more point and vigour. The whole of the two quartets, indeed, was irreproachable. The players were poets, Ernst the presiding spirit; the subject, the harmony of the spheres, was discussed with earnest and persuasive eloquence. *Vale*, Ernst!—adieu—"most poetical of fiddlers."

Mozart's lovely quartet for pianoforte, violin, viola, and violoncello—too seldom heard, its great merits considered—was a rare treat, with Mdlle. Wilhelmina Clauss at the pianoforte, and Ernst, Hill, and Piatti at the stringed instruments. Mdlle. Clauss seems to be created for this kind of music. Her charming touch, her warm yet unaffected expression, and the extreme chasteness and purity of her reading, could not have been displayed to greater advantage than in this fine, simple, and noble music, in which genius declares itself without effort, and beauty, though exquisitely clad, seems unadorned, to shine by its own unaided lustre. Great Mozart!—if ever man thought music, if ever man felt music, if ever man *was* music, it was himself! The solo pieces played by Mdlle. Clauss were one of the delicious *Lieder ohne Worte* of Mendelssohn (in E flat—with the little bell of B flat, which sounds like the summons to worship from some quiet village church), and Chopin's pretty impromptu in A flat, the first of which she gave with the truest sentiment, the latter with the spirit and vivacity which it requires. Both performances were greatly admired; although, we must confess, we liked the first the best—all to nothing.

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For this delightful *séance*—which in consequence of the swarms of "fashionables" and "aristocrats," was to many rather a "standing" than a "sitting"—we owe our thanks to Mr. Ella. It was worth a thousand of the most prodigious prodigies of which Nature has been prodigal, or at which "Vacancy fancying itself Admiration" (*Modern German Music — Recollections and Criticisms*), ever exclaimed "Prodigious!"

## QUARTET ASSOCIATION.

The fourth concert, on Thursday afternoon (the 15th instant), brought a very full attendance to Willis's Rooms. The programme was interesting:—

| | |
|---|---|
| Quartet in B flat, op. 122, No. 1 - - | *J. C. Ellerton.* |
| Melodies, Violin - - - - - | *Molique.* |
| Quintet in D minor, op. 130 - - - | *Spohr.* |
| Quartet No. 4, in C minor, op. 18 - - | *Beethoven.* |
| Caprice in E { Pianoforte } - - - | *Mendelssohn.* |
| Polonaise in A { Pianoforte } - - - | *Chopin.* |

The quartet of Mr. Ellerton is one of the most pleasing and one of the cleverest works of this industrious and intelligent amateur. It was played to perfection by M.M. Sainton, Cooper, Hill, and Piatti, and much applauded. The movements which seemed to give most pleasure was the *Passacaille*—the "dainty *Passacaille*," as it is styled, by a "freakish" contemporary (*ante*—No. 1390). The charming "melodies" of Molique (No. 2, book 1—No. 1, book 3, and No. 6, book 4), were played with a delicacy, *finesse*, and *esprit* (to speak French) by M. Sainton and Charles Hallé, that must have more than satisfied the gifted composer, if he was present. Every violinist should possess himself of these delightful bagatelles.

Spohr's quintet in D minor, executed by M. Hallè, and the quartet of stringed instruments, with wonderful brilliancy and precision, is a work of great merit. On the whole we prefer it even to the early quintet in C minor, with the "wind" accompaniments. It was greatly applauded. As we have received a copy of the quintet for review, however, we shall at present refrain from further remark—premising that it is one of the most original and ingenious of the later compositions of Spohr. The fine quartet of Beethoven was as well executed as could possibly be desired; and the delicious *caprice* of Mendelssohn (one of the "Klingemann" set) was given in his most finished manner, by M. Hallé, who, however, with all his ability, could make no effect in the heavy and lumbering "polonaise" with which it was associated.

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Miss Binckes' Second Soirée Musicale took place on Friday, the 16th (yesterday se'nnight), in the Philharmonic Rooms, Newman-street. Miss Binckes was assisted by Miss Messent and Mr. Frank Bodda as vocalists; and by Mr. R. Blagrove on the concertina. The concert, although there were but few artists, gave much satisfaction. The pieces most applauded were Miss Messent's two songs, "Lord of the Castle"—a pleasing song, composed by Mr. G. A. Osborne, and charmingly sung—and Mr. Linley's ballad, "Come out to me," which was unanimously encored, when "Coming thro' the rye" was substituted. Mr. Frank Bodda sang "Largo al Factotum," and was encored. He sang it first in Italian and afterwards in English. He also sang C. Glover's ballad, "Kitty Tyrrell." Mr. R. Blagrove played twice on the concertina with good taste and admirable execution. Miss Binckes exhibited her double talents as vocalist and pianist. She sang Macfarren's "Gone, he's gone," from the *Sleeper Awakened* (encored); Mr. T. M. Mudie's recitative and aria, "They err who tell us love can die" (encored); Mr. Aspull's "Forget me not;" and "Where the Bee sucks," also encored. In the instrumental line, Miss Binckes executed Mr. Macfarren's First Sonata, in E flat; Mr. Wallace's fantasia on airs from *Maritana*; a duet for pianoforte and concertina with Mr. Blagrove; Mr. Sterndale Bennett's musical sketch, *The Fountain*; and one of Mr. Cipriani Potter's *Pezzi di Bravura*. We prefer Miss Binckes' pianoforte playing to her singing, although her singing is by no means devoid of merit. She played excellently on the above occasion, and was warmly applauded, more especially in Mr. Wallace's fantasia and the musical sketch of Mr. Bennett, the latter of which was deservedly encored. Her most meritorious effort, nevertheless, was Mr. Macfarren's very difficult sonata, which is as interesting as it is difficult. Herr Wilhelm Ganz was the accompanist. The room was full.

## A VISIT TO CARL MARIA VON WEBER, IN THE YEAR 1825.

There lived, some little time since, in one of the border towns of Saxony, a highly respectable and well-to-do tradesman, of the name of E——, very much respected and liked by musicians, both for his hospitality and the remarkable manner in which he played the violin. E—— entertained a feeling of sincere admiration for all artists who had distinguished themselves for any peculiar excellence; but Paganini and Weber were the stars to which he especially looked up with devotion. He knew the latter was a greater man than the former, but E—— was himself, as we have before said, a violinist, and the King of Fiddlers equalled, in his estimation, the composer of *Der Freischütz*.

He was never deterred from going to hear Weber's operas, by the length and inconvenience of the journey, at the time we are speaking of, between his native town and Dresden, where they used to be given. The only thing he regretted was, that he had never been able to procure a place in the theatre, whence he might catch a glimpse of Weber, and he had not been able to muster up courage sufficient to pay him a visit.

One day he came to Dresden, having heard that *Euryanthe* was to be played. Having previously obtained from the landlord of the hotel where he lodged, Weber's address, E—— set out, intending to walk past the house in the hope that he might, perhaps, see the great composer at the window. He stood patiently, one quarter of an hour after another, leaning against the opposite house, and gazing up at Weber's window. The sky became clouded, but our enthusiastic amateur did not notice it. Large drops began to fall, but he did not observe them. He was still standing, when Herr Schmiedel, the *Kammer-Musicus*, an intimate acquaintance of Weber's, happened to perceive E——, whom he knew very well. On inquiring what our friend was doing there in the rain, Schmiedel obtained a frank and sincere answer. Asking E—— to wait for him a minute or two, Schmiedel disappeared, returning very soon afterwards with a friendly invitation from Weber, to whom he described E——'s feeling of admiration, and who, moved by such real and flattering enthusiasm, was willing and anxious to see his devotee.

"On entering with a beating heart his room," says Herr E—— in his diary, "C. von Weber rose up from his writing-table, and advanced to meet me in the most friendly manner. I could not utter a syllable, but Weber very politely came to my assistance, by saying, with a smile:

"'I heard that you liked my music, and desired to see me. My adversaries would most certainly not allow themselves to be soaked to the skin for such an object, and, therefore, I cannot allow my admirers to do so.'

"'I know *Der Freischütz* and *Preciosa* by heart,' I replied, 'and as my family are all musical, we sing or play something out of those works almost every day; I am now in Dresden for the purpose of hearing *Euryanthe*, and I anticipate a very great treat.'

"'In that case,' replied Weber, 'I hope *Euryanthe* will please you as much as *Der Freischütz*, but you must not expect a second *Der Freischütz*, for *Euryanthe* is another kind of work, in which I have done my best to please the critics, who reproached me with having, in *Der Freischütz*, thought too much of the masses. I give you my word, I thought neither of the multitude nor of the connoisseurs, but merely of the story, which appealed so forcibly to my inward feelings. But such is the world, or—such are the critics, that they believe you are always actuated by some interested motive. When I wrote *Der Freischütz* I little dreamed that my music would take so rapid and firm a hold on the people.'

"I begged him to allow me to look at his hand-writing. He smiled, and gave me the score of *Oberon*, on the instrumentation of the second act of which he was then engaged.

"'That is for the English,' he continued. 'For them I have been obliged to return to my old method, and give them more frank and rhythmical melodies.'

"'Do you think the English capable of properly appreciating your music, respected master?' I inquired.

"'Most certainly,' he replied. 'A nation which for years has listened to Händel, whom they highly value, and perform Haydn

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and Mozart continually, must, without a doubt, understand music. You will find nowhere finer national melodies than those of the English. My dear sir, I will inform you in confidence that the very many composers who have already pitied me for being obliged to write for the unmusical English, would all willingly have undertaken so flattering a commission. I lately replied to one of them in the following terms: "Why then do you rob this nation, which has the reputation of being so unmusical, of its national melody of *God save the King!*—a melody I wish I had composed myself.'"

"Mad. von Weber now entered, and I was presented to her. Schmiedel took his leave, and I was about to follow his example, when Weber exclaimed:

"'Stop, if you have nothing more important on hand. When a man makes a two days' journey merely to hear my music, he must remain and dine with me at least.'

"I accepted the invitation with pleasure. Weber played me some of the *arias* and elfin choruses out of *Oberon*, until Mad. von Weber summoned us to dinner.

"At table, the eldest boy, Max, was seated next to his father, who was very talkative and amiable, carrying the meat, filling the glasses, and heaping vegetables on the boy's plate; in fact, it was easy to perceive that he loved his family as much as they him. The wine let loose my tongue, and I told Weber that I had imagined him very different, and much prouder than he really was.

"'Pooh!' he answered, 'I am proud, but, Heaven knows, not conceited. I possess a heart, as I think every other person who also has one must be convinced by *Der Freischütz*. I know, however, that there are people who give out that I am proud, and it is true that I do look down upon all who approach me with ignorant arrogance. After the production of *Der Freischütz*, how they flocked round me with their advice, pointing how I might have done such and such a thing better. How the *Capellmeister*, too, wanted to cut out portions of my *Euryanthe*. I was perhaps rather haughty in my behaviour on the occasion, but I am always grateful to anyone who takes a sincere interest in me, and I never forget that all gifts come from above.'

"Soon after dinner, Weber was obliged to attend the church, it happening to be a festival; he then had to hurry off to the theatre and conduct his *Euryanthe*, in which Funk played the part of Eglantine so beautifully.

"I was obliged to leave Dresden the next day, but, before doing so, wrote a note to Weber, assuring him of my unbounded respect. I also sent him the most beautiful laurel tree that I could obtain from the court gardener, Herr Seidel, as a set-off against the theft of which I had been guilty at Weber's. I had purloined his pen, which I still preserve among the most valuable objects in my possession."

THE CONSERVATIVE LAND SOCIETY.—A public meeting of the inhabitants of Guildford was held at the White Hart Hotel, on Monday evening, when a deputation from the executive committee of the Conservative Land Society, consisting of Viscount Ingestre, Mr. R. N. Fowler, Mr. C. E. Lewis, Mr. G. Morgan, and Mr. Gruneisen attended to explain the mode of allotment of the Weybridge estate, West Surrey, and the general plan of the Society. The meeting was numerously attended, and amongst those present we observed Charles Evelyn, Esq., of Wotton, — Hart, Esq., etc. A letter from Mr. Evelyn, M.P., apologising for non-attendance, in consequence of parliamentary duties, was read. Viscount Ingestre presided, and after briefly touching on the important social, commercial, and political points and advantages of the movement, remarked, with respect to the Weybridge estate, that its proximity to the railway station, the easy communication with town, the pleasant neighbourhood, and the value of the land itself, were great attractions to persons desirous of becoming freeholders for that division of the county of Surrey. Mr. Fowler, in an excellent speech, dwelt on the general social advantages of the freehold land movement, and specially pointed out those connected with the Conservative Land Society. The freehold movement was one of the most important things in connection with the social improvements of the present day. It had hitherto been an evil that the possession of land had been inaccessible to the humbler classes, but this was obviated by the machinery of a freehold land society. By clubbing together and purchasing an estate at the wholesale price, a portion of land would be placed within the reach of every industrious man at the lowest possible cost. The first estate of this Society which had been allotted was at Ealing, and premiums of twenty guineas each had been obtained. On Putney, premiums of £150 had been obtained, or three hundred per cent. He was not so conversant with other societies, but should doubt whether any such profitable investment could be formed as that in which a person in a few months could gain three hundred per cent. Mr. Lewis, Mr. Morgan, Mr. Gruneisen, and other gentlemen subsequently addressed the meeting, and a considerable addition was made to the members of the Society.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

THIS DAY.—Madame Mortier de Fontaine and Sig. Bottura, Matinée Musicale, 76, Harley-street. Half-past One.——Mdlle. Clauss, Grand Morning Concert, Willis's Rooms, King-street, St. James's. Three o'clock.

MONDAY.—Madame Sala's Morning Concert, Philharmonic Rooms, Newman-street. Half-past Two.——Mr. and Mrs. John Roe's Annual Concert, Music Hall, Store-street. Eight o'clock.

TUESDAY.—Musical Union, Matinée Musicale, Willis's Rooms, King-street, St. James's. Quarter-past Three.

WEDNESDAY.—Réunion des Arts, Soirée Musicale, 76, Harley-street.——Mdlle. Sedlatzek, Matinée Musicale, Willis's Rooms, King-street, St. James's. Half-past Two.——Mrs. W. Hale's Concert, Philharmonic Rooms, Newman-street.

FRIDAY.—Sacred Harmonic Society, Exeter Hall, Griesbach's "Daniel," Half-past Seven.——Madame Cornet, Willis's Rooms, King-street, St. James's. Half-past Two.——Miss Susan Goddard, Soirée Musicale, 27, Queen Anne-street. Eight o'clock.

## ADVERTISEMENTS.

MISS BINCKES' THIRD SOIRÉE MUSICALE (Last of the Series) will take place at the Philharmonic Rooms, Newman-street, on Wednesday, July 5. To commence at Eight o'clock. Tickets and Programmes may be had of Cramer and Co., Regent-street.

MADAME PERSIANI will sing Baron Celli's last Romance "Il delirio d'amore" at his Matinée Musicale, at Willis's Rooms, King-street, St. James's, on Saturday the 1st of July next. To commence at two o'clock; applications for Tickets to be made at Messrs Cramer and Beale, 201, Regent Street; at Baron Celli's residence, 70, Welbeck-street, Cavendish-square.

MR. W. STERNDALE BENNETT respectfully announces that his MORNING PERFORMANCE of CLASSICAL PIANOFORTE MUSIC, will take place at the Hanover-square Rooms, on Monday, July 3. Vocalists—Madame Clara Novello, the Misses Cole, and Signor Gardoni. Instrumentalists—M. Vieuxtemps, Signor Piatti, Mr. George Russell, and Mr. Sterndale Bennett.—15, Russell-place, Fitzroy-square.

BLAGROVE'S CONCERT ROOM, MORTIMER STREET.—Mr. W. E. Evans of Cheltenham, begs to announce TWO MORNING and TWO EVENING RECITALS of CLASSICAL CHAMBER MUSIC, on Wednesday June the 28th, and Saturday July 1st, commencing at eight o'clock; and on Thursday June 29th, and Monday July 3rd, commencing at half-past three o'clock. For particulars see Programmes at the principal music shops, and at Mr. Blagrove's.

MISS URSULA BARCLAY begs to announce that her CONCERT will take place at Willis's Rooms on Friday evening June the 30th, when she will be assisted by the following artistes:—Miss Dolby, Miss Fanny Rowland, Mrs. Theodore Distin, Signor Ciabatta, Mr. H. C. Cooper, Mr. R. Blagrove, Mr. G. A. Osborne, Mr. A. Nicholson, Signor Nappi, Messrs Distin, and Herr Formes. Accompanyist, Mr. W. G. Cusins. Tickets 7s. each; to be had of the principal musicsellers, or of Miss Ursula Barclay, 44, Upper Charlotte Street, Fitzroy-square.

MRS. WILLIAM HALE (late MISS STEVENS), formerly Solo Pianiste at the Town Hall, Birmingham, has the honour to announce that she will give a GRAND EVENING CONCERT at the Philharmonic Rooms, Newman-street, Oxford-street, on Wednesday, June 28 (her first appearance in London) under most distinguished patronage, when she will perform in Mendelssohn's Grand Trio in D minor, with select solo pieces. Mrs. Hale will be assisted by Signor Gardoni, and other artists of the highest eminence. For full particulars see Bills.

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SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. Costa.—On Friday, June 30, will be performed, DANIEL, an Oratorio, composed by Mr. J. Henry Griesbach. Principal Vocal Performers at present engaged—Madame Clara Novello, Miss Poole, Mr. Sims Reeves, and Herr Formes. The Band and Chorus will consist of 700 performers. Tickets, 3s., 5s., and 10s. 6d., at the Office, No. 6, in Exeter Hall.

NEW BEETHOVEN ROOMS, 27, Queen Anne Street.—Miss Susan Goddard begs to announce that she will give a SOIRÉE MUSICALE at the above Rooms on Friday next June 30th. When she will be assisted by the following eminent Artistes:—Mdlle. Sedlatzek, (from the Royal Opera Drury Lane) Miss Amy Dolby, and Miss Dolby. Herr Reichardt (from the Royal Opera Drury Lane.) Herr Hölzel, and Signor Cimino. Pianoforte, Miss Susan Goddard; Violin, Herr Deitmann; Violoncello, Herr Hausmann; Conductor, Mr. Benedict. Tickets to be had of all the principal Music-sellers, and of Miss Susan Goddard, 5, South Bank, Regent's Park.

THE LONDON ORCHESTRA.—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

MADAME CORNET has the honour to announce that her FIRST MATINÉE MUSICALE will take place at Willis's Rooms, on Friday, June 30th, 1854, to commence at Half-past Two o'clock, on which occasion she will be assisted by the following eminent artistes: Vocalists—Madame Caradori, Fraülein Holm, Fraülein Hermann, Fraülein Fanny Cornet, Fraülein Adele Cornet, and Fraülein Van Noordon (pupils of Madame Cornet), and Madame Cornet; Herr Reichardt, Herr Castelli, Herr Formes, and Herr Hubert Formes: Violin—Herr Ernst. Conductor, Mr. Grattann. Tickets, 7s. each; Reserved Seats, 10s. 6d.; to be had at all the principal Music Warehouses; and of Madame Cornet, 115, Great Russell-street, Bloomsbury.

MUSICAL UNION.—DIRECTORS' MATINÉE, Tuesday, June 27th, Willis's Rooms. Doors open at half-past Two, concert to begin at Three. Quartet, God preserve the Emperor—Haydn; Septet, D Minor, Op. 75, Pianoforte, &c.—Hummel; Solo, Violin, H. Vieuxtemps; Notturno, D Flat, Dohler, Master Arthur Napoleon; Septet, E Flat, Op. 20, Tema and Finale—Beethoven; Solos Pianoforte; Vocalist, M. Jules Lefort. Executants: Vieuxtemps, Goffrie, Hill, Van Gelder, Howell, Remusat, Barret, Lazarus, Baumann, Harper, and Charles Hallé (his last performance this season). Extra seats will be provided, and members are requested to procure tickets for visitors at Cramer & Co's.; Ollivier & Chappell's, to facilitate the entrée. Free admissions are suspended.—J. ELLA.

QUEEN'S CONCERT ROOMS, Hanover Square.—Mr. JOHN THOMAS, has the honour to announce that he will give a MORNING CONCERT, at the above rooms, on Tuesday July 4th, 1854, on which occasion the following eminent Artistes will appear. Vocalists: Madlle Sedlatzek, Mrs. Arthur Stone, Miss Birch. Signor Gardoni, Mr. Harberte, Mr. Nappi, Mons. Jules Lefort, and Mr. Allan Irving. Instrumentalists: M. Sainton, Mr. W. G. Cusins, Signor Puzzi, Mons. Emile Prudent, and Mr. J. Balsir Chatterton. Mr. John Thomas will perform Alvars' last Grand Fantasia, as well as some of his own latest compositions; including a Duet for two Harps, with Mr. J. Balsir Chatterton. Conductor, Mr. Cipriani Potter. To commence at two o'clock precisely. Tickets 10s. 6d. to be had of Messrs. Cramer, Addison, Chappell, Ollivier, and Boosey; Reserved seats, 15s.; to be had only of Mr. John Thomas, 88, Great Portland-street.

HERR CLANSTHALL, the celebrated Tyrolean Singer, is engaged for the 28th instant to sing at the Concert Hall, Manchester, by the Committee of the Gentlemen's Concerts, after which, he will be open to further engagements.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Enderssohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond-street.

JOHN WEIPPERT'S ROYAL QUADRILLE BAND is under the immediate patronage of Her Majesty Queen Victoria; His Royal Highness Prince Albert; the Marchioness of Breadalbane; the Lady Elizabeth Pringle; the Lady Londesborough; the Lady Maclaine; the Lady Susan Reeve; Mrs. Bishop Culpeper, &c., &c. Apply only to Mr. John Wippert, 21, Soho-square.

TO CONCERTINA PLAYERS.—Signor Carlo Minasi begs to notify to his friends and the public generally that he has just patented his improvements in the manufacture of the above popular instrument, which will be found to give a volume of sound and freedom of touch hitherto unattained. Signor Minasi will be happy to show these instruments to any person who will favour him with a call at his residence, No. 16, Brecknock-place, Camden-road, where he gives lessons on the Concertina. Piano and Singing on moderate terms.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive*."—*Report of Jurors, Great Exhibition.*

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s. 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

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**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 26. SATURDAY, JULY 1, 1854. {PRICE 4d. STAMPED 5d.

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

*(Continued from page 420.)*

Mozart arrived in Berlin exactly at the hour at which the opera used to begin; and, being informed that one of his works, *Belmonte und Constanze*, was to be presented, hurried off to the theatre without stopping to change his dress. He listened so attentively, that, in a few moments, he had forgotten all about him and began to think aloud. At one moment, he was highly delighted with the execution of some particular passage; presently, he was dissatisfied with the *tempo;* and soon afterwards the singers, male and female, indulged in too many flourishes to please him. At first Mozart expressed his satisfaction or displeasure by gestures only, or by a kind of suppressed growl; but at last he became overpowered by his musical enthusiasm. Unconsciously he forced himself nearer and nearer to the orchestra, elbowed his neighbours, whose pardon he forgot to beg, growled and hummed, to himself, the various melodies of the opera, which, in his own mind, he *was conducting*, muttering some strong expression, or openly giving vent in other ways to his dissatisfaction whenever a fault occurred. All eyes were attracted to the insignificant little man, in a shabby great coat, who permitted himself such liberties during the progress of the performance. Some of the audience laughed in his face, but others, whose enjoyment he disturbed, grew angry. At length there was a talk of ejecting the troublesome fellow who dared to make such a noise at one of Mozart's operas; but this was lost upon our hero, who saw and heard nothing but the singers. At last it came to Pedrillo's air: "Frisch zum Kampfe, frisch zum Streite," etc. Either the parts were incorrect, or the orchestra was to blame, since, at the words, "Nur ein feiger Tropf verzagt," the second violins invariably played D sharp instead of D natural. Mozart could contain himself no longer, but exclaimed with the whole force of his lungs, and in no very choice terms: "Verflucht, wollt Ihr D greifen?" ("Devil take you, will you play D?") Everyone looked round, while several members of the orchestra inquired who had addressed them thus unceremoniously. Some musicians who were present, however, recognised the man in the overcoat. The news of his presence spread like wildfire through the theatre, and was carried from the orchestra to the stage, where it excited great uneasiness. The lady charged with the part of Blonda declared she could not sing any more, alleging sudden indisposition as her excuse. When the musical director was informed of this, he could hit upon no other means of extricating himself from his dilemma, than by appealing to the creator of all this disturbance, who, by this time, had forced his way close up to him. In one moment, Mozart was behind the scenes, and, going up to the affrighted singer, addressed her in the following terms:—

"Madame, what is the meaning of all this nonsense? You have sung admirably—charmingly, and, that you may sing still better, I will teach you the part myself."

The compliment, combined with the promise, saved the lovers of music from the danger which had threatened them.

Next day, scarcely anything was talked of in Berlin but the incident which had nearly stopped the performance. "Mozart is here!" was in every one's mouth. He was presented at Court, and graciously received by the King, Frederick William II. This prince not only valued musicians highly and paid them well, but was himself, if not a profound judge of musical matters, at least a very intelligent amateur; and, if report be true, it depended upon Mozart alone to take advantage of the extraordinary interest he excited in his royal patron. Scarcely a day passed that he was not summonsed to the king's apartments, for the purpose of either playing solos or performing in quartets with some of the members of the Court chapel. Frederick William having expressed a wish to hear Mozart's opinion of this chapel, one of the best in Europe, our hero replied:—

"It contains the greatest assemblage of *virtuosi* in the world; and I have never heard such quartet playing anywhere else; but the gentlemen would be better if they were all together."

The king, delighted at such frankness, said, laughingly:

"Remain with me, and you will be able to make them do better. I will give you an annual salary of three thousand thalers." Three thousand thalers for a man who did not possess a certain income of more than eight hundred florins! Moreover, the king's words plainly implied that it was intended to give him the place of first *Capellmeister*. At last, then, Mozart had the prospect of an appointment worthy of his talents, and one for which he had struggled so long, and in vain. We can hardly comprehend how it was possible for him to reply, with emotion, to such an offer:

"Can I leave my good Emperor?"

The King, well acquainted with Mozart's position in Vienna, was, in his turn, moved at our hero's answer; but, after a pause, continued:

"Think the matter over; I will keep my word, even should you not come before the expiration of a year and a day."

Nevertheless, Mozart did not come.

Truth may sometimes appear improbable. What are we to think of this conversation? It is difficult to believe it true, but still more so to look upon it as a mere invention. Let us consider what Mozart, of his free choice retained, and what he sacrificed.

In Vienna, he was under the necessity of giving lessons and of working for the music publishers, and even for the

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first comer, who might take it into his head to order a song or a waltz. In short, he was a mere drudge. In Berlin—instead of these miserable shifts to gain a livelihood, suitable enough for a mere trader in music, but not for an artist like Mozart—he might have obtained an honourable post, with a salary that, added to other sources of emolument, would at once have trebled his income. In Vienna, he was at the beck and call of every one, groaning over his servitude, and compelled to make up, with the hours he snatched from sleep, for the time spent during the day, in the most wretched manner, in order to gain his bread. In Berlin, he would have had no master but the King, his benefactor; no duties but such as would have been consonant to his high mission and his inclination; no commands but to write masterpieces, which he would have done of his own accord, without a commission from any one. In Vienna, his dramatic works were at the mercy of a restless cabal, which exercised unlimited influence over the material resources of the theatre—namely: the orchestra and the singers. In Berlin, a company of vocal and instrumental artists under his own direction ensured the most correct and brilliant execution of his works. In Vienna, public opinion, as he well knew, was divided about his merits, and those who gave the musical tone in society, being jealous of him, were all his enemies and calumniators. In Berlin, he would have wielded the sceptre himself, and, moreover, have given the tone to a public more enlightened, more reflective, and better able to appreciate him than that which preferred *La Cosa rara* to *Don Juan*. In a word, at Vienna, he was poor, dependent, degraded, persecuted, and misunderstood; while in Berlin, on the contrary, he would have been rich, powerful, free from any occupation unworthy of his genius, acknowledged, honoured, and protected against any cabal and any effort of Envy, should Envy have dared to raise a hand against him.

Under these circumstances, how could Mozart hesitate for a moment? To remain undecided between every possible hardship, on the one side, and a perfectly happy state of things, on the other, would argue him bereft of reason. That when it was proposed to him to leave the Emperor Joseph II., Mozart should have remembered with emotion the gracious words the latter had addressed him, was, with his soft and feeling heart, sufficiently natural; but was not this expression of grateful feeling in itself an adequate return for the condescension of a monarch, who merely retained him as a *supernumerary* in his chapel, and gave him alms in the shape of an insignificant title without any duties attached to it? The Emperor Joseph had assisted at the representation of *Le Nozze di Figaro* and *Don Juan*,* and testified his approbation; but the Italians, nevertheless, remained in possession of the most distinguished posts in a German city, where no place could be found for Mozart. Are we, then, to believe that, in the face of all this, Mozart replied by a "No" to the liberal king who would have given him compensation for the injustice he had so long suffered, and the obstinate malignity with which fate had pursued him? Is it credible that a poor musician, the father of a family, could thus have sacrificed his future reputation and the happiness of his children? And, if so, for what could he have made the sacrifice? Plainly, for nothing else than the pleasure of dining in the Prater, and being able to regulate his watch by the church-clock of St. Stephen's.

My readers, being reasonable beings, must assuredly arrive at the same conclusions as myself. But it is equally true, that neither my readers nor myself could have composed *Don Juan*, the overture to *Die Zauberflöte*, or the Requiem; and a man who could do all this, might, for that reason alone, come to other conclusions than we, and act as we should never think of acting. In the first place, it depended upon Mozart himself to make a great deal of money without even being appointed first *Capellmeister* to the King of Prussia. To effect this, he had only to go back to the days of his childhood and establish a manufactory for Italian opera in the taste of the age. Each piece would have taken him a week to compose, and the sale throughout Europe would have been enormous. His reputation would have kept pace with the increase of his prosperity, while the stock of genius, which he squandered away in so thoughtless a manner as rapidly to exhaust his vital energies, would have been left almost untouched. But to this Mozart would not condescend.* On the other hand, his attachment to a monarch, of whom he was not even a born subject, and who neglected to confer on him the marks of favour he so well deserved, would, in the eyes of any practical man, have been but a slight consideration, since, by leaving the emperor, our hero might have been a serious gainer both in honour and emolument. Thus I should reason myself; but, once again, Mozart was very far from being a practical man. He was personally attached to the Emperor Joseph, and loved him as a friend. Why then should he not make a pecuniary sacrifice for Joseph, as well as for any other of his friends, while he had a florin in his pocket? We must also bear in mind that if the Emperor gave him little, he took nothing from him, while the rest plundered him in the most pitiless and barefaced manner. Besides, who can say that the clock of St. Stephen's and the Prater did not exert a great amount of influence upon the resolution of one who understood so little of the practical part of life, and who might not feel so much at home in the atmosphere of a Lutheran town as in that of the Catholic city of Vienna. The manners and customs of the Viennese were better suited to Mozart, in more than one respect, than the military and scientific tone which predominated at Berlin. A more agreeable climate, a far more beautiful country, the good humoured inhabitants, and, more especially the Viennese women, so lively and pretty, not to speak of the gentle influence of habit, all, perhaps, helped to attach him to a place, where his most important interests suffered, it is true, but which so entirely suited his taste.

It remains for us to test a very important point, namely, the authority upon which rests the conversation between King Frederick William and Mozart—an authority that I, as a biographer, can neither reject nor unconditionally accept. The source whence we derive our information is Herr von Nissen, who speaks in the name of his wife, and relates as follows:

"The King subsequently related this conversation to several persons, and, among others, to Mozart's widow herself, when she came to Berlin after his death, and was substantially assisted by his former patron."

It is, therefore, Mozart's widow herself, who asserts that she heard from the King a fact which he had previously related to several others. We have no reason to doubt Mad. von Nissen's general love of truth, and, if we subsequently find her depart from it on one occasion, it is in a case where we all disagree with her, that is, when we have to conceal a wrong, of itself unimportant. On the present occasion, however, it was not Mad. von Nissen's interest to

* The *Marriage of Figaro* was Joseph the Second's favourite opera.

* This will afterwards be proved.

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invent. On the contrary, the refusal of an appointment worth three thousand thalers a year, must have appeared to the mother of a family, on the verge of starvation, an act of downright madness. How could she, too, have dared to attribute to a monarch words which, had they been untrue, a thousand witnesses would have been ready to dispute! At Court, everything is known, since the walls have ears.

After relating the aforesaid conversation, the Danish biographer goes on to say that Mozart *subsequently*—let the reader particularly observe the "subsequently"—obtained an appointment, in the Imperial Chapel, which the Emperor bestowed upon him, probably to recompense him, according to the certain laws of dramatic justice, for his devotion. And what was this appointment? A place of eight hundred florins, with nothing to do. This statement is followed by a letter, in which Mozart mentions the appointment to his sister. The letter is dated August, 1787, and the conversation, which has detained us so long, occurred in 1789. It is a misfortune for a historian, in the most brilliant parts of his analysis, to find himself directly at variance with the simple truth.

Such being the case, all I have to do is to beg the reader to weigh the matter in his own mind, and decide himself what to think of this so often cited conversation.

### CHAPTER XIX.

### (1789-1791.)

For the period of about two years, of which we have now to speak, there is a great want of biographical materials, so that nearly all we can do is to give the dates of a few facts and of certain compositions.

On returning home from his trip, in June, 1789, Mozart immediately set to work on a violin quintet for the King of Prussia, as a return for the kind manner in which that monarch had received him. The work in question is the fine one in D major, with a *concertante* part for the violoncello (Op. 4, No. 10, Pleyel's edition). The other two from the same set—Nos. 11 and 12—were not composed till two years afterwards. The King, in return, sent him a snuff-box and one hundred *Friedrichs d'or*.

In the beginning of the year 1790, Mozart wrote his fifth dramatic work for the Italian theatre in Vienna: *Così fan tutte, ossia la Scuola degli Amanti* (*So they do all, or the School for Lovers*), a comic opera in two acts. We are not acquainted with any of the details concerning the early representations of *Così fan tutte*, from which it may be concluded, that the opera did not meet with a very high degree of favour from the Viennese amateurs.

If the French piece, on which the *Nozze di Figaro* was founded, could be reproached with being overcharged with wit, the text of *Così fan tutte* was so vapid and tiresome, that it would, perhaps, have been impossible to find a match for it in the whole catalogue of operatic *libretti*—a branch of literature in which the Italian language, as every one knows, is so extremely fertile. This circumstance was by no means fortunate. As, however, Mozart had succeeded in clothing the language of Figaro with so many musical beauties and such a world of feeling, he was also able, and, perhaps, with far greater ease, to introduce a vast amount of spirit into a farce, which, though destitute of sense, presented one or two lyrical situations, and a kind of comic element, much more easily expressed in music than anything in the comedy of Beaumarchais. All things considered, therefore, the book of *Così fan tutte* was worth as much as that of Figaro; though I do not intend by this that one of them had not more attractions for the composer than the other. Both, however, were forced upon him by two great powers: Figaro by the Emperor Joseph, and *Così fan tutte* by Necessity. The management of the Italian Theatre in Vienna imagined, no doubt, they had made a good selection, and Mozart's creditors most probably hastened to second them.

Never do Mozart's circumstances appear to have been in a worse condition than at the death of the Emperor Joseph II., which took place on the 20th February, 1790. Tormented for sums, Heaven knows how pitiful, and animated by a desire to pacify, or, at least, get out of the way of, his pitiless duns, Mozart went to Frankfort, where the electors had assembled to appoint another head to the empire. On the road from Frankfort to Munich, he was everywhere *fêted* and admired, but, according to his usual practice, he left every place with empty pockets. What I have here, with great trouble, condensed into a few words, is contained, more in substance than in words, in one or two rambling and unhappy letters which Mozart wrote during his journey, and in which there is hardly anything intelligible, except that he had no money, and must get some at any cost. From the autograph catalogue of Mozart's works,* which has been almost my only guide through the scarcity of information in this chapter, it is evident that he was once more at home about the end of the year 1790. There is nothing set down in the list for the months of September, October, and November, during which he was travelling; but the grand violin quintet in D major is inserted under the head of December. Its elder brothers, the quintets in C major and G minor, were produced in the year 1787, some months before *Don Juan*.

* Commenced in the year 1784, with a thematic list of the various works; continued to the 15th Nov., 1791, and published in 1805, by J. A. André, in Offenbach.

[*To be continued.*]

Mr. John Thomas had the honour of playing before the Queen yesterday evening one of the compositions of the late Parish Alvars.

Reunion des Arts.—On Wednesday a *Soirée* was given at the above *locale*, which was supported by Demoiselles Cornet, Miss Ursula Barclay, and Mr. Eustace, as vocalists; and Mad. Massart (pianoforte), M. Jacquard (violoncello), and Mr. T. H. Wright (Harp), as instrumentalists. Miss Ursula Barclay sang a new ballad called "The Blind Harper," by Mr. Wright, which was much admired. Mr. Wright gained considerable applause by his performance of a very effective solo, by Parish Alvars. M. Jacquard, one of the best violoncellists from the Continent, made a highly favourable impression, in one of the beautiful "Melodies" of Molique, which he plays to perfection. Mad. Massart, too, a pianist of great ability, well known in Parisian circles, distinguished herself by an intelligent and spirited performance of the first of Mendelssohn's grand duets for pianoforte and violoncello, in which she was ably assisted by M. Jacquard.

Madlle. Sophie Cruvelli.—The following anecdote has gone the round of the French, Italian, German, American, and English papers. We do not believe a word of it:—"Madlle. Cruvelli, who has an honest, simple-hearted waiting maid, gave her a ticket to the Opera, to witness the representation of 'The Huguenots.' The *prima donna* obtained an unusually brilliant success. On her return she asked her maid what she thought of the performance, 'Well, I don't think you had very good luck!' 'How so?' 'Why, the audience seemed to be dissatisfied, for they made you do three or four songs all over again!'"

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## ROYAL ITALIAN OPERA.

The first performance of the *Huguenots*, on Saturday, attracted one of the most numerous audiences of the season. The Queen and Prince Albert were present. As early as mid-day on Saturday there was not a box, stall, or seat to be obtained. The *Huguenots* is always greatly attractive for a certain number of nights every year, but, this year, the fact that Madame Grisi was to appear only three times in Valentine—one of her most splendid impersonations—made every body anxious to secure the earliest opportunity of seeing her.

The cast differed in two respects from last season:—M. Zelger replaced Herr Formes in Marcel, and Mdlle. Marai, Madame Castellan in Marguerite. Although M. Zelger possesses neither the dramatic vigour nor the powerful voice of his predecessor, he is an excellent artist, and thoroughly acquainted with the music. M. Zelger was the original Marcel when the *Huguenots* was first brought out at Drury Lane, in 1846, by the Belgian company, and has played the part frequently. His performance of the old Protestant on Saturday night was striking and faithful, and his singing admirable. The "Piff, paff" was given with great power, and a *portamento* not always found in bass voices; while in the famous duet in the scene of the *Pré-aux-Clercs*, Valentine could hardly have found a more efficient coadjutor.

Mdlle. Marai displays great talent in everything she undertakes. Her voice is not strong, but her energy makes amends for want of power; and she sings with so much earnestness, and enters into her part with such determination and abandonment, that she pleases more than many who have been more liberally endowed by nature. Mdlle. Marai has studied to good purpose, and has effected all that was possible with the means at her command. She has in a very short time established herself as a great favourite with the English public. On Saturday her performance of the Queen of Navarre was entirely successful. Meyerbeer's brilliant music was executed with perfect ease and fluency, and the few passages of energy in the *finale* to the second act were given with great force. The part of Marguerite, if longer than that of Bertha in *Le Prophète*, is not so arduous, and Mdlle. Marai had fewer opportunities of exhibiting her qualities as a vocal artist. Her singing, however, was quite satisfactory, and no one could find fault with her acting, which was always natural and unaffected.

So much for the novelties: of the performance of Mad. Grisi and Sig. Mario it might be sufficient to say that they were as magnificent as ever. Sig. Mario surprised us by his singing in the trying septet for male voices in the *Pré-aux-Clercs* scene, in which he displayed as much power as ever, taking the B natural in his chest voice with unexpected ease. The great tenor up to the present moment seems to have been husbanding his resources, in order to sustain the fame of his Raoul. Certainly the part requires more stamina than all the Italian characters in which Sig. Mario has appeared this year put together. By his exquisite voice, his incomparable phrasing, the grace of his style, his pathos, passion, and the terrible earnestness of his acting, Sig. Mario delighted the audience as of old. He was in splendid voice, and exerted himself to the utmost. Mad. Grisi appears to be always the same. She sang gloriously on Saturday, as well indeed as we have heard her sing for *many years*. Why should this superb artist quit the stage, when she has barely entered into the autumn of her powers, and has exhibited, as yet, no signs of decline? Can we afford to lose her? Should not a petition be signed by all her admirers in England, entreating her to remain yet one year more upon the stage? A petition with the names attached of all the admirers of Giulietta Grisi, would

"———— reach
From Inverness to Bognor's Beach."

But we shall have time enough to grieve when she really bids us farewell at the end of the season; and must not anticipate regret. Enough that the performance of Valentine on Saturday night was transcendent, and that Mad. Grisi created the highest enthusiasm throughout, more especially in the grand duet at the termination of the fourth act, when she was recalled with Sig. Mario, and the stage almost covered with bouquets.

The general performance was excellent. Mdlle. Nantier Didiée must be, in the character of Urbain, highly praised for her clever and correct singing of "Nobil Signor," and the *aria* "No, no, no!" written expressly for Mdlle. Alboni. Signors Tagliafico and Polonini were as good in Nevers and St. Bris, as they invariably are; Signor Stigelli gave the "Rataplan" couplets as the Huguenot soldier with remarkable energy. The band and chorus were good—always excepting, of course, the quarrels of the Catholics and Huguenots, which was as imperfect as ever. The performance, however, was on the whole, one of the best ever given at the Royal Italian Opera.

On Monday, an extra night was given, included in the subscription; *Guillaume Tell* was announced, but Sig. Ronconi having been taken ill, the *Prophète* was substituted. The performance was first-rate, but the theatre was not full. On Tuesday, the *Huguenots* was repeated. The house was crowded, and the performance magnificent.

On Thursday, Donizetti's *Don Pasquale* was given for the first time at the Royal Italian Opera, and with a cast that must have recommended the performance to the operatic visitor from mere association of ideas alone. It is more than ten years since this *chef-d'œuvre* of Italian Opera buffa was first produced at the Théâtre Italien in Paris. It was composed expressly for Mad. Grisi and Signori Mario, Tamburini, and Lablache, and obtained an immense success. *Don Pasquale* is, perhaps, more intimately identified with the name of Sig. Mario than even with that of Sig. Lablache himself, as it was in the character of Ernesto that the great tenor achieved his first renown in Paris and London. Indeed, the "Com' è gentil" alone is never sung in public or private without directly recalling the name of "Mario"—a proof how thoroughly popular he has made himself in the part. How familiar Sig. Lablache had rendered the character of the Don it is unnecessary to say. The part has never been attempted on the Italian stage in England by any other artist—a tacit concession that Don Pasquale has but one true representative. When Donizetti first saw Mad. Grisi as Rosina in the *Barbiere*, he determined to write a comic part for her, so deeply was he impressed with her genuine comic powers; and, indeed, so thoroughly did he and the librettist adapt themselves to her talents, that Norina has been as good as a sealed volume to all other artistes since. We have seen many attempt the character of Norina—among whom some celebrities—but we never saw one *succeed* like Mad. Grisi.

The performance of *Don Pasquale*, on Thursday night, was worthy of the best days of Her Majesty's Theatre. More finished or more exhilarating comic acting could hardly be witnessed at the best French theatres; while the singing was such as could not be equalled on any stage in the world. The music of *Don Pasquale* is not so difficult for the voice as that

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of *L'Elisir d'Amore;* but it requires more *finesse*, more refinement, and greater elevation of style. Mad. Grisi's Norina must stand among her finest and most vividly realised conceptions. In its way it is as true as Norma, Lucrezia Borgia, or Ninetta. The great artist acted and sang on Thursday night as in her best days, when her Norina took the town by storm, and *Don Pasquale* was the opera "in vogue."

The Don Pasquale of Sig. Lablache is inapproachable, irresistible, indescribable. It is the incarnation of mirth, simplicity, and folly; and constitutes a glorious companion to Doctor Bartolo, another transcendent portrait of the immense *basso*. To do justice to Sig. Lablache's acting and singing in Don Pasquale is hardly possible for the critic, criticise he never so wisely. Nor is it necessary, since everybody has seen the performance, or heard of its merits and peculiarities. Perhaps on no former occasion did Sig. Lablache obtain more applause, or was his performance better relished. The audience were in ecstacies throughout. The famous "gag" with the letter and the chain, in the second act, was as perfectly managed as ever, and the whole performance as prodigious.

Sig. Ronconi's Malatesta was a masterly impersonation, full of whim and quiet mirthfulness, but never betraying the slightest tendency to exaggeration or coarseness. Sig. Tamburini himself, the original representative of the part, could not have blended the humorous and the gentlemanly with greater art and nicety of discrimination.

The opera passed off with the greatest *éclat*, and created a regular *furore*. There were four encores—the quartet, "Son tradito, colpestato;" the last movement of the duet between Don Pasquale and Malatesta, in the third act; the serenade, "Com' è gentil;" and the *duettino*, "Tornami a dir che m'ami," between Ernesto and Norina. The four performers were recalled at the end of every act.

*Don Pasquale* is announced for repetition to-night. It is likely to prove one of the *most* attractive of the "farewell performances" of Grisi.

## ROYAL OPERA, DRURY LANE.

The *Huguenots*, the most successful opera hitherto presented by the Drury Lane Company, has been played four times since Friday—yesterday week—and every night with increasing success.

The entire strength of the company is included in the cast, if we except Mdlle. Agnes Büry, to whom we think it was unwise not to have entrusted the part of Marguerite of Valois, although Mad. Rudersdorff sings the music with great cleverness. Mdlle. Agnes Büry has more facility than Mad. Rudersdorff, and would, moreover, look the part better. However, Mad. Rudersdorff pleases very much in Marguerite, in spite of her elaborate carefulness, and her invariable habit of dragging the "*tempi*."

Mad. Caradori, in Valentine, was at times out of her element, and sometimes in her element. She was most effective in the energetic passages of the music, and in the *finale* to the second act, exhibited surprising force and vigour. The great duet with Marcel, in the scene of the *Pré-aux-Clercs*, was also sung with power and feeling, and elicited frequent bursts of applause. The more tender emotions, however, are not so congenial to Mad. Caradori. The duet with Raoul after the conspiration scene, although displaying much earnestness and intensity, was deficient in softness and delicacy, and many of the well-known points were robbed of their effect.

Mdlle. Janda, the new *contralto*, is a *mezzo-soprano*. She enjoys a high reputation in Prague, which we hope to see her confirm in London. She played Urbain, the page, with a certain ease, and sang the music as if she was quite familiar with it.

Herr Formes was as powerful and dramatic as ever in Marcel—one of his finest parts. He was encored in the "Piff-paff" song, which he gave with immense vigour, and brought into play all the salient points of the character with an instinctive appreciation of its ruggedness and dogged fidelity.

Herr Reichardt pleased us exceedingly by his admirable singing in Raoul, and his general performance of this, one of the most arduous and trying of tenor parts, was worthy of high praise. The opening romanza, which generally passes unnoticed, was sung with such genuine taste, that it was unanimously encored. Herr Reichardt found no difficulty in taking in his chest voice the high notes reaching to B in alt, in the famous septet of the third act. In the duet with Valentine, after hearing the conspirators arrange the particulars of the massacre, he sang and acted with passion and tenderness, and showed himself familiar with all the stage points and effects of this great scene.

The band and chorus have been carefully trained in the music, and the ballets are got up tastefully. Most of the dresses are new, and the scenery has been expressly painted for the occasion. The performance on the first night was received with the greatest enthusiasm, and the recalls were as numerous as the applause was vehement.

## DRAMATIC.

Olympic Theatre.—We were once acquainted with a lieutenant in the navy, an Irishman, who, when he was in doubt as to whether he should do a thing or not, made a point invariably of tossing up a piece of money, and abiding by the "head" or "tail" for the negative or affirmative. This eccentric mode of settling all hesitation in the pursuits of life is doubtless as old as tossing itself; but it has never, hitherto, as far as we know, furnished grounds for a dramatic sketch. A comedietta produced on Thursday night, for the first time, at the Olympic Theatre, bears the title of *Heads or Tails*. It is a mere bagatelle, being entirely independent of story, but is written with spirit and humour. A young gentleman called Harald Dyecaster (Mr. Wigan) having gone through various vicissitudes of life, all brought about by the decision of the toss, is driven for shelter from a shower of rain into the house of his uncle Wrangleworth (Mr. Emery), without knowing the relationship of the owner, and meets an old school-fellow, Christopher Quaile (Mr. Robson), who has just arrived, after three years' consideration, to propose for Wrangleworth's daughter. Wrangleworth has had a long lawsuit with Dyecaster's father, and is wroth against the whole race of Dyecasters. When, however, the young scion of the family declares who he is, old Wrangleworth's anger waxes less warm, and, in the end taking a great fancy to him, he proposes to his nephew to marry his daughter, and gives him half an hour to think over the proposition and decide. Dyecaster, as he believes, has never seen his cousin, and entertaining a *penchant* for a lady whom he has met at a ball a short time previously, hesitates as to whether he should accept his uncle's offer or not. Too gallant to pursue his invariable plan of tossing, when a lady is concerned, he writes two letters, one accepting his cousin, the other refusing her, and is about to toss up which he shall send to his uncle, when the toss is interrupted by the entrance of the maid-servant of the establishment, by whom he sends both letters to Wrangleworth, with directions to deliver to him whichever she pleases, and bring back the other. After sending the letters, Dyecaster sees his cousin, and recognises in her the lady who has made so deep an impression on his heart at the ball. He now fears that his letter of refusal my reach his uncle's hands, which fear proves too true when the girl returns with the letter in which he had accepted his cousin. Dyecaster in despair hands the epistle to Miss Wrangleworth, when the old gentleman enters in high dudgeon that the offer of his daughter should be rejected. He holds Dycaster's letter of refusal in his hand, and, upon his daughter demanding the cause of his displeasure, gives it her to read. She instantly changes the letter for that given her by Dyecaster, and declares she can see no cause therein for her father's anger. Wrangleworth is persuaded that he has read the letter wrong, and the lovers are made happy.

It will be seen by the above sketch that the part played by

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Mr. Robson is entirely subsidiary, and that the real personages of the comedietta are Dyecaster and Wrangleworth. All Mr. Robson could do with Christopher Quaile was to make him sneeze artistically, and speak through his *lose* after the ma*ller* of o*le* who rece*l*tly caught a viole*l* cold i*l* his head. Mr. Robson's sneezings and his inarticulations created roars of laughter; but the part is quite beneath him, and we are rather surprised he should condescend to play it. Wrangleworth is the best character in the piece, and Mr. Emery performed it admirably. Mr. Robson, however, took his revenge in *Hush Money*, the piece following, in which he has a part well suited to him, Jaspar Touchwood, and which he plays with surprising force and humour. No one should miss seeing Mr. Robson in *Hush Money*.

After the fall of the curtain in *Heads or Tails*, all the actors had to appear to a general summons, and, the author having been called for, Mr. Wigan came forward, and announced the piece to be from the pen of Mr. Palgrave Simpson.

SURREY.—We have to apologize to the fair lessee of this theatre, and to our readers, for having omitted (from an inadvertency not worth explaining) to notice the production of Halévy's opera of *The Jewess* (*La Juive*), which took place on Wednesday week. The omission is of the less importance, however, as the opera is not likely to obtain the reputation in this country which it enjoys with our neighbours. To originality, the work has not the slightest claim, nor has the writer made the best use of his models, Auber and the modern Italians. If our opinion on a first hearing be correct, this will not be the first time that unmusical England has, with perfect justice, ignored the claims of continental writers of extensive popularity. The best things in the opera are the opening chorus, some parts of the *finale* to the first act, and the first song of the Princess (Miss Isaacs), "I've heard that you possess." Some of the dance music also is graceful. There were no encores; for the recall of Mr. Flexmore and Mdlle. Auriol in the grotesque *pas-de-deux* was due to the dancers. A second hearing may induce us to modify the opinion we have hazarded, but we have small hope of the work. The greatest credit is due to Miss Romer for giving the opera a trial with the English public; for this is, we believe, its first introduction on this side the channel. The ample resources of the theatre have been brought into requisition, aided by additions to the orchestra, and every exertion made to give the work a fair trial. The vocalists were efficient. Miss Isaacs, for whom the music was too high, was very loudly applauded in the aforesaid song; and in her duets with Miss Lowe, both ladies made us regret that they had not some better materials to work on than thirds and sixths. Miss Lowe, in her picturesque costume of the Jewess, made the best of her pretty countenance and graceful form. Mr. Henry Drayton's acting as the old Jew, took the audience by surprise; the last two scenes (allowing for a little mannerism) were exceedingly forcible and impressive.

SADLER'S WELLS.—A one-act comedy by Mr. Howard Paul, called *A Lucky Hit*, has been produced at this house with considerable success. The plot grows out of a blow given at a fête at Mousseaux, in the time of Louis XIV.—which blow is bestowed by a Chevalier Vilbrac, and received by a gay, dashing marchioness, the very pink of widows of the period. Out of this incident arise a series of well-arranged situations, which are developed with great skill. The dialogue is smart and telling, and of that florid style which the romance of the period demands. Altogether, *A Lucky Hit* achieved a well-merited success.

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MISS ELLEN WILLIAMS' FIRST CONCERT was given on Friday evening, the 23rd, in the new Beethoven Rooms. The concert was under the immediate patronage of the Earl and Countess of Clarendon. Miss Ellen Williams was assisted by the following artists:—vocalists—Mesdames Bochkoltz-Falconi, Vestvali, Birch, E. Birch, Taccani Tasca, Freeman, Nissen Saloman, M. Jules Lefort, and Mr. Allan Irving; instrumentalists—Mr. Charles Salaman (pianoforte), Mr. John Thomas (harp), Signor Giulio Regondi (concertina), Signor Paggi (oboe), Herr Deickmann (violin), and M. Paque (violoncello.) Mr. Lucas conducted. Miss Ellen Williams is one of the most promising students of the Royal Academy of Music, and is, we believe, a pupil of Signor Cruvelli. She has a very pleasing *soprano* voice, and sings with expression and taste.

## FOREIGN MUSICAL COPYRIGHT.

### HOUSE OF LORDS, JUNE 29.

#### WRITS OF ERROR.

THE House sat this morning to receive the opinions of the judges on a writ of error which was argued at their Lordships' bar in the month of February last.

The Peers present were—the Lord Chancellor, Lord Brougham, Lord St. Leonard's, and another noble Lord.

The learned judges in attendance were—the Lord Chief Justice of the Court of Common Pleas, the Lord Chief Baron, Mr. Baron Parke, Mr. Baron Alderson, Mr. Justice Maule, Mr. Justice Coleridge, Mr. Justice Wightman, Mr. Justice Erle, Mr. Justice Williams, and Mr. Justice Crompton.

#### COPYRIGHT OF FOREIGN WORKS IN ENGLAND.

#### JEFFERYS (PLAINTIFF IN ERROR) V. BOOSEY (DEFENDANT IN ERROR).

This writ of error was brought upon the unanimous judgment of the Court of Exchequer Chamber, reversing a judgment of the Court of Exchequer. The question that was raised was as to the right of the assignee of a foreign author to copyright in a work first published in this country by such assignee; and a further objection was raised by the defendant in the court below, that there had been no valid assignment to the then plaintiff. The parties were the well-known musical publishers, and the action in the Court of Exchequer was an action on the case for pirating a musical composition, entitled "A Cavatina from the Opera of *La Sonnambula*, by Bellini." The now plaintiff in error, Charles Jefferys, of Soho-square, was the defendant below. The declaration was in the common form, and alleged that the musical composition aforesaid had been first published in England within 28 years before the action was brought; that the plaintiff, the now defendant in error, was and is the proprietor thereof, and that such copyright was subsisting at the time when the piracy complained of was committed; that the defendant, the now plaintiff in error, wrongfully and without the consent of the plaintiff, the now defendant in error, reprinted and sold such musical composition. To this declaration Jefferys pleaded—firstly, that Boosey was not the proprietor of the copyright in the declaration mentioned; and, secondly, that there was not at the time of the alleged piracy a subsisting copyright in the said composition. Issue having been joined on these pleas, the action came on to be tried before the present Lord Chancellor, then Mr. Baron Rolfe, at the sittings in Hilary Term, 1850. In proof of the above issue, evidence was given on the trial on behalf of Boosey, that the opera of *La Sonnambula*, of which the composition in question was a portion, was composed at Milan, in Lombardy, in the month of February, 1831, by Signor Vincenzo Bellini, an alien, then domiciled and residing at Milan; that the said Vincenzo Bellini was, by the law of Milan, entitled to the copyright in the opera and musical composition, and to assign the same at the time he assigned it; that on the 19th of February, 1831, by an instrument in writing, signed and executed according to the law of Milan, the said Vincenzo Bellini assigned the said copyright in the said opera to one Giovanni Ricordi, also an alien, and then domiciled and resident at Milan; and that such copyright, and the right of assigning it, according to the law of Milan, became vested in Giovanni Ricordi; that the said Giovanni Ricordi, on the 9th of June, 1831, in England (but being then an alien, and domiciled and resident out of the British dominions), duly signed, sealed, and executed an indenture between himself and the plaintiff, the defendant in error, by which he assigned the copyright of the opera of *La Sonnambula* for publication in Great Britain and Ireland; that Boosey was a native-born British subject, resident in England, and that he published the opera of *Sonnambula* in London on the 10th of June, 1831. There had been no prior publication of the opera, or of the musical composition in question, either in the British or in any other country; that on the 10th of June, 1831, he made the usual entry at Stationers'-hall in respect of the opera, and then deposited copies in the British Museum and other institutions, as by law required; and on the 13th of May, 1844, he made a further entry at Stationers'-hall, under the 5th and 6th

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Victoria, c. 45. On this evidence the learned judge before whom the action was tried, directed the jury that the evidence was not sufficient to entitle Boosey to a verdict on both or either of the issues, and that they ought to find for Jefferys, and the jury found a verdict accordingly for the then defendant. A bill of exceptions was tendered to the ruling of the learned judge, and a writ of error was brought in the Exchequer Chamber, which was argued after Easter Term, 1851, when the Court held that the direction of the learned judge was erroneous, and that there ought to be a new trial. The present writ of error was then brought, as against that judgment.

The LORD CHANCELLOR, at the termination of the arguments, submitted the following questions for the consideration and opinion of the learned judges—namely,

"Firstly,—Vincenzo Bellini, an alien, living at Milan, was possessed of a literary work, in which, according to the laws of Milan, he had a certain copyright, the nature and extent of which did not appear, and he, on the 19th of February, 1831, by an instrument in writing of that same date, not executed in the presence of or attested by two witnesses, assigned his copyright to Giovanni Ricordi, which assignment was valid by the laws of Milan. Giovanni Ricordi came to this country, and, on the 9th of June, 1831, by a deed executed in the presence of, and attested by two witnesses, for a valuable consideration, assigned his copyright to the defendant in error, his heirs, etc., but only for publication in this country. The plaintiff in error, without any license from the defendant in error, published the said literary work. Under these circumstances, did such a publication give a right of action to the defendant in error?

"Secondly,—If the assignment by Bellini to Ricordi had been made by a deed attested by two witnesses, would that have made any and what difference?

"Thirdly.—If Bellini, instead of making an assignment to Ricordi while he was living at Milan, had made the assignment to the defendant in error at Milan, in the same manner as he did to Ricordi, would it have made any and what difference?

"Fourthly.—If the work had been printed and published at Milan before the assignment to the defendant in error, would it have made any and what difference?

"Fifthly.—If the work had been printed and published at Milan after the assignment to the defendant in error, but before publication in this country, would it have made any and what difference?

"Lastly.—If the assignment had not been limited to publication in this country, would it have made any and what difference?"

Lord Chief Justice JERVIS, having consulted the other judges, asked for time to consider these questions.

This morning, the learned judges having been summoned to assist their Lordships in hearing the arguments in another writ of error, took the opportunity of delivering their opinion *seriatim*.

Mr. Justice CROMPTON, Mr. Justice WILLIAMS, Mr. Justice ERLE, Mr. Justice WIGHTMAN, Mr. Justice MAULE, and Mr. Justice COLERIDGE expressed the opinion that the publication in this country by Jefferys, the plaintiff in error, gave the defendant in error, Boosey, a right of action against him, inasmuch as that the assignment of the copyright and property therein was a complete and valid assignment.

Lord Chief Justice JERVIS, the CHIEF BARON, Mr. Baron PARKE, and Mr. Baron ALDERSON intimated a contrary opinion.

The LORD CHANCELLOR having, on behalf of their Lordships, offered thanks to the learned judges for the consideration of and the opinions they had delivered upon the questions submitted to them, moved that the further consideration of the case by their Lordships' House be postponed.

Further consideration adjourned accordingly.

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HERR ROSENHAIN had the honour, yesterday, of playing some of his compositions at Buckingham Palace, by command of Her Majesty.

ISCHL.—Mad. Jenny Lind Goldschmidt and her husband are stopping here.

## REVIEWS.

"ELEGIE"—for alto, violin, or violoncello, with accompaniment for the pianoforte. By H. Vieuxtemps, Op. 30. Ewer & Co.

LIKE all that M. Vieuxtemps composes, this *Elégie* is full of musical feeling and remarkable for ingenuity. We prefer it on the *alto*, the instrument for which, we presume, it was originally intended. Our tenor players would do well to possess themselves of it, since it is equally good as a study of style and as an exercise for mechanical practice. The opening theme, in F minor, is very expressive; and the episode in A flat affords a grateful relief to its more gloomy and passionate character. After a reference to the first subject, the *Elégie*—which is short, and not so very difficult as is usual with the music of the illustrious Belgian violinist—terminates with a *coda* in the *bravura* style, which is quite as elegant as it is brilliant.

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"NOCTURNE," for the Pianoforte. By Adolf Terschak. Ewer and Co.

To play this graceful little piece correctly demands a good command of arpeggios with the left hand. It is a song without words, in E major, unpretending, and not strikingly original, but so well written as to be generally acceptable. We believe the composer is eminent as a flautist.

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"MOOSROESLEIN WALZER" ("MOSS ROSE WALTZES"), for the Pianoforte. W. A. Lucker. Ewer and Co.

A SET of waltzes in the regular Viennese style, and abounding in the Viennese *chique*—fit for the *Sperl*, where the "exquisite *modulation* of the triple *tempo* full to the utmost fulness, *yet not heavy*, round and equal, yet still with *a slight propelling*," so much entranced the author of *Modern Music, Recollections, and Criticisms*, who, among recent discoveries, has found out that Mr. Sterndale Bennett cannot play the pianoforte, and that Mr. Macfarren's cadenzas are "*crude and uncouth excrescences*," and who, no longer "freakish," falls savagely, with his critical tomahawk, upon everything that comes in his way, except Dr. Liszt, Mr. Hallé, Julius Regondi, Mad. Viardot Garcia, and other pets of his "*personal pseudo reverence, in reality covert vanity*." There is nothing very formidably new in any one of the *Moss Rose Waltzes;* but they are all tuneful, gay, and good to dance to. In the absence of "the great Strauss," what more can be expected?

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"KŒNIGL.-PREUSSISCHER GALOPP." By Mathilde Langen. Ewer and Co.

As the Royal "Prussian Galop" is the composition of a lady, gallantry forbids us to say more than it is very simple.

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SERENADE—"THE NIGHT DANCERS"—Composed and arranged for the Pianoforte by D. Pegler. Addison, Cramer, Leader and Cocks.

THIS serenade, composed for and performed by Her Majesty's private band at Windsor Castle, is creditable to the talent of Mr. Pegler, one of our most esteemed provincial professors. It is in E flat, something in the *Pastoral* style—short, pretty, effectively arranged for the pianoforte, and very easy to play.

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"THE BALTIC GALOP"—Albert Wagner. Boosey and Sons.

MR. WAGNER has succeeded in writing a lively and well-marked galop, without copying others, and without a touch of vulgarity or commonplace about it. Both subjects are striking—the second, or *trio* (in E flat), especially so. The name of the galop, moreover, and the portrait of the gallant Napier on the title-page, invest it with a particular attraction at the present moment.

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"REMINISCENCES DE L'ETOILE DU NORD"—pour le Piano. P. de Vos. Cramer, Beale, and Co.

M. DE VOS, well known as a popular manufacturer of drawing-room music, has taken the light and airy *barcarole*, and the beautiful prayer, from Meyerbeer's new and successful comic opera, and hashed them up into an agreeable and not ineffective *olla podrida*—or, to use the set term, *Fantaisie Brillante*. Except in the *motivi* of Meyerbeer, however, it would be in vain

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to seek for an *idea* in any one of the eleven pages of which it is composed. M. de Vos, like many others, writes "to order," and "for a consideration." May his shadow never be less!

"Les Gondoles"—Tarentelle. By Richard Mulder.—"Le Bal"—Valse de Salon. Ditto. Ewer and Co.

These short pieces—*danses de salon*—form Nos. 2 and 3 of a set, entitled *Les Loisirs de la Châtelaine*. The *Châtelaine* might, we think, employ her hours of leisure to better purpose than in playing them, since there is very little in them to commend. The *Tarantella*, in A minor, is spirited and well written for the pianoforte, but as "old as the hills," if not older. The *valse*, in C major, is flowing and rhythmical, but stale—stale—stale! It seems impossible to find a new thought for dancing music now-a-days. When shall we have another Mozart to compose waltzes as well as symphonies?

Married.—On the 22nd inst., at the parish church of Hare, by the Rev. Walter Kelly, Herr Wilhelm Kuhe, of Prague, to Jessie, youngest daughter of the late William Morris, Esq., late of Streatham, Surrey.

# THE MUSICAL WORLD.

LONDON, SATURDAY, July 1st, 1854.

With the amount of reason we possess, we cannot at all get at the logic of the international copyright question. To ordinary apprehensions, it would seem as simple as an axiom, but to chief justices of the law this is evidently not the case. All the arguments of all the legal authorities in the world, however, must fail to knock down the theory that the work of a man's brain is his own property, and that he has a moral and indisputable right to do what he likes with it. He that possesses land and beeves would be very much astonished if you were to tell him that his land and beeves are not his own absolute and undivided property. If an Englishman sells a horse to a Frenchman, and the Frenchmen takes it to France, is that a reason why other Frenchman who have a fancy for horses should lay claim to it in common with the purchaser?

The land and beeves of a poet, novelist, or composer, are the products of his intellect—his poem, his romance, or his opera, is his horse; and he has as much a right to dispose of it, how, when, where, and to whom he pleases, as the landholder his ox, or the gentleman his horse. It is monstrous that a law should be even supposed to exist, which robs the poor man of intellect of his sole means of gaining an existence. The question between the traders is one for them to consider; we merely take up the gauntlet for the producer. If a publisher gives a composer so much for a work, and, when he has paid the money and taken away the manuscript, finds that he has no real property in it, simply because the author is an alien, and he, the purchaser, a native-born subject of the country in which he lives, he will buy no more, and thus save himself from further loss. The sufferer, then, is the man of genius, who lives by his wits, and who is likely to find himself reduced to a bare subsistence—and that, because some obscure and inexplicable relic of barbarous legislation, in phraseology impossible to comprehend, declares that he has no right in his own works anywhere except on the spot where he may chance to have fixed his residence. A man must live somewhere, even though he be a musician; and must be born somewhere, even though he be a poet; and must be the subject of some state, even though he write novels. It is therefore very hard to be told that what everyone acknowledges to be his, and no one else's, in Paris or Milan, should belong to any and everybody in London or New York. On what plea can it be maintained, that to rob a jeweller or a horse-dealer is a punishable act, while to rob a composer or a man of letters is nothing of the sort, but, on the contrary, perhaps something very clever and commendable. It really exhausts patience to discuss so very self-evident a proposition.

The miserable sophistry of those who wish to impress on the minds of our English composers that it would be an advantage to have *no international* copyright, is scarcely worth an argument. The "proof of the pudding is in the eating." If music-sellers can get manuscripts for nothing from abroad, they would be absolute idiots to pay for them at home. We all know what an endless stock of "popular" music of all kinds is incessantly accumulating on the continent, and how easy it would be, in the absence of *international copyright*, for a hundred adventurers, without a penny of capital, or a farthing's worth of *principle*, to set up as music-sellers, and supply London and the provinces, at the risk of little or nothing but their own reputations as conscientious tradesmen. Things are bad enough as they are, and English composers of all kinds are already deep enough in the mire. The "ceremonies" of securing foreign copyrights are already so minute and punctilious, and the pains and expense of maintaining them, when infringed upon, so immense, that every facility is given to the musical pirate, to depredate and fatten on the goods of others. If there be no law of international copyright, there should, at least, to carry out the principle, be a law *forbidding* the republication of foreign works altogether, and sanctioning only their importation. The producers would then not be cheated of their rights, nor the honest publishers mulcted of their just profits. The advertisement of M. Meyerbeer—which for some weeks appeared in our columns—wherein the celebrated composer asserts his claim to the offspring of his own unassisted genius, and his right of disposing of it as seems to him best, is almost calculated to raise a smile. Ought it, under any circumstances whatever, to be incumbent on such a man, to insist in the public papers upon the fact, that *what is his is his*, and that having, for a consideration, transferred his right to another, that other becomes the sole and unquestionable proprietor? The question lies in a nutshell, and the resolution is as plain as that two and two make four.

Wandsworth.—Mr. Pollard delivered his second Lecture on Music here on Tuesday evening, and was aided by Mrs. Weiss, Mrs. Henry Barnby, Mr. Warren, and some amateurs. Among the illustrations, an Anthem of Purcell's was curious as a specimen of his early works. There was a selection from Rossini's *Stabat Mater*. Mr. Pollard's definition of the master's style, "Italian melody engrafted on the rich and ever-varying resources of German harmony," is good, but strictly true of the writer's latter works only. Mrs. Henry Barnby, who made her first appearance a year or two ago as Miss Warman, is a pupil of Sir George Smart. She has a nice soprano voice of considerable power, and gave a pure and delicate reading of Haydn's song, "With verdure clad." She is very young, but only wants the ease and self-possession which experience will give, to become an acquisition to the long and honourable list of our native singers of ballad music. Mrs. Weiss's delivery of Haydn's canzonet, "My Mother bids me," would have been perfect had she taken it a thought slower. There are few more impassioned interpreters of the simplicity of Haydn than this lady. The song was vociferously applauded and loudly encored. Mr. Hernbush, a violinist, received much applause in a solo. The attendance was moderate. The third and last lecture will take place on Tuesday next.

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## MDLLE. CLAUSS'S CONCERT.

THE morning concert of Mdlle. Wilhelmina Clauss, which took place on Saturday, at Willis's Rooms, in presence of a very numerous and fashionable audience, was one of the most interesting of the season. The following was the selection of pieces performed by the young and gifted artist:—

PART I.

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| Quartet—B minor | *Mendelssohn.* |
| Suite de Pièces—E minor, Pianoforte | *Handel.* |

PART II.

| | |
|---|---|
| Sonate—B flat, Op. 22, Pianoforte | *Beethoven.* |
| Morceaux—Pianoforte { Nocturne, F sharp | *Chopin.* |
| Morceaux—Pianoforte { Grande Fantaisie, *Lucia* | *Liszt.* |

In Mendelssohn's work, one of the finest and most difficult of the master (although a very early composition), Mdlle. Clauss was supported by Herr Ernst (violin), Mr. Hill (viola), and Sig. Piatti (violoncello), so that the "quartet" was in all respects irreproachable. The performance was admirable, and the well-sustained rapidity with which the *allegro*, *scherzo*, and *finale* were taken, demonstrated the remarkable advance which Mdlle. Clauss has made, of late, in the mechanism of her art.

The *suite* in E minor is one of the best from the *Suites de Pièces* of Handel, and begins with the grandest and most elaborate of the five fugues contained in the second book. Mdlle. Clauss, not injudiciously, placed the fugue, which is the most brilliant *morceau* in the set, last instead of first, and omitted the *sarabande*. Her playing of the *allemands* and *courante* was in the pure *legato* style which best befits the music; the quaint *gigue* was quaintly read, and the fugue performed with extraordinary decision, point, and fluency.

Beethoven's fascinating sonata could hardly have been interpreted with more poetical feeling or more correct and easy execution. Every movement was given in the proper time, and with a thorough appreciation of its character; and the *adagio*, one of the loveliest ever composed, even by Beethoven, was as perfect in expression as the *rondo allegretto* was flowing, tasteful, and unaffected. That Mdlle. Clauss played Chopin's sentimental *nocturne* as well as could be wished, it is almost superfluous to add; but in Liszt's preposterous *fantasia* she fairly surprised the audience by the power and manual dexterity she exhibited. Her performances were listened to with equal pleasure and attention, and she was several times recalled to the platform. Handel's fugue was redemanded; but the compliment was modestly declined by the young artist.

A selection of vocal pieces by Miss Louisa Pyne (who sang the pretty song from Mr. Frank Mori's *Fridolin*, "So good, so mild"), Mad. Amedei (who highly distinguished herself in Mozart's "Addio"), and M. Jules Lefort (who was much applauded in Herr Blumenthal's popular romance, "Pour ma mère"), agreeably filled up the intervals between the performances of Mdlle. Clauss. Mr. Frank Mori was the accompanyist at the piano.

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Mrs. William Hale (formerly Miss Stevens, of Birmingham), made her first appearance before a London audience on the 28th instant, at her concert which was held in the Philharmonic Rooms. Mrs. Hale performed in a pianoforte trio and a duet by Mendelssohn; besides playing two solos by Thalberg and Prudent. She gained much applause by her effective rendering of the difficult *fantasia* on "Lucia" by the last-named composer. Mrs. Hale was assisted by Miss Dolby, Signor Gardoni, and other artists of equal note. The concert was very attractive, and appeared to give satisfaction to all present.

## AMATEUR MUSICAL SOCIETY.

The eighth and last concert of the eighth season took place on Monday night, before a fashionable audience, in the Hanover Square Rooms, when the following selection was presented:—

PART I.

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|---|---|
| Symphony in D | *E. Aguilar.* |
| Cradle Song | *S. W. Waley.* |
| Violin Solo (Lucrezia Borgia) | *Sainton.* |
| Song, "The Lord of the Castle" | *G. A. Osborne.* |
| Overture (Don Juan) | *Mozart.* |

PART II.

| | |
|---|---|
| Overture, MS. | *Gollmick.* |
| Allegretto (Symphony in A) | *Beethoven.* |
| Song | *Henry Leslie.* |
| Overture (Zampa) | *Hérold.* |

Conductor, Mr. Osborne.

Mr. Aguilar's very clever symphony, which was criticised in the notice of his concert, was hardly so well played as might have been anticipated from the great improvement the amateurs have been making of late. But then there was the *Prophète* at Covent Garden, and some of the best professional members of the band were compelled to send substitutes. The charming *Andante* in B minor, and the *Allegro alla minuetto* were much better played than the other movements. The *pizzicato* passage, in the *trio*, came out well, and at the end the fiddles were not, strange to say, a bit more out of tune than before they began it.

Mr. Waley's "Cradle Song," (well sung by Mrs. Weiss), although a little in the manner of Mendelssohn's "On Song's bright pinions," is quite a little "gem," as the term goes; and the pianoforte accompaniment, which is elaborate and ingenious, was played to perfection by the composer. Of M. Sainton's effective *fantasia* there is nothing to add to the praise that has been bestowed upon it on other occasions. It was played with great care and effect by Mr. D'Egville. Mr. Osborne's dramatic song, or rather *scene*, was sung with excellent effect by Miss Lascelles; and Mozart's overture to *Don Juan*, with Winter's *coda* (composed in order to suit it for a concert-room, in violation, we think, of all good taste) was played so well by the band as to make up for the deficiencies in Mr. Aguilar's symphony.

The new overture of Mr. Gollmick was also ably executed, and was heard with the greatest satisfaction. It is a work of decided merit, unambitious in form, and brilliant rather than profound, but written with great clearness and extremely well instrumented for the orchestra. Mr. Gollmick will, we hope, pursue his studies in this direction. The *allegretto* in A minor from Beethoven's 7th symthony would have been better for a little more delicacy in the fugued part. The rest was well done; the amateurs are familiar with it, which says much in their favour. Mr. Leslie's song, "Love springs from gentleness"—a spirited air in the *bolero* style—was sung with taste by Miss Ransford, and much admired. The overture to *Zampa* was played with the energy and decision invariably exhibited by the amateurs in the orchestral music of the French operatic school. Mr. Osborne conducted with his accustomed zeal and talent.

Next week we shall give a short *résumé* of the season, which has been, in most respects, highly creditable to the Amateur Musical Society.

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MUSICAL TESTIMONIAL.—A very gratifying testimonial of public esteem has recently been presented to Mr. J. Baptiste Calkin, by the Warden and students of St. Columba's College, in Ireland, upon Mr. Calkin being about to take up his residence in London, after holding the offices of organist, choir-master, and precentor in the above college for seven years. The gift is an elegantly-ornamented *bâton*, of bog-elm, manufactured by Mr. West, of Dame-street, Dublin. The lower ornament represents the ferule of an ancient Irish crosier. The staff is decorated with harps, and a large one at the top; those instruments being such as were used by the Irish bards of olden time. Round the top is engraved the music of the opening of an anthem ("It is a good thing to give thanks," 92nd Psalm), composed by Mr. Calkin, for the College choir, at the request of the Warden. The *bâton* is enclosed in a black case of bog-oak, bearing a silver inscription-plate.

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## QUARTET ASSOCIATION.

The seventh concert came off on Thursday. The following was the programme:—

Quartet No. 2, in G, Alfred Mellon. Andante and Scherzo (quartet), Op. 81, Mendelssohn. Sonata No. 15, in B flat, Pianoforte and Violin, Mozart. Quartet No. 13, B minor, Op. 45, No. 2, Spohr. Caprice, F sharp minor, Pianoforte, Mendelssohn.

Executants—Messrs. Sainton and Cooper (violin), Mr. Hill (tenor), Signor Piatti (violoncello), and Miss Arabella Goddard (pianoforte.)

This was a good programme, and the directors must be complimented for their spirit in giving the compositions of native musicians. Their selection on the present occasion was a happy one. The quartet of Mr. Alfred Mellon is exceedingly clever, well written, and effective, and produced a highly favourable impression. Its performance by MM. Sainton, Cooper, Hill, and Piatti, was irreproachable.

The *Andante* and *Scherzo* of Mendelssohn are supposed to be fragments of a quartet—the two middle movements—the first and last being wanting. They are from a collection of four pieces originally published together, shortly after Mendelssohn's death. Mr. Macfarren, in his analytic prospectus, gives it as his opinion, that it is likely each piece was in itself a completed composition. Be this the case or not, both the *andante* and *scherzo* are imbued with the spirit of the master, and are worthy of his genius. "These pieces," says Mr. Macfarren, "may be taken as evidence of the spontaneous character of Mendelssohn's genius, as proof that he wrote because ideas pressed upon him for expression, not because he had always a purpose to fulfil, and studied for the means to carry it out." They were perfectly executed.

The characteristics of Mozart's sonata (the one composed at Vienna for the famous lady-violinist, Mad. Strinassachi), are tenderness and grace. It was executed to perfection by Miss Arabella Goddard and Mr. Cooper, and more applause bestowed upon it than is generally given at these and similar morning *réunions*. The *andante* in E flat was played by Miss Goddard with faultless expression. It was simple, unaffected, and thoroughly Mozartean.

Spohr's quartet, one of his best, is well known to all lovers of chamber music, and was interesting from first to last. It was played superbly.

Perhaps in the range of pianoforte compositions none can be found more difficult than the *Caprice* in F sharp minor, which exacts the greatest mechanical powers from the performer, and an unusual amount of physical force and stamina. The *Caprice* is sixteen pages in length, and is marked *prestissimo* without as much as half a bar of repose in any part of it. It is seldom indeed that any pianist has the boldness to attempt it in public, and it is accordingly very seldom heard in the concert room. The performance by Miss Goddard was listened to with equal curiosity and interest, and the young pianist came through the ordeal triumphantly. Miss Goddard took the time perhaps even faster than the composer himself dreamed of; but sustained it to the last, and with undeviating point, decision, and clearness.

## THE QUEEN'S BALL.

For the information of our terpsichorean subscribers, we subjoin a list of the dance music performed at Her Majesty's Ball on Tuesday, by the joint bands of Messrs. Laurent and John Weippert.

Quadrilles.—Partant pour la Syrie, Laurent; Bon Vivant, Lamotte; Les Dames aux Camelias, Rivière; Russell, Browne; Fille du Marbre, Bousquet; L'Etoile du Nord, Musard; Breadalbane (M.S.), Bosisio; Glasgow, Wellington Guernsey.

Valses.—Leonora, Laurent; Bruit du Soir, Strauss; Vilikins, Laurent; Lille, Strauss; Blooming of the Roses, Labitzky; Gondoles de la Tames, Bosisio; Solon Spruche, Strauss; Stars of the West, Montagne; Georgette, D'Albert.

Polkas.—L'Etoile du Nord, Laurent; Fille du Marbre, Schubert; Fête Cocotte, Wallerstein; Sultan, D'Albert; Guerrière, Wallerstein; Bulgarian, Montagne.

Galops.—Star of the North, Browne; Koeniglich-Preussischer, Langen.

## ORCHESTRAL UNION.

The third concert, on Saturday, the 17th ult., was very well attended, and the orchestral performances were as interesting as usual. The selection was as follows:—

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| Overture (Isles of Fingal) - - - - | *Mendelssohn.* |
| Concerto, Pianoforte, Op. 73 - - - | *Beethoven.* |
| Symphony, in E flat - - - - | *Mozart.* |
| New Fantasia, Trombone - - - - | *Rex.* |
| Overture (The Regicide) - - - - | *C. Lucas.* |

Conductor, Mr. Alfred Mellon.

Mendelssohn's overture—the gloomiest, the most magnificent, and the most imaginative of his compositions in that style, was played with remarkable spirit. The "strings" were severely tested in the *coda*, which is very difficult; but they came out well from the ordeal. Nevertheless, half-a-dozen or so more would not have been found amiss. Mozart's melodious and perfect symphony was not wisely placed in the programme. After the long, elaborate, and superb concerto of Beethoven in the same key, a work which, though of such rare beauty, is of so tranquil and unpretending a character, could not but lose much of its effect. The concerto was very well played by Mr. Cusins, who goes on improving, and has, we believe, abandoned the violin as a solo instrument, to devote himself to the pianoforte and composition. The symphony, too, was admirably executed, although we have heard still more satisfactory performances by the members of the Orchestral Union.

If we are to judge Mr. Rex by his *fantasia*, we should be hardly inclined to exclaim *Vivat Rex!*—while, on the other hand, Mr. Winterbottom's playing was so good, his execution so remarkable, that we have no objection whatever to say *Vivat Winterbottom!* We suppose, however, that a good solo for display, and good music in the bargain, are incompatible. We wish some one would prove the contrary. The clever and well-instrumented overture by Mr. Lucas (to a MS. opera, we believe) is already known to the public. It was performed in first-rate style.

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The Conservative Land Society.—At the seventh quarterly meeting of the members, held in Freemasons' Hall, on the 28th of June, the report of the Executive Committee was read and unanimously approved. The cash receipts for the present quarter were £18,056 8s., being an increase of £654 12s. 7d. on the corresponding quarter of 1853. The total cash receipts for the Midsummer quarter were £116,165 18s. 4d., and the total amount of withdrawals to the same date only amounting to £1,955 18s. 1d., the balance left is £114,210 0s. 3d. The uncompleted shares taken are 8,803, and the completed or paid up in full 1,063, making a total to the 24th of June of 9,866 shares. There have been 3,114 shares placed on the order of rights, of which 1,388 were drawn, 1,040 completed, and 686 by seniority. Deducting 1,193 rights exercised on estates, the total rights on the register are now 1,923. The last number by seniority being 1,088 is a remarkable proof of the excellent working of the system adopted by the Committee in the registry of rights. The report records the election of Viscount Ingestre as a member of the Board, and of the Right Honourable R. A. Christopher, M.P., as one of the four trustees in place of the late Mr. Alderman Thompson. Active steps have been taken to secure the registration of allottees, who are entitled to the freehold franchise. The taking of 209 plots of the value of £25,000, on the St. Margaret's Estate, is cited as one of the extraordinary facts in the annals of freehold land societies. The Royal Naval Female School, it is announced is in negociation for the St. Margaret's mansion and a portion of the unallotted land, this excellent institution having appealed to public support to raise the necessary funds, for which patriotic purpose Her Majesty will contribute 100 guineas. The allotment of the second portion of the Brighton Estate on the 5th of July, and of the Tottenham Green Estate on the 19th of July, was announced, and satisfactory returns of the progress of the roads, drains and building operations on the Putney, Ealing, Forest-hill, Enfield, Wood-green, Leeds, and Reading Estates, were supplied. The chairman, Viscount Ranelagh, announced that an important purchase was in contemplation for the Society, and the meeting was addressed by Viscount Ingestre, H. S. Patteson Esq., of Norwich, Henry Pownall Dodworth, H. E. Canney Esq., W. Sangster Esq., &c.

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## FOREIGN.

PARIS.—(*From our own Correspondent.*)—It is now definitively settled that the Grand Opéra is to close on the 1st July for six weeks. The *France Musicale* says that Mdlle. Cruvelli will start for London on the same day, and, after singing during the month of July at the Royal Italian Opera, Covent Garden, proceed on a tour in the provinces, with a *troupe* formed by Mr. Beale. The latter part of the statement is true, but I cannot vouch for the former. The rehearsals of *La Nonne Sanglante* continue. M. Gounod has added a new air for Mdlle. Wertheimber, who was not satisfied with her part.—At the Opéra Comique, the first representation of M. Duprato's new one-act opera is promised for Friday, the 30th. *La Fiancée du Diable* is still favourably received. M. Perrin has renewed the engagement of Mdlle. Caroline Duprez. The one-act opera by M. Duprez, *Jeliotte*, first played at the composer's private theatre, in the Rue Turgot, has been accepted by the management of the Opéra Comique, and will, according to report, be put in rehearsal after the production of the opera written by the Prince de la Moscowa.

In virtue of an Imperial decree, the theatres of Paris *non-subventionnés*, the theatres of the departments, and the dramatic censorship, have been taken from the direction of the Minister of the Interior and placed under that of the Minister of State. The engagement of Mad. Ugalde at the Grand Opéra expired on the 25th inst. Certain Paris papers have announced that this lady had signed an engagement for three months with the management of the theatre at Marseilles. This is a mistake. There has been no question of a regular engagement at all, but simply of a number of representations, to be fixed by Mad. Ugalde herself, who, however, has not yet signed, in spite of the advantageous terms which have been offered her.—M. Edouard Batiste, professor at the Imperial Conservatory of Music, and organist of the church of St. Nicolas-des-Champs, has been appointed organist at St. Eustache.—The *Société-Sainte-Cécile* held, last week, its yearly general meeting. After the reading of the report, which confirmed the fresh progress made by the society, the meeting proceeded to re-elect its committee and a conductor, in the place of M. Seghers, who has resigned. M. Barbereau, formerly *chef-d'orchestre* at the Italian Opera, was unanimously appointed to the vacant post. M. Wekerlin will continue to direct the vocal department.

VIENNA.—(*From our own Correspondent.*)—Donizetti's opera, *Der Liebestrank* (*L'Elisir d'Amore*) has been given for the benefit of Mad. Borghi-Mamo, who played Adine, but was not very successful, as the part is by no means suited to her. As much may be said of Herr Naudin in Nemorino. Herr Scalese was Dulcamara, and Herr Everardi, the Serjeant. Herr Eckert conducted. On the whole, the performance was anything but satisfactory. It is expected that the season of German opera will commence with Boïeldieu's *Weisse Frau* (*La Dame Blanche*).—Herr Beck, the bass, has returned from Brunn, after concluding his engagement at the theatre there.—*Norma* is announced at the Imperial Opera-house for the benefit of Fräulein Demeric, who will play Adalgisa, and *Linda di Chamouni* for the benefit of Herr Ferri.—Some of the Viennese papers have stated that Herr Merelli intended to engage Sophie Cruvelli for the next season of Italian opera. There is, however, no truth in the report, since Mdlle. Cruvelli is engaged for next season in Paris, and, what is more, the management of the Grand Opéra has even paid her a large extra sum to give up two months of the *congé* to which she is entitled.

BERLIN.—(*From our own Correspondent.*)—The only subject of importance at the Royal Opera-House, is the continued success of Fräulein Ney. She appeared on Wednesday, the 29th inst., as Frau Fluth (Mrs. Ford), in Nicolai's *Lustige Weiber von Windsor*, and this evening she concludes her engagement by a repetition of Norma. The season will shortly be brought to a close with *Masaniello*, and the theatre will remain shut until the 24th of August. A concert of sacred music was given on Wednesday, by Hennig's *Gesangverein*, in St. Peter's church, for the benefit of the poor and sick of the *Sophien-Parochie*. The programme comprised solos, by various members of the Royal Opera-House and Domchor; choruses from the works of ancient and modern composers; and pieces for the organ and bassoon. A performance took place on the festival of Corpus Christi, in the *St. Hedwigs Kirche*, consisting of the *Huldigungsmesse*, composed by the Hohenzollern Kammer-Musiker, Herr Wichtl, who received, in consequence, from His Majesty the King of Prussia, the order of the Red Eagle. The composer himself conducted. The singers included Mad. Herrenburger, Herr Zschieske, &c., with some of the members of the Royal Chapel.

On the 13th of June, at seven o'clock A.M., the same hour at which her husband died, Lortzing's widow breathed her last. She was formerly on the stage, but, for some time past, had retired, and devoted herself entirely to the memory of her deceased husband and the care of her children.

AIX-LA-CHAPELLE.—The season commenced with Flotow's *Martha*, which was favourably received.—The manuscript works left by the late Schneider, *Hofkapellmeister* at Dessau, comprise one hundred and fifty-two compositions, including thirteen oratorios, eleven masses, forty-seven psalms, seven operas, five *Festspiels* (pieces for festivals), eight overtures, seven symphonies, etc.

COLOGNE.—The members of the *Männergesangverein* returned on the 6th from England. They were welcomed by their friends at a place called Königsdorf, several miles from Cologne. The proceeds of the twenty-three concerts given by them in the space of twenty-nine days amount to 45,000 thalers, of which 8,000 are devoted to the building fund of the Cathedral.—Herr Ferdinand Hiller is engaged on a new comic opera, the *libretto* of which is by Herr Roderich Benedix.

DRESDEN.—Herr Tichatscheck has returned from his tour, and re-opened here as Max, in *Der Freischütz*.—Fräulein La Grua has given satisfaction as Valentine, in the *Huguenots*.

HAMBURGH.—M. Roger, the French tenor, has been very successful. He appeared first as Eleazar, in the *Jewess*. Every place in the house was taken.—After playing Fides, in *La Prophète*, twice, Mad. Hermann-Czillag has appeared as Romeo, in *I Montecchi e Capuletti*.—Mad. Cornet, the well-known teacher of singing, has left for London, with her daughter and her pupils, Herr H. Formes and Fräulein Holm.—Herr Kücken is staying here. He has received the gold medal for Arts and Sciences, with ribbon, from His Majesty the King of Hanover.

CELLE.—The *Singverein* has lately given two concerts, under the direction of Herr Stolze. At the first, they performed Friedrich Schneider's *Weltgericht*, and, at the second, assisted by several of the *Kammermusiker*, from Hanover, Mendelssohn's trio, No. 2, in C minor, Op. 66, for pianoforte, violin, and violoncello; Mozart's quartet in C major, the Introduction, laughing chorus, and trio with double chorus, from *Der Freischütz*, and A. Romberg's music to *Das Lied der Glocke*.

MANNHEIM.—Fräulein Wildauer, from Vienna, has appeared here as Marie, in the *Regimentstochter*, Suzanna, in *Figaro's Hochzeit*, in the fourth act of *Robert der Teufel*, as the Princess, and, finally, as Nandl, in *Ein Versprechen hinterm Heerd*. She was successful in all of the above characters, especially the last.

FRANKFORT-ON-THE-MAINE.—The members of Rühl's *Gesangverein* have performed Sebastian Bach's *Passion*, according to the Gospel of *St. John*.—The theatre was so badly attended during the "starring" engagement of Herr Steger, that the well-known tenor left without playing the number of times previously agreed on.

MUNICH.—*Benvenuto Cellini*, of Hector Berlioz, is to be produced here this summer, under the direction of the composer. *L'Etoile du Nord* will shortly be brought out, with Fräulein Schwarzbach as Catherine.

BOLOGNA.—Verdi's *Il Trovatore* continues to draw crowded houses. The company consists of Mesdames Vives and Boccabadati, Signori Boucardè, Fiori, and Ghini.

DESSAU.—Among a host of other musicians, candidates for the vacant post of *Kapellmeister* here, we find Herr Kalliwoda.

DARMSTADT.—Herr Ander has been singing in *Martha*, *Stradella*, and *Lucia di Lammermoor*.

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MODENA.—Rossini's *Barbiere di Seviglia* has been played several times with extraordinary success. The company is good, and the opera carefully got up. Madlle. Brambilla is applauded every night in the lesson scene: she introduces an air from Mercadanti's *Eleonora*. The other singers are Mad. Berti and Signori Corsi, Galvani, Scheggi, and Didot. Verdi's *Rigoletto* is in rehearsal.

FLORENCE.—The new opera, *Rogiero*, by Sig. Cosentino, at the Teatro Alfieri, improves in spite of the *libretto*, which is very indifferent. Sig. Fraschini (the "*tenore della maledizione*" of Mr. Lumley), has been enaged for the Royal theatre of Turin, to sing during the carnival of 1855-6. Madlle. Brambilla has signed an engagement for the *Pergola* at Florence, during the Carnival of 1854-5.

NAPLES.—At the Teatro Reale, the new opera, *Elena di Tolosa*, is played every night; at the Nuovo theatre, Verdi's *Il Trovatore* alternates with Mercadante's *Gli Orazi e Curiazi*. Both houses are badly attended, partly on account of the great heat, and partly the inefficiency of the companies. At the San Carlo, *Il Corsaro*, one of Verdi's early operas, is in rehearsal; the parts have been allotted to Signore De Roissi and Carrozi, and Signori Pancani and Walter. At the Teatro Nuovo, a new opera is in rehearsal, entitled *Annella di Porta Capuana*, the music by Fioravanti; the poetry by Arienzo.

VENICE.—The new opera, *Amleto*, the words and music by A. Zanardini, continues to draw good houses, and is more liked on each successive representation. The composer is a very young man, and, as a first attempt, his *Amleto* may be considered promising. The opening chorus is effective; the *largo* of the duet, for the *soprano* and tenor. between Mad. Morselli and Sig. Landi, the duet for *soprano* and *basso*, by Mad. Spezzia and Sig. Coletti, are nightly much applauded. The *libretto* is rather dull. The composer was repeatedly called for on the first night.

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MEXICO.—We have already informed our readers that there are at present two first-rate companies here: that of Madame Sontag and that of Madame Steffanone, both of whom have their respective partisans, and divide the musical amateurs into two antagonistic camps, recalling the war carried on between the supporters of the two Italian Operas in London. Mad. Sontag's company comprises the following names: Mesdames Sontag and Fiorentini, Signori Pozzolini (tenor), Badiale (baritono), Rocco (primo buffo), Barili (basso), musical director, Sig. Bottesini. The members of the rival company are almost all old acquaintances: Prima donna, Mad. Steffanone; tenor, Sig. Salvi; baritono, Sig. Beneventano; basso profundo, Sig. Marini; buffo, Sig. Rovere; musical director, Sig. Nicolsi.

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SYDNEY.—The *Sydney Empire*, dated March the 22nd, thus speaks of Mr. Clement White's new entertainment, given in that city:—"We had much pleasure last evening in welcoming an old London favourite, Mr. Clement White, late of the Theatres Royal, Drury Lane and Covent Garden, who made his first public appearance before a Sydney audience, at the School of Arts, Pitt-street. Old play-goers will remember Mr. White as a dramatic singer of great taste and power, and he has also long enjoyed a high reputation in musical circles, as a composer of several popular melodies and operettas. His performance last evening shows that neither his vocal powers, nor his taste and purity as a composer, have at all suffered by time or transplanting. His execution of the favorite old Scotch air, 'Annie Laurie,' was exquisite, and the old Irish melody, 'Kathleen O'More,' was given with deep and touching pathos. Lover's well known serio-comic song of 'Kitty Creagh,' was rapturously encored. Mr. White also gave some compositions of his own, one of which, a bravura song, 'Lord Donald,' bids fair to be very popular. We are very glad to see this gentleman among us, and look upon his performance last evening, as the prelude of much enjoyment to lovers of music, as it has revived in us many old associations of the English opera, of which Mr. White has long been a distinguished ornament, and we trust that an equally successful career awaits him in the country of his adoption."

The *Sydney Morning Herald*, of March 23rd, also alludes to Mr. Clement White's entertainment:—"Mr. White's thorough mastery of ballad-singing was apparent, and some of the touches were exquisite. We cordially recommend the lovers of national songs to attend Mr. White's next entertainment. His reputation as a composer and a member of the *corps musical* of Old Drury and Covent Garden ought to ensure him the support of discriminating amateurs."

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STUTTGART.—Fräulein Garrigues has been well received as Lenore in *Fidelio*. Herr Steger, from the Imperial Opera House, Vienna, is also here.—Herr Kücken has completed a new opera, which will be produced at this theatre.—Herr Meyerbeer's *Nordstern* (*L'Etoile du Nord*) is to be given on the 27th of September next, in honour of His Majesty's birthday.

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BRADFORD—(*From a Correspondent*).—Two performances were given in St. George's Hall, by the Cologne Choral Union, on Monday and Tuesday, the 29th and 30th ult. Great efforts were made throughout the county to render the concerts fashionable and popular, and to secure an overflowing audience, but on neither occasion was the noble hall full—on Tuesday, especially, the attendance was thin. The cost of the two concerts was about £500—the receipts much under that sum, so that the directors of the hall, who risked the speculation at the suggestion of the enterprising mayor, S. Smith, Esq., will not gain much by their spirited endeavours. The performances of the vocalists more than realized the expectations formed of them; in fact, accustomed as the West Riding people are to fine choral singing, the perfection which our German friends exhibited astonished the audience, and I need not add that *encores* were the order of the evening. M. Charles Hallé was also engaged, and performed in a brilliant and effective style several *morceaux* by Liszt, Mendelssohn, Chopin, etc., on Monday, and, on Tuesday, Beethoven's lovely sonata in A flat. He was enthusiastically applauded, and more than once encored. We sincerely hope these admirable choral performances will have some influence on the part-singing of our West Riding vocalists, who, generally speaking, though possessing most of the qualifications necessary to form efficient executants, are but too well satisfied with moderate results, and prefer stopping half way, instead of going straight to the goal of perfection. Let it be borne in mind that the part-music given by the Cologne Choir, is pretty much the same as several societies in Yorkshire have cultivated with laudable application. The Leeds Madrigal and Motet Society, especially, has bestowed a great deal of attention upon this class of composition, and we should be doing injustice to that society if we withheld our acknowledgment of the skill they have attained in part-singing. But in the Germans we remark a singleness of purpose, an abnegation of self, a sympathy with the conductor's *bâton*, that produce a richness, grandeur, depth, and intensity, which we honestly admit we cannot aspire to. No doubt the fact that the Germans ignore the ear-piercing squeak of the *un*-manly *alto* voice, and contrive to find high tenors for the part we assign to the counter-tenor, has much to do with the purity and power of tone we recognize in them. Why cannot we also cultivate a natural instead of an artificial voice for this purpose? If the Germans can thus, with rare disinterestedness, devote themselves to their art, applying the proceeds derived from the enthusiastic recognition of their skill to philanthropic purposes, why should not our musical friends of Yorkshire emulate them in musical excellence, as we know they do in sterling benevolence. We have voices as rich in tone, as wide in compass, as commanding in power, especially the *basses;* we have hearts as warm, and we possess in our native glee, madrigal, and part-music, a more diversified selection than the German school can furnish. Then let us only will to excel in the performance of those master-pieces of vocal harmony, and we may not despair of gaining a position as honourable as the Cologne Choir has won for itself. Surely the encouragement so justly given to "strangers in the land," would not be withheld, under these circumstances, from those who are "native and to the manner born."

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## THE OLD HUNDREDTH PSALM.

*To the Editor of the Musical World.*

SIR,—Will you allow me to call the notice of your numerous readers to the manner in which the Old Hundredth Psalm is usually sung at the present day. My remarks are briefly these:—

1st.—That the Psalm is not usually sung *as it was composed.*

2nd.—That it is spoilt by the change.

And Lastly.—That it would therefore be of great benefit to our Church music were the original form universally re-adopted.

The Psalm is not usually sung as it was composed. This will be immediately seen by comparing the two versions. The following is as it is generally heard—as I had the pleasure of singing in it at the anniversary meeting of the children in St. Paul's Cathedral, on the 1st inst., and also at the ceremony of opening the Crystal Palace on the 10th:

In this edition, it will be observed that there is no difference between the length of any of the notes, all being minims. Now, for the original version, as left by Dowland—it may be found in most old Prayer-books, and is as follows:

Now it is obvious that in this the first, and three last notes in each division are intended (being semibreves) to be sung exactly twice the length of the other ones (being minims), and it is by the ordinary custom of making all the notes of equal length that the beautiful effect of the whole is spoilt. Another reason why it is so spoilt is this, all the notes being of equal length, it is obliged to be taken in *very slow* time, so slow, in fact, that either the whole congregation, being unable to sing *slow enough*, gets a bar or two in advance of the organ, or various individuals, in order to fill up the time, indulge in sundry appogiaturæ, turns, twists, and other nameless *ornaments*, by which, I think, it will be granted the Psalm is spoiled. Now, as such ornamentation is impossible in the old version, as it can be taken in much faster time, which gives great additional grandeur as well as spirit to the whole, surely it would be of great benefit to our Church music were the original form universally re-adopted.

Begging to apologise for troubling you with these remarks, which I should not have done but that I am convinced that the general revival of this magnificent tune, in its original form, would be cordially welcomed by all lovers of English Psalmody.

I remain, Sir,

Your obedient Servant,

A MEMBER OF THE SACRED HARMONIC SOCIETY,

*June 16th*, 1854.

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BRESLAU.—The veteran tenor, Herr Tichatscheck, has appeared in *Masaniello*, *The Jewess*, and the *Prophète*. The theatre has been, for the most part, only moderately well filled. Herr Young, from Pesth, has been more favourably received.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

THIS DAY.—Mr. W. E. Evans, Pianoforte Recital, Blagrove's Rooms, Eight o'clock.

MONDAY.—W. S. Bennett, Performance of Classical Pianoforte Music, Hanover-square Rooms, Three o'clock.——English Glee and Madrigal Union Concert, Willis's Rooms, King-street, St. James's, Three o'clock.

TUESDAY.—Musical Union, Matinée Musicale, Willis's Rooms, King-street, St. James's, Quarter-past Three.——Mr. John Thomas, Grand Concert, Hanover-square Rooms, Two o'clock.

WEDNESDAY.—W. H. Holmes, Performance of Pianoforte Music, Hanover-square Rooms, Two o'clock.——Herr Carl Deichman's Concert, Hanover-square Rooms, Eight o'clock.——Miss Binckes' third and last Soirée Musicale, Philharmonic Rooms, Newman-street, Eight o'clock.

THURSDAY.—Herr Rosenhain, Matinée Musicale, Hanover-square Rooms, Three o'clock.

FRIDAY.—Warwick-street School, Grand Concert for the benefit of, Hanover-square Rooms, Two o'clock.

## ADVERTISEMENTS.

W. H. HOLMES'S THIRD PIANOFORTE CONCERT, Hanover-square Rooms, Wednesday Morning, July 5th, at Two o'clock. Tickets, all reserved, 10s. 6d.; to be had of W. H. Holmes, 36, Beaumont-street, Marylebone.

MISS BINCKES' THIRD SOIRÉE MUSICALE (Last of the Series) will take place at the Philharmonic Rooms, Newman-street, on Wednesday next, July 5. To commence at Eight o'clock. Tickets and Programmes may be had of Messrs. Cramer and Co., Regent-street, and of Miss Binckes, 4, Cornbury-place, Old Kent-road.

MADAME PERSIANI will sing Baron Celli's last Romance "Il delirio d'amore" at his Matinée Musicale, at Willis's Rooms, King-street, St. James's, on Monday, the 3rd of July next. To commence at two o'clock; applications for Tickets to be made at Messrs. Cramer and Beale, 201, Regent Street; at Baron Celli's residence, 70, Welbeck-street, Cavendish-square.

ROYAL ACADEMY of MUSIC.—The FOURTH CONCERT for the EXHIBITION of the STUDENTS will take place at the Hanover-square Rooms, on Saturday Morning next, July 8th, to commence at Two o'clock. Single tickets, 5s.; Family tickets (to admit Four), 16s.; to be had at the principal Music-sellers, and at the Royal Academy of Music, Tenterden-street, Hanover-square.

MR. W. STERNDALE BENNETT respectfully announces that his MORNING PERFORMANCE of CLASSICAL PIANOFORTE MUSIC will take place at the Hanover-square Rooms, on Monday, July 3. Vocalists—Madame Clara Novello, the Misses Cole, and Signor Gardoni. Instrumentalists—M. Vieuxtemps, Signor Piatti, Mr. George Russell, and Mr. Sterndale Bennett.—15, Russell-place, Fitzroy-square.

MADLLE. VERNETTI PARAVALLI, from the Theatres of Milan, Venise, and Turin, has the honour to announce that her First Annual Grand Concert will take place on Wednesday, July 19th, at the Hanover-square Rooms, under the most distinguished patronage, and assisted by eminent artists; amongst whom, Madlle. Annie de Lara. Reserved seats, 10s.; Tickets, 7s.; Orchestra, 5s. Further particulars will be duly announced. To be had at R. W. Ollivier's, 19, Old Bond-street; Cramer, Beale and Co's., Regent-street; Leader and Cocks', New Bond-street; and at Madlle. Paravalli's 6, York-street, Portman-square.

HERR JACQUES ROSENHAIN'S MATINÉE MUSICALE will take place on Thursday Morning, July 6th, 1854, to commence at Three o'clock. Vocalists—Madlle. Bochkoltz Falconi (from the Ducal Court and Theatre of Coburg Gotha), Madame Nissen-Saloman, Herr Reichardt, and Mons. Jules Lefort. Instrumentalists—Pianoforte, Herr Rosenhain; Violin, Signor Bazzini; Violoncello, Mons. Jacquard. A selection of M. Rosenhain's compositions will be performed on this occasion. Conductors, Mr. Aguilar and Mr. Charles Salaman. Tickets, 15s., and 10s. 6d. each; to be had of Wessel and Co., 229, Regent-street, and at the principal Music-sellers.

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MUSICAL UNION.—EIGHTH and LAST MATINÉE, Tuesday, July 4th, Willis's Rooms. Doors open at Three. Quartet, in G, No. 81 (Pleyel Ed.), Haydn; Duet, in A, Piano and Violoncello, Op. 69, Beethoven; Quartet, in D, No. 3, Op. 44, Mendelssohn; Solo, Pianoforte, Mdlle. Clauss; Solo, Violin, Arpèges (by special desire), with Violoncello and Pianoforte accompaniment, M. Vieuxtemps—his last performance in England this season. Executants—Vieuxtemps, Goffrie, Hill, and Piatti; Pianiste, Mdlle. Clauss. Single admissions to be had of Cramer and Co., Regent-street; Chappell and Ollivier, Bond-street. Members are requested to pay subscriptions yet due, without delay. J. ELLA, Director.

QUEEN'S CONCERT ROOMS, Hanover Square.—Mr JOHN THOMAS has the honour to announce that he will give a MORNING CONCERT, at the above rooms, on Tuesday July 4th, 1854, on which occasion the following eminent Artistes will appear. Vocalists: Madlle Sedlatzek, Mrs. Arthur Stone, Miss Birch, Mdlle. Anna Bockholts Falconi, Signor Gardoni, Mr. Herberte, Mr. Nappi, Mons. Jules Lefort, and Mr. Allan Irving. Instrumentalists: M. Sainton, Mr. W. G. Cusins, Signor Puzzi, Mons. Emile Prudent, and Mr. J. Balsir Chatterton. Mr. John Thomas will perform Alvars' last Grand Fantasia, as well as some of his own latest compositions; including a Duet for two Harps, with Mr. J. Balsir Chatterton. Conductors, Mr. Cipriani Potter and Mr. Salaman. To commence at two o'clock precisely. Tickets 10s. 6d. to be had of Messrs. Cramer, Addison, Chappell, Ollivier, and Boosey; Reserved seats, 15s.; to be had only of Mr. John Thomas, 88, Great Portland-street.

ORIENTAL AND TURKISH MUSEUM, Hyde-park-corner.—The public are respectively informed that, early in July next, there will be opened, at St. George's Gallery, Hyde-park-corner, Knightsbridge, an Oriental Museum, or a Grand Exhibition of Turkish Curiosities, consisting of the richest and most varied costumes, both ancient and modern, displayed on wax figures, life size, executed in the finest style, and illustrative of not only the abolished institution of the far-famed Janissaries, the renowned militia of the Turkish empire, with their ancient uniform and armour, but also of the various modes of the Osmanlis of the present day. The figures are highly characterised, and the materials of the costumes selected from the richest Oriental fabrics with the strictest adaptation to the habits and castes of the people which they are designed to represent. No expense or labour has been spared to render this exhibition worthy of the attention and patronage of the British public, and we have been assured by persons of the greatest distinction that a more accurate and satisfactory impression of the true Oriental taste and style, both of former times as well of the present day, may be obtained by an hour passed in this Museum, than is usually gained by many miles of travel. The most implicit truthfulness has been maintained in all the arrangements; and many items even which would be curious to the native inhabitants of Stamboul are here given to the world in all their primitive originality. The gorgeous costumes of bygone days, the days of the turbaned and robed Osmanli, remembered only in the past, are now revived and displayed in all their natural and exquisite beauty. Apart from all intrinsic merit, it is hoped that the great sympathy now felt by the British public for the Turkish nation will ensure the success of this most interesting and truly unique Turkish Exhibition.

The undersigned being the sole managers of this Oriental Museum, all matters relating to the Exhibition will be transacted by them, and all communications must be addressed to them conjointly.

C. OSCANYAN, S. AZNAVOUR, } Managers.

June 10, 1854.

THE ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond-street.

THE LONDON ORCHESTRA.—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall. Principal Soloists, Messrs. Barret, Richardson, Lazarus, Baumann, Lovell Phillips, Rowland, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, Godfrey, Hardy, Cioffi, Prospère, Chipp, and Zeiss; added to which are Messrs. Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged to perform at Concerts during the London Season. For terms, address to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

DUTY OFF TEA.—On and after the 6th of April, all our prices will be again reduced 4d. per pound, as the following list will show:—Strong Black Tea, 2s. 8d., 2s 10d., 3s. 0d., 3s. 2d., 3s. 4d., and 3s. 8d. Best Assam Pekoe Souchong Tea, of extraordinary quality and strength, 4s. 0d.; Former Price, 4s. 4d. Strong Green Tea, 2s. 8d., 3s. 0d., 3s. 4d., 3s. 8d., 4s. 0d., 4s. 4d., 4s. 8d., and 5s. 0d.; Good Coffee, 11d., 11½d., and 1s. Prime Coffee, 1s. 1d., 1s. 2d., 1s. 3d. Rich Mocha Coffee, 1s. 4d. Rare Choice Old Mocha, (20 years old) 1s. 6d. Teas, Coffees, and Spices sent carriage free to any Railway Station or Market Town in England, if to the value of 40s. and upwards. PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, sent post free, on application. Sugars are supplied at market prices.

SOUND AND WHITE TEETH are not only indispensably requisite to a pleasing exterior in both sexes, but they are peculiarly appreciated through life as highly conducive to health and longevity. Among the various preparations offered for the purpose, ROWLANDS' ODONTO, OR PEARL DENTIFRICE, stands unrivalled in its capability of embellishing, purifying, and preserving the teeth to the latest period of life. Prepared from Oriental Herbs with unusual care, transmitted to this country at great expense, this unique compound will be found to eradicate all tartar and concretions, and impart a pearl-like whiteness to the enamelled surface, remove spots of incipient decay, render the gums firm and red, fix the teeth firmly in their sockets, and from its aromatic influence impart sweetness and purity to the breath.—Price 2s. 9d. per box.

CAUTION.—The words "ROWLANDS' ODONTO" are on the Label, and "A. ROWLAND & SONS, 20, Hatton Garden," engraved on the Government Stamp affixed on each box.

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MARION'S RESILIENT BODICE and CORSALETTO DI MEDICI. They combine firmness with elasticity, fit closely, fasten easily in front, retain the original symmetry of their adjustment, and are judiciously adapted to every varying condition of the female form. Ladies in health, convalescents, and invalids wear them, with equal satisfaction; and, having experienced the comforts and advantages they ensure, will not return to the ordinary Stays and their attendant evils. PATENTED IN ENGLAND, FRANCE, AND AUSTRIA. Enlarged Prospectus, with Illustrations, (details of Prices from 14s.; children's, 3s.), explicit Directions for Self-measurement, &c., on receipt of Two Stamps for Postage. All Country Orders sent (without extra charge) carriage paid or post free. Mesdames Marion and Maitland, Patentees and Sole Manufacturers, 54, Connaught-terrace, Hyde-park, London.

"We think few who have seen it will be disposed to disagree with us when we assert that it is infinitely superior to anything of the kind yet introduced for the same purpose, and, in point of style and workmanship, it is alike unexceptionable."—Editorial notice in *Le Follet*, the leading Journal of Fashion.

THE CONSERVATIVE LAND SOCIETY.—At the Nineteenth Public Drawing at the Freemasons' Tavern, on Wednesday, June 28th, 1854, the following Rights of Choice were drawn:—

Nos. 3607, 7976, 5796, 5797, 5798 (grouped), 5167, 8343, 8344, 8345 (grouped), 1889, 2783, 3972, 9420, 2396, 2397 (grouped), 5757, 9843, 4083, 4084, 4085 (grouped), 7498, 9069, 9316, 7380, 8521, 3611, 8877, 7439, 1467, 7709, 5212, 5503, 7569, 7022, 7024, 8871, 8220, 8221, 7095, 7561, 6479, 6480 (grouped), 5106, 4471, 1184, 5181, 6084, 7377, 5642, 2718, 1300, 4754, 2618, 7381, 7382 (grouped), 7515, 5428, 8185, 8186, 8187 (grouped), 8467, 6285, 9117, 4764, 5269, 5270 (grouped), 8012, 9756, 9193, 7252, 7253, 7254 (grouped), 4087, 3737, 3738 (grouped), 8424, 7482, 8337, 8339 (grouped), 2586, 2960, 2948, 2293, 8727, 7840, 6685, 1023, and 4796.

The following shares were also drawn, but the holders thereof being in arrear lose the benefit of this drawing:—

Nos. 6057, 3155, 5050, 7895, 8683, 3153, 4137, 7935, 7936, 7937 (grouped), and 8684.

The following Shares will be placed on the Order of Rights by Seniority if not in arrear:—

Nos. 864, 882, 964, 965, 966, 969, 970, 974, 975, 978, 979, 983, 985, 986, 988, 989, 990, 991, 993, 996, 997, 1001, 1004, 1005, 1018, 1019, 1020, 1021, 1022, 1025, 1026, 1057, 1060, 1061, 1063, 1064, 1065, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1082, 1083, 1087, 1088, and 1089.

The Twentieth Public Drawing is fixed for Saturday, August the 12th, at the offices, 33, Norfolk-street, Strand, at twelve o'clock.

CHARLES LEWIS GRUNEISEN, *Secretary*.

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Monthly Sale of Pictures and Drawings, by Modern Artists, the originality of which will be guaranteed to the purchasers.

MR. GEO. ROBINSON respectfully notifies that his next SALE will take place at his Rooms, 21, Old Bond-street, on Thursday, July 6, at One precisely, and will include specimens by the undermentioned Artists:—

| | | | |
|---|---|---|---|
| Andrews | Cooper | Morland | Stuart |
| Anthony | Duval | Morris | Stark |
| Bromley | Gunn | Morten | Vickers |
| Burgess | Herring | Niemann | Vincent |
| Calderon | Holland | Nibbs | Walmesley |
| Chapman | Jones | Pearsall | Ward, R. A. |
| Chester | Knight | Sherlock | Woolmer, |
| Compton | Mearns | Skillett | and others. |

May be viewed two days prior, and Catalogues had.

HARMONIUMS. — CAUTION. — George Luff and Son, makers to Her Majesty of the only Real Harmonium, to prevent the sale of inferior imitations, have reduced their prices, both for sale or hire.

PIANOFORTES, with increased and more equalized power of tone, superior touch, and great durability, in every variety and price, for sale, hire, exchange, or exportation. George Luff and Son, 103, Great Russell-street, Bloomsbury.

TO CONCERTINA PLAYERS.—Signor Carlo Minasi begs to notify to his friends and the public generally that he has just patented his improvements in the manufacture of the above popular instrument, which will be found to give a volume of sound and freedom of touch hitherto unattained. Signor Minasi will be happy to show these instruments to any person who will favour him with a call at his residence, No. 16, Brecknock-place, Camden-road, where he gives lessons on the Concertina. Piano and Singing on moderate terms.

REPAIRS of STRINGED, REED, and BRASS MUSICAL INSTRUMENTS. — Messrs. Boosey and Sons beg to announce to the musical profession and the public, that, to enable them to execute repairs in the best possible manner, they have recently engaged from Germany one of the most skilful European artisans to superintend this department, and who thoroughly understands the mechanism of Musical Instruments of every description and model. Parties, therefore, intrusting the most valuable instruments to Messrs. Boosey and Sons, may rely upon their being treated with a care and efficiency unequalled in London. Boosey and Sons, Musical Instrument Manufacturers, 28, Holles-street.

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"'Belisario' is a brilliant piece for four hands, consisting of a short introduction, a theme with three variations, and a vigorous march for *coda*. The second variation, in D flat, is particularly effective. Whether the two themes are from Donizetti's *Belisario* we are unable to say, not being familiarly acquainted with that opera. Their origin is not indicated in the title of the duet. They are both good.

"'Minerva' is a dashing and energetic waltz, in the key of E flat, also for two performers. The first subject is rhythmical and well adapted for dancing, although the piece is rather a *dans de concert*, like Weber's *Invitation à la valse*, than anything else. The second subject, in D flat, consists simply of a scale of three and four octaves, alternately, introduced with excellent effect. An episode, beginning in G flat, and modulating back to the original key, is graceful and pretty.

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"So far as what is termed 'character' is concerned, the 'Chanson à Boire' (also in E flat) has more chance of enlisting the popular ear, and acquiring general favour, than any of its companions. The second motive, in A flat, is charming and well developed. The whole is easy and fluent, and admirably suited to players of moderate capacity, who prefer something new and fresh to the eternal *fantasias*, and airs with variations, under which the shelves of music-publishers have been groaning for the last quarter of a century.

"Altogether we may compliment Herr Gollmick on these pieces, which, without any appearance of pretence, are graceful and pleasant—as good things of their kind, indeed, as need be sought for."

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 27. SATURDAY, JULY 8, 1854. {PRICE 4d. STAMPED 5d.

## THE GRAND MUSICAL CONGRESS AT NEW YORK.

*(From our own Correspondent.)*

NEW YORK, JUNE 16, 1854.

For one whole week have the inhabitants of the Empire City forgotten the "Nebraska iniquity," the chances of the Fillibusteros on Cuba, the price of cotton, and the approach of the cholera. The spell which lulled them to such unwonted slumber was the Musical Congress at the Crystal Palace; the Wizard to whose influence they submitted—the immortal Jullien. And thus it chanced:—

America is a great country, and no mistake—that's a fact. England had her Crystal Palace, and with it an unprecedented success. Why should not New York do likewise? The palace was built, Lord Ellesmere sent from England as Commissioner, the World invited to attend, and American expectation on tiptoe. But, alack for human expectations and unfortunate shareholders! The speculation, both artistically and as regards the dollars, proved a failure. It did not pay, and the shares fell from 140 dollars to 18.

The Palace itself is three miles from the city. The road is dusty and badly paved. The citizens are fond of home, or prefer the more exhilarating pleasures of the "bar." For these or equally good reasons they stayed away; and the Palace was as empty as the pockets of the shareholders.

In this dilemma they sought for one who could retrieve their fortunes, whom they might elect their President, and arm with the powers of a dictator, and who would wile the dollars from the pockets of the public. With one voice they demanded Barnum; for "if there be a man in this city who can do it, he is the man." Phineas T. Barnum consented, and the shareholders having agreed to allow him a per-centage on the receipts, he forthwith entered on his duties.

Finding his public dull and apathetic, seeing the thermometer at 89 in the shade, and dreading the approach of the cholera, no time could be lost. And lo! that Providence which had always befriended him, again took him by the hand.

M. Jullien was giving his farewell concerts at New York. He had completed a most successful tour of the United States, and, with his wife, was about to leave for England. Could he be induced to stay? Would he undertake, at the Crystal Palace, something unheard of in the American Musical World? If he consented, success was certain; for when did Jullien, with his untiring energy, conceive a project and fail in its accomplishment? An interview was had, an arrangement completed, and a Musical Congress planned on the same day; and one week afterwards 1500 performers and choristers from different parts of the United States were marshalled under Jullien's *bâton*.

A colossal amphitheatre rose from the eastern side of the rotunda, and towered high into the nave, extending on either side into the galleries. Enormous as were its dimensions, this hardly sufficed to contain the band and choristers. The concert commenced at seven last night, but three hours previously the whole city was in motion, and upwards of 27,000 actually paid for admission. No such crowd was present at the opening of the building, or on any other occasion. Punctually at seven M. Jullien appeared in the orchestra, and was received with deafening cheers. He waved his *bâton*, and the concert commenced. The programme has already appeared in your journal.

As regards the solos in the first part, criticism would be both idle and useless. The mere presence of the immense mass which crowded the building would have prevented their being heard to advantage; but when, in addition to the inert weight which bore down the singers' voices, they had to struggle against the shuffling noise made by many thousand pairs of feet, their audience became very select, being confined to those filling the first three or four rows of the reserved seats.

But the "Hallelujah" chorus came out in all its magnificence. The chorus had been drilled to perfection, and as the masses of sound went rolling through the building, filling every nook and cranny, the genius of Handel was felt in all its majesty, and an effect was produced upon the audience greater than any I ever witnessed. It was encored unanimously. A similar honour awaited the chorus of "Worthy is the Lamb," but Jullien wisely refused to comply with it.

The second part opened most brilliantly. The overture to *William Tell* was given with great spirit, and the last movement unanimously re-demanded. The audience were enchanted, and an enthusiast having called for three cheers for Jullien, they were given with a force which made the roof ring again. M. Drouet *seemed* to play his brilliant variations to the entire satisfaction of the limited number who heard him, whereof I was not one. That great "Reformer" Wagner's overture to *Tannhäuser* came next; but the success of Wagner here is on a par with that which he has achieved in England, and music in a state of chaos seems to excite in the Anglo-Saxon mind neither admiration nor wonder.

The solo by Paul Julien was played with neatness and precision, and full justice was done to the graceful *minuetto* from Mr. Bristow's symphony. Haydn's glorious chorus, "The heavens are telling," was excellently well given, and a duo for the two pianofortes, on themes from *L'Eclair*, by Mr. and Mrs. Vincent Wallace, was quite inaudible.

And now the disappearance of the choristers and the arrangements for reception of two military bands give earnest note of preparation. The event to which all had looked forward, was about to come off:—The "Firemen's Quadrille," composed expressly for this congress, and to most of the audience the great feature of the evening. I can add nothing to the description in the programme.

The first figure is played by the orchestra. In the second a



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military band is heard at a distance. It comes nearer and nearer until Dodworth's full band, in all the glory of white and red uniform, march in at the top of the orchestra and take their places. Figure 3 is played by another military band, who perform the same evolutions as Dodworth's. The fourth opens with a description of night. The city is hushed in silence. Suddenly the alarm bell is heard—shouts of "fire" issue from a hundred mouths blowing lustily through speaking trumpets—red and white lights shown behind the glass complete the illusion; and, to crown all, as the orchestral tumult rises to its height, a fire-engine is busily worked behind the stage. The effect was so complete that many of the audience took fright, and were only quieted by a few words from Barnum. The quadrille closed with "Hail Columbia" and "Yankee doodle," the whole audience standing and shouting for Jullien.

Jullien came forward and was obliged to make a speech, which he did in a few and effective English sentences, thanking the audience for their reception, and stating that his success in America was among the brightest spots in his musical career.

It was now near midnight, and Part 3 was soon hurried over, the audience getting home afterwards as best they could. Thus ended the first Musical Congress in America—a great fact, and likely to be attended with good results. Our taste for music here is not more advanced than it was in England when Jullien first began his concerts. Here, as there, the great public were unused to a high order of music, and relished it not. But in the few months that Jullien has been here he has worked wonders, and by bringing them to listen to "Firemens'" Quadrilles, he has insinuated symphony and concerto, causing a gradual but certain reform in the public taste.

Four thousand reserved seats were let at prices varying from eight-and-sixpence to seventeen shillings; and upwards of twenty-three thousand paid two shillings each. The audience were good-tempered and forbearing throughout the evening, and not the slightest accident occurred to mar the pleasure of the scene. All honour then to Jullien! who has done so much to *create* a taste for music in the masses. England can fairly claim him as her own, but should he ever forsake her nursing bosom, he has made for himself another home in this western world.

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Mr. Albert Smith has had the honour of receiving a magnificent diamond pin from Her Majesty, as a mark of the gratification Her Majesty derived from her visit to his Mont Blanc entertainment last week. Colonel Phipps, in transmitting this royal gift to Mr. Smith, stated that he had the Queen's commands to assure him that Her Majesty had been seldom more amused and pleased than on the occasion in question.

Miss Binckes' third and last soirée of the series was crowded. Each performance seems to have increased in attraction, and as a pianiste and vocalist combined, she has fairly won a position in the musical world. Her singing has given great satisfaction; but it was in her pianoforte playing that her artistical merits were most powerfully developed. The sonatas of Beethoven, Weber, and Macfarren, and her performance of the ultra-romantic school (*ausser-romnatiches*) have served to display the variety as well as the soundness of her talent. We hear that Miss Binckes has accepted a liberal engagement at Berlin for three months. Miss Katharine Smith, though suffering from extreme timidity, sang with great delicacy "La rose d'Alpe," and a ballad, "Ellen and Patrick," which was encored. Mr. Cotton's English songs were more admired than his Italian. Mr. F. Chatterton's performances on the harp were in the popular style; the first was encored. The "Coronation March" was played with great spirit by Miss Binckes and himself. Messrs. Aspull and Ganz conducted.

## THE LIFE OF MOZART.

*(From the original of Alexander Oulibicheff.*)*

*(Continued from page 435.)*

### CHAPTER IX.

### 1791.

We have now reached the second half of the eventful year 1791, the last of Mozart's life, and in which he displayed a more than human fertility and wealth of inspiration, which, as developed in the *Zauberflöte*, *Titus*, and the *Requiem*, would have sufficed to complete and glorify the entire artistic life, however long, of any other musician. Fortunately there is here no lack of materials. We shall immediately proceed to give a historical account of the three above-mentioned masterpieces, which crown the life of Mozart, and encircle his grave with an eternal halo.

At the time of which we treat, there resided in Vienna a great original of the name of Schikaneder, a theatrical manager, actor, author, both in prose and verse, *libretto*-manufacturer, scene-painter, and, very frequently, composer, in the bargain, to the tragico-comico-lyrico-dancing company of which he was director. Schikaneder was a man inexhaustible in resources of every description, and distinguished himself in and out of the theatre by the efforts of his genius. Nevertheless, he was not to be relied on, either in business or in the choice of his dramatic combinations, although otherwise, to use a common expression, "a good fellow." I forgot to mention that this disciple of all the Muses, this universal genius, was also a singer, and that his voice, according to the testimony of musical amateurs of the period, was something half-way between the creaking of a weathercock and that of a kitchen-jack. In spite of his rare talent, Dame Fortune treated him in the same way as he himself was sometimes in the habit of treating others. The blind goddess deceived him in such a manner, that, one day, he found his exchequer completely empty. There seemed to be no alternative for him but to shut up his establishment and pay his debts—which there was every probability of his liquidating by a term of imprisonment. Our manager, indeed, was, to all appearance, fairly ruined. Not quite, however. He was a poet, and one, moreover, who understood how to guide events beyond the limits of the stage quite as easily as the incidents of his dramatic pieces. He resolved then that the catastrophe which threatened him should be followed by a striking *dénoûment*, which should place him in a better position than he ever occupied before, and make him—Schikaneder!—immortal. But, in order to effect this, it was necessary to obtain the assistance of an intimate and entirely devoted friend. This was no obstacle to Schikaneder, the Pylades of all the Orestes at whose houses there was anything to be had in the shape of eating or drinking. For many years, he had always been able to find both at Mozart's. Having studied our hero's character thoroughly, he was thoroughly acquainted with it. Schikaneder felt certain he was saved, and fancied he already saw the public once more flocking to his theatre, and covering him with marks of approbation, so that in a state of half intoxication he cherished the idea of eventually bequeathing his name to posterity. He proceeded to Mozart, described in a suitable strain of pathos his desperate position, and summed up by declaring that he reposed his last hopes in the good nature of our hero.

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"How can I help you?" enquired Mozart.

"Write me an opera," answered Schikaneder, "to suit exactly the taste of the Viennese public. You can satisfy connoisseurs, and do credit to your own reputation if you choose; but your principal care must be to please the vulgar taste of all classes. I will give you a *libretto*, provide scenery, etc., etc., just as they are liked at present."

"Very good; I will undertake the task," said Mozart.

"How much shall I pay you for it?" asked Schikaneder.

"You have nothing to give," said our hero. "But never mind; we will arrange the matter in such a way that you shall be benefited, while I shall not lose all chance of profit. I give you sole and whole possession of my score; give me, in return, what you like, but on the express condition that you are responsible that the music shall not be copied. If the opera creates a sensation, I will sell it to other managers, and that shall be my recompense."

The reader may easily imagine with what joy, and what asseverations that he would most religiously adhere to such generous terms, the embarrassed manager accepted the bargain. Mozart set at once about his task, working day and night. He even carried his complaisance so far as to remodel several pieces, which did not please his very capricious critic. It is true there was no alternative, for our hero had cause to fear, in case of refusal, that Schikaneder, in conformity to a vile practice of his, would spoil the opera by lengthening it out with pieces of his own style. *Die Zauberflöte* was received with unparalleled applause, which kept continually increasing, and was soon afterwards re-echoed in other cities, for, in a very short time, the opera was produced in many theatres out of the Austrian dominions, although not one manager applied to Mozart for the score! A work—which procured a considerable sum for almost every one who gained his living by music in Germany, including even the most insignificant copyist—brought its composer nothing, or next to nothing! And what did Mozart, on hearing of the trick his Pylades had played him?

"*Der Lump!*" (the mean scamp!) he exclaimed, and the next day, Schikaneder sat down as usual at his table.

I presume there is not one of my readers unacquainted with the history of the *Requiem*. It has been related with a thousand variations, published in a thousand books, and has caused the name of Mozart to become familiar to a great many persons, too serious and too much engaged in important matters, to trouble their heads about music, but who, nevertheless, are ready enough to read or listen to wonderful tales as they sit by their warm fire-side. The man in the black cloak, his three solemn appearances, the last of which corresponded with the date of Mozart's death; the nature of his errand; the impenetrable mystery, which defied all subsequent attempts to unfathom it—all combined to make a sort of legend, which attained a degree of notoriety and belief, that, during forty years, seemed beyond the reach of refutation. Truth, however, never grows old, and a biographer of the present day, instead of narrating a ghost story, so much in keeping with the taste of the age, is obliged to wade through a labyrinth of petty, prosaic circumstances, in which he stumbles, at every instant, over doubt, uncertainty, contradiction, malice, and falsehood. The mysterious messenger has, alas! been dragged into the light, but like the phantoms he so much resembles, which become invisible at the first streak of dawn, disappeared before the searching investigations of Herr Gottfried Weber.

The celebrated controversy, to which I have just alluded, concerning the authenticity and origin of the *Requiem*, has occupied the attention of a great number of musical *littérateurs* and *dilettanti*, since 1826. Many of my readers have, doubtless, heard of the great trial, without, perhaps, having had the opportunity of becoming intimately acquainted with its details. It will be my duty to instruct them, in order that the points discussed in the trial, but unfortunately not decided, may, from this time forth, become an integral part of Mozart's biography. I shall, therefore, collect them in a separate chapter, which I shall introduce in the form of an appendix at the end of my first volume. But I must warn my readers in advance that it will constitute the most tiresome chapter to peruse, just as, beyond comparison, it has been the most difficult and troublesome to compile.

As far as I know, there has, up to the present time, been no testimony or proof to refute the first account of the origin of the *Requiem*, as related by Mozart's widow, except the miraculous part, contained in the book written under her direction, of which she was herself, in all probability, the primary source. Adopting her account as the most authentic, if not in all, at least in the chief, particulars, we will take it—rejecting what is doubtful, or evidently opposed to truth—as our guide to the end of this volume, without reference to the appendix.

Mozart was still working at *Die Zauberflöte*, when he received an anonymous letter, containing an order for the composition of a requiem, and inquiring on what terms and in what time he could undertake to complete it. As he never took the most unimportant step without consulting his wife, he showed her the strange commission, expressing, at the same time, his desire to try his powers for once in this branch of the art, a desire which he felt the stronger, since the more elevated and pathetic style of sacred music had always been his favourite study. His wife advised him to accept the commission, and Mozart, in consequence, wrote to his unknown customer, stating that he would compose the requiem for a specified sum. He added that he could not name the period at which the work would be completed, but expressed a wish to be informed where he should send it when finished. After the lapse of a short time, the delegate again made his appearance, not only bringing the money, but the promise of a considerable surplus on delivery of the score, Mozart having been so moderate in his demand. Our hero was told, however, to give himself no trouble in finding out his customer, since all his efforts would assuredly be useless.

Meanwhile, Mozart received and accepted from the inhabitants of Prague the honourable and advantageous offer of composing, for the coronation of the Emperor Leopold, a serious opera, to be entitled, *La Clemenza di Tito*.

Just as he was getting into the travelling carriage, however, the unknown messenger presented himself once more, like a ghost, and, pulling our hero's wife by the skirt of her gown, inquired—"How about the requiem at present?"

Mozart excused himself by alleging the necessity of his making the journey, and his inability to inform his mysterious patron of the fact. He added, however, that "The requiem should be the first thing he would work at on his return, provided the unknown would consent to wait so long." With this explanation the messenger seemed perfectly satisfied.

The preceding is, word for word, Frau von Nissen's account of the origin of the requiem. It is very simple, and quite natural, although somewhat laconic; and, as we have already remarked, Herr G. Weber has not been able to invalidate it, with all the testimony he had collected and compared. On the contrary, the evidence of the most important witnesses only affords fresh grounds for believing it.

Mozart, whose health was much impaired, even when he began Schikaneder's opera, arrived at Prague very ill, from

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the superhuman exertions demanded by his work, which he did not discontinue even while travelling. *La Clemenza di Tito* progressed as he journeyed along, so that eighteen days, after his arrival, sufficed for its completion.

Mozart's friends remarked, with uneasiness, the dullness of his eyes, and the expression of suffering which was visible in all his features, but they were far from supposing his illness would be attended with the sad results which followed. Our hero did not remain at home, but was seen working, making visits, and conducting rehearsals, as if he had no cause for complaint. He scarcely told any one that he wanted a doctor, and spent his evenings, for the most part, playing billiards in a neighbouring coffee-house. Of this game he was passionately fond. On one occasion, as he was engaged in it with all the attention one bestows on a favourite amusement, he was heard to hum to himself, several times, a kind of melody to the words: "Hum, Hum, Hum!" When it was his opponent's turn to play, Mozart took a small piece of paper out of his pocket, cast a hasty glance over it, and continued his game, again humming the monosyllable as before-mentioned. After repeating this for two or three consecutive days, he suddenly said to his friends: "Now, come and listen." To what? To the magnificent quintet in the first act of *Die Zauberflöte*, which he had composed while playing at billiards, and which really begins with: "Hum, hum," Papageno being rendered speechless by the padlock on his mouth. Mozart was then immersed up to his eyes in his *Titus;* the same musical brain was busy at the same moment with the coquettish phrases of the three ladies and the pathetic notes of Vitellia, with the comic babbling of the man-bird, and the shriek of horror and despair which the Romans utter at the sight of the burning capital and their beloved prince struck by the murderer's steel. These two productions, namely, the *finale* to *Titus*, and the *quintet* in the *Zauberflöte*, form two utterly opposite extremes in dramatic music; each picture presents an example of the highest and most inimitable perfection—and yet Mozart was only mortal! Why, however, did he render his work, of itself sufficiently difficult, still more laborious? Was it that he felt the necessity for using greater diligence? From the unusual emotion he displayed, and which he could not conceal, on taking leave of his friends in Prague, we are almost justified in thinking so. He shed tears on an occasion which he generally treated so lightly.

*La Clemenza di Tito*, as a novelty, did not please very highly. The impression it produced was effaced by the festivities and balls in celebration of the Coronation. Music ceases to exist the instant that, instead of being everything to an audience, it only figures as an *obbligato* addition to amusements of another kind. In such cases, I prefer the worst, or, if the reader likes it better, the most trivial, productions of the art, since these are, at least, in their proper place, and the listless ear gains by not giving much attention.

(*To be continued.*)

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MADAME MORTIER DE FONTAINE gave her Annual Morning Concert at the Réunion des Arts, on the 24th of June. The rooms were densely crowded. Mad. de Fontaine was assisted by the following artists:—Miss Louisa Pyne, Mad. Ferrari, Signori Gardoni, Flavio, Belletti, Bottura, Burdini, Arthur Napoléon, Paqué, and Bazzini. Madame Mortier sang the contralto air, "Oh! quante lagrime," from *La Donna del Lago;* joined in the quartetto from *Rigoletto*, and in a duet from *Il Trovatore*, with Gardoni, in all of which she was deservedly applauded. Signor Pilotti and Herr Wilhelm Gans were the accompanyists.

## ROBERT SCHUMANN'S MUSICAL LIFE MAXIMS.

(*From the German.*)

(*Continued from page* 52.)

XXXVI. A great deal is to be learnt from singers, male and female, but you must not take all they say for truth.

XXXVII. There are people living even beyond the mountains. Be modest; for, as yet, you have not discovered or invented anything which others have not discovered or invented before you. Even if you had, you should look upon it as a gift from above that you must share with others.

XXXVIII. The best means of curing yourself of presumption and vanity is, to study the history of music, and, at the same time, listen frequently to the masterpieces of the various epochs of the art.

XXXIX. Thibaut's treatise, *Ueber Reinheit der Tonkunst*, is an excellent book on music. Read it frequently when you are older.

XL. If you happen to hear the organ as you are passing a church, go in and listen. If you are fortunate enough to obtain a seat in the organ loft yourself, try your little fingers, and give way to your feelings of wondering admiration at the omnipotence of music.

XLI. Neglect no opportunity of practising upon the organ. No other instrument exacts such speedy vengeance for anything incorrect or slovenly, either in composition or execution.

XLII. Sing diligently in chorus, especially tenor parts; this will make you *musical*.

XLIII. What, however, is the meaning of being *musical?* You are not musical if you laboriously play through a piece, with your eyes anxiously fixed upon the notes; you are not musical, if (for instance, when any one turns over two leaves at once), you remain stuck fast and are unable to proceed. But you are musical, if, on playing a new piece, you can pretty well guess what is coming, and if, on playing a familiar one, you know it by memory. In one word, if you possess music, not only in your fingers, but in your head and heart.

XLIV. Can anyone become *musical?* My dear child, the most important requisites, a good ear, and a quick power of comprehension, are given us, like all other things, from above. But our natural disposition may be educated and improved. The way to become musical is not to shut yourself up, like a hermit, for days together, pursuing a course of mechanical study, but by actual and varied intercourse with musicians, especially with members of the chorus and orchestra.

XLV. Obtain as soon as possible a clear idea of the compass of the human voice, in its four principal branches: listen attentively to it in choruses, and endeavour to discover in what intervals its greatest strength consists, and in what others it can be employed with tenderness and softness.

XLVI. Listen diligently to national songs; they are mines of melody, and enable you to see into the characters of different nations.

XLVII. Take an early opportunity of exercising yourself in the old keys. Many treasures of the past will otherwise be lost to you.

XLVIII. Pay particular and early attention to the tone and characteristics of the various instruments. Endeavour to impress their peculiar and characterising shades of sound on your ear.

XLIX. Never neglect hearing good operas.

L. Entertain a great respect for what is Old, but meet what is New with a warm heart. Do not be prejudiced against a name which is unknown to you.

LI. Do not judge a composition after hearing it only once. That which pleases you at first is not always the best. Good composers require to be studied. There is much which you will not clearly understand before attaining a very advanced age.

LII. When judging compositions, make a difference between such as belong to art, and such as are merely intended for the amusement of *dilettanti*. Be answerable for the first, and do not grow indignant at the last.

LIII. "Melody" is the war-cry of *dilettanti*, and certainly music without melody is not music. But understand well what *dilettanti* mean by the term: the only compositions thus named by them are such as are easily caught up and possess a pleasing rhythm. But there is melody of a different description, and wherever you open the works of Bach, Mozart, or Beethoven, it comes before you in a thousand different ways; it is to be hoped that you will soon become tired of the poverty-stricken sameness of Italian operas.

LIV. If you try to compose little melodies on the piano and succeed, you have reason to be pleased; but if they come of themselves, when you are not at the piano, congratulate yourself still more, for the inward feeling for music is making itself heard in your heart. The fingers must do what the head desires, and not *vice versâ*.

LV. When you begin to compose, compose everything in your head.

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Until you have, in this manner, completed a piece, do not try it on the instrument. If music does not proceed from the inward soul, but is simply felt, it will produce exactly the same effect upon others.

LVI. If heaven has blessed you with a lively imagination, you will often sit alone for hours as if chained to your piano, endeavouring to give vent to your inmost thoughts in harmony, and the less clear the realms of harmony are to you, the more mysteriously will you be drawn within the magic circle. Such hours as these are the happiest of our youth. Take care, however, not to deliver yourself up too often to a talent that causes you to waste both time and strength on shadows. You can only obtain the power of form, and the capability of expressing your ideas lucidly, by reducing them to writing. Write, therefore, more than you improvise.

LVII. Obtain an early knowledge of conducting. Observe good conductors frequently; and even conduct, in your own mind, at the same time. This will make your ideas clear.

LXVIII. Look about you diligently in life, and also in other arts and sciences besides music.

LIX. The laws of morality are also those of music.

LX. By industry and perseverance you will continue to improve.

LXI. Out of a pound of iron, which costs only a few pence, several thousand watch springs, of the value of hundreds of pounds sterling, may be formed. Turn to good account the pound you have received from God.

LXII. Nothing worth mentioning can be done in art without enthusiasm.

LXIII. Art is not given us to amass riches. Continue to become greater and greater, as an artist; everything else will come of itself.

LXIV. The spirit of a thing is never completely clear before its form is evident.

LXV. Perhaps genius alone can understand genius.

LXVI. Some one once said that a perfect musician should be capable of seeing a complicated orchestral composition, after hearing it only once, as if it were written in an actual score before his eyes. This is the highest pitch to which we can possibly conceive the art to be brought.

LXVII. There is no end to learning.

## DRAMATIC.

LYCEUM.—A new one-act drama, entitled *The Gentleman Opposite*, was produced on Tuesday evening with unequivocal success. The plot is complicated, and would require more space than we can afford to describe at length. A young widow is about to marry an elderly gentleman, to get rid of a law-suit. She is ready, however, to break her engagement at the earliest opportunity; and, fancying a young lawyer, who lives opposite, has sent her a love-letter, requests an interview on matters of business. The love-letter was intended for the lady's maid and not the lady, and the lady, who believes the lawyer to be the writer, is astonished at finding him an extremely timid person. The real writer of the letter—a sweetheart of the maid—overhears the widow reading the epistle and declaring her love for the author; whereupon, like another Malvolio, he turns his affections on the mistress, and makes preparations to marry her. All this, of course, is unknown to the widow, who still believes the young lawyer to be the real adorer, till, in the end, an explanation is brought about by the appearance of the servant-girl's sweetheart, who enters in his nuptial suit and claims the widow's hand.

The acting was very good. Mr. Charles Mathews personated the modest lawyer admirably. Mrs. Frank Matthews acted the saucy maid to the life; and Miss Talbot was easy and natural in the part of the widow. Mr. Basil Baker made up grotesquely as the disagreeable betrothed, and Mr. Swan, by his imitation of Buckstone, was sufficiently amusing.

The performances of the evening were for the benefit of Mr. and Mrs. Frank Matthews.

Last night Madame Vestris took her annual benefit, when the theatre closed for the season.

STRAND.—Miss Fitzpatrick concluded her brief engagement on Wednesday, when she appeared in Lady Teazle, for her benefit. Although we do not think the part will rank among her best efforts, it has been carefully studied, and exhibits less mannerism than usual. Her penitential speech to Sir Peter in the famous discovery scene, displayed more talent for serious declamation than we had given Miss Fitzpatrick credit for, and her attitude at the fall of the screen was at once graceful and appropriate.

## ROYAL ITALIAN OPERA.

ON Saturday, *Don Pasquale* was repeated, and attracted a larger attendance than on the Thursday. The performance was again received with enthusiasm, and the four principals—Grisi, Mario, Ronconi, and Lablache—were recalled after the last act.

An extra night was given on Monday, when Madame Grisi appeared for the last time in *Norma*. At the end of the opera she was called for twice, and both times cheered for several minutes. The public, however, still clings to the hope that Mad. Grisi will appear once more at least in the grandest of all her assumptions.

After *Norma*, Gnecco's once favourite, but now deservedly neglected, *opera buffa*, *La Prova d'un Opera Seria*, was produced for the first time at the Royal Italian Opera, with a strong cast, embracing the names of Mad. Viardot, and Signori Stigelli, Ronconi, and Lablache. Three or four years back, the well-known duet from this work, "Oh, guardate che Figura," used frequently to be sung by Mad. Viardot and Signor Tamburini with immense effect, but no other part of the music was ever given. *La Prova d'un Opera Seria* was popular with the subscribers of Her Majesty's Theatre, chiefly, no doubt, because Signor Lablache had an excellent opportunity of displaying his unrivalled comic powers. The performance on Monday night excited roars of laughter—all to be attributed to the acting of Signors Lablache and Ronconi; but the music made no impression. Even the duet, "Oh, guardate che Figura," which was wont to excite a *furore*, fell flat. Signor Lablache amusingly caricatured rather than imitated Mad. Viardot, and we missed the extraordinary *fioriture* of Signor Tamburini, and the interminable shake which used to make so quaint an effect. Mad. Viardot, too, does not appear to so much advantage as we have seen her. She acted with surprising buoyancy, but the music hardly suits her. Sig. Ronconi was more grotesque and eccentric than ever, as the poet, and amused the audience vastly with his humorous bye-play, when he had *nothing* whatever to do. He had not much set down for him, indeed; but he became his own author, and made an irresistible sketch out of nothing.

Mad. Viardot introduced the rondo *finale* from Mr. Balfe's *Maid of Artois*, which was a fine display of execution, and loudly applauded. Except the duet between the composer and poet, in which Lablache and Ronconi were equally inimitable, the scene in which the latter distributes the parts of the overture to the orchestra was the best of the performance. The gigantic *basso* made gigantic fun, and brought the piece to a merry conclusion. At the fall of the curtain, however, the audience appeared to draw breath as if relieved from a weight, and there was no demonstration of enthusiasm in favour of Gnecco's *La Prova d'un Opera Seria*.

On Tuesday, *I Puritani* was repeated, and introduced Signor Bartolini in Riccardo. Sig. Bartolini appeared two years ago at the Royal Italian Opera, and then made but little impression. He has, however, very much improved since, both in voice and style, and will be an acquisition to the company.

On Thursday, the *Huguenots* was given. The performance calls for no remark.

To-night Mad. Viardot is to appear as Desdemona in *Otello*, and Sig. Lablache appears, for the first time at Covent Garden, in his famous part of Elmiro.

MR. NICHOLSON, of Leicester, has been in town during the past week, making engagements for his series of autumn and winter oratorios and concerts, in the Midland Counties.

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## OPERA COMIQUE.

ST. JAMES'S THEATRE.—On Saturday last the company of the Théâtre Lyrique gave Auber's charming opera, *La Sirène*, for the first time in England in the French language. We are happy in having to record that both the singing and acting were in the highest degree satisfactory, and that the opera met with unquestionable success.

Having thrown overboard the small fry of French composers, and taken to Auber, we have no doubt that the company will regain the ground which they had lost, and obtain in the long run their well merited share of public patronage. The book of *La Sirène*, though ingenious, lively, and amusing, is hardly equal to many others of M. Scribe's which we could mention; there is, nevertheless, a certain amount of interest in the story, and the situations are cleverly arranged. As *La Sirène* was performed some six or seven years ago in an English dress, with Mdlle. Nau in the principal part, under the direction of Mr. Maddox, at the Princess's Theatre, we do not feel called upon to give any farther account of the plot than to state that Zerlina (Mad. Marie Cabel) is made to serve the purposes of her brother, Scopetto (M. Sujol), a half brigand, half smuggler, by singing in the mountains under the cover of night—a sort of land-mermaid—in order to draw off the attention of the soldiers and preventive-service men from his illegal operations. This Scopetto, in the course of his adventures, becomes master of some papers belonging to the Duke of Popoli (M. Leroy), who has been despatched by his king to Sicily to rid the country of the famous Marco Tempesta, *alias* Scopetto. These papers prove the legitimacy of Scipion (M. Legrand,) a young officer of the navy, who is in love with Zerlina, and who, through the machinations of the gallant smuggler, is restored to his title and estates as the real Duke of Popoli, and marries the smuggler's sister—a satisfactory arrangement to all the parties, no doubt, with the exception of the imaginary duke.

The music of *La Sirène* is in Auber's best style, elegant and sparkling, abounding in melody, rich in orchestral effects, and piquant and charming combinations.

The performance, on the whole, was the best we have seen by this company. Mad. Marie Cabel's admirable talent was never exhibited to more consummate advantage, nor has she ever created a more favourable impression since her first appearance before a London public. On several occasions she raised the audience to the highest pitch of enthusiasm. Her acting was natural and graceful, and her singing, always remarkably brilliant and finished, was at times full of the deepest sentiment and expression. The romance of the second act, "De nos jeunes années," was simply and beautifully sung; and, in the *rondo*, "Voyez-vous là-bas," she executed the florid passages with wonderful facility and precision. The part of Scopetto, originally played by Roger, in Paris, was allotted to M. Sujol, who is a good actor, and a very clever singer. The other tenor (Scipion) was M. Legrand, who acquitted himself most creditably. M. Leroy was rather exaggerated and at times obtrusive in the part of the Duc de Popoli; but at the same time he was extremely zealous and kept the audience in good humour.

The opera was generally well got up, and everything went off in the most satisfactory manner. The audience were evidently delighted; and we are persuaded that the same success will continue to attend the efforts of the management, provided they follow in the same track, and give as much of Auber's music and as little of that of his imitators as possible. The house was well attended. The *Domino Noir* and *Les Diamants de la Couronne* are announced for next week. Every one is longing to see Marie Cabel in these masterpieces of French comic opera.

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MR. AND MRS. JOHN ROE'S CONCERT took place in Store Street on Monday week. Among the engagements were Mr. and Mrs. Lockey, the Misses Brougham, and Miss Eyles. Mrs. John Roe sang Guglielmi's "Gratias agimus," and the bagatelle "My wife's a bonny wee thing" in which she was encored. Mr. Roe played a solo on the organ, and Miss Roe a *fantasia* on the pianoforte. A serenade, composed and sung by Mr. E. L. Hime, obtained an encore. The room was crowded.

RAVENNA.—A new opera will shortly be produced, entitled *Ricciarda di Vilburgo*, the book by Signor Rossi, the music by Signor Triccoli.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The Grand Opéra has closed its doors for two months. During the recess some salutary reforms will be effected. The following is an abstract of the report, published in the *Constitutionnel*, of the committee appointed to examine the financial affairs of the establishment, and is supposed to be the basis of the Imperial decree:—

"The commission reports that the financial state of the Opera demands prompt and efficacious measures to prevent the dissolution of the concern, now reduced to bankruptcy. The commission, however, does not throw the odium of this state of things on any one in particular. The report remarks that the Opéra is a very expensive institution, as proved by history. Various experiments were tried in the reign of Louis XVI. with regard to the management of the Opéra, but without success, the civic *régime* (*i. e.* the Parisian municipality) being saddled at one time with a debt of 200,000 livres, and 112,000 livres of life pensions. It is estimated that this management lost, in the course of ten years, as much as 3,992,752f., or, on the average, 362,977f. per annum. Yet, during this period, it was on the stage of the Grand Opéra that Gluck and Piccini achieved their grandest triumphs. The great Napoleon clearly saw that the immense expenses of the Opéra could only be met by a state *subvention*, which he at first fixed at 50,000f. per month, and ultimately increased to 720,000f. The Government of the Restoration adopted the bases of this system, as it could not improve upon them. To this excellent arrangement, the lyrical art was indebted for its progress after the times of Gluck and Mozart. The French Opéra was the means of bringing out the operas of Spontini, of introducing Rossini's *Guillaume Tell*, and concluding an agreement with M. Meyerbeer for his *Robert le Diable*, etc. The events of July, 1830, were disastrous to the fortunes of the Opéra. The *subvention* was reduced by 40,000f., and at present it only amounts to 620,000f. The opera was deprived of many of its exclusive privileges, and abandoned to private speculators. The success of *Robert le Diable* retarded the decline of the Opéra for a few years, but in 1840 a deficit was then declared, and that deficit has increased every year more and more. The commission accordingly recommended that the 'Opéra' be placed under the management of the civil list, and that its debts be paid by the State. They also strongly suggest the propriety of reviving the works of the great masters of the ancient French opera, not only as an interesting subject of comparison, but for the preservation of the eternal rules of good taste."

The new opera, *Les Trouvatelles*, music by M. Duprato, and libretto by MM. Michel Carré and the late Jules Lorrin, has at length been produced at the Opéra Comique, and favourably received. M. Duprato, who obtained the grand prize of Rome, in 1848, has every reason to be satisfied with his *début* as a dramatic composer. The principal parts were sustained by MM. Riquier Delaunay, Ponchard, Mad. Félix and Mdlle. Decroix.—The Vaudeville is closed for two months. The management has been taken out of the hands of M. Thibaudeau. There are already several candidates on the list for the vacant throne.—At the Palais-Royal, Mdlle. Céline Mantaland and the Spanish dances continue the attraction.—M. Paul Meurice's drama of *Schamyl* has been very successful at the Ambigu Comique.

M. Jules Seveste, director of the Théâtre Lyrique, died suddenly last week, of apoplexy.

VIENNA.—(*From our own Correspondent.*)—Bellini's *Norma* has been given for the benefit of Mad. Medori, who played the principal part. Fräulein Demeric undertook the part of Adalgisa. The house was well-attended, and the *bénéficiaire* received with the highest approbation. Rossini's *Otello* has been revived, the characters being sustained by Herren, Debassini, Bettini, Pasi, and Mad. Bendazzi.

The *Philharmonische Conzerte*, formerly so celebrated, are about to be revived under the direction of Herr Eckert. Mad. Herrenburg-Tuckzek arrived here some days since. She will shortly proceed to Ischl, for the benefit of her health, but, previous to her departure, will sing the *soprano* solos in Haydn's Mass in C major, and Mozart's "Benedictus" in the *Dominikanerkirche*. Herr Otto Bach, the composer, and Herr Karl Binder, *capellmeister* in Vienna, have been elected honorary members of the *Mozarteum* in Salzburg.

CARLSRUHE.—The following artists will shortly appear at the opera: Herr Ander, Mad. Löwe-Herzberg, and Fräulein Garrigues.

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ROME.—Since our last we have had three benefits at the Torre Argentina. The first was that of the tenor Pietro Soderini, when *Norma* was given. The second was that of the tenor Massimiliani, who chose Verdi's *I Masnadieri*; and the third, that of Mad. de Giuli. The house was crowded in every corner, to hear this favourite singer in *Norma*, and an act of *Maria de Rohan*. At the end, Mad. de Giuli was recalled, and the stage covered with flowers.

GENOA.—Bellini's *Il Pirata* has been brought out at the Carlo Felice with doubtful success, in a great measure owing to the execution, which was wretched, with the exception of the tenor Carrion, who sang parts of the music well, although his intonation was not always correct in some of the *mezza-voce* passages. Bellini's operas do not seem to suit young Italy. The singers must either shout at the top of their voices, or else it is said they cannot sing at all. Signora Penco was quite as much out of her element as Carrion. Signor Della Santa, the baritone, succeeded better, and was encored in his air. The choruses were slovenly, and the orchestra bad. At his benefit, Sig. Carrion sang the duet from *Mose* with the baritone Sig. Romanelli, and was much applauded. He also sang the duet from *Poliuto* (*I Martiri*) with Mad. Penco.—The Teatro Apollo will be opened in a few days, with an *opera seria*.

MILAN, July 1.—(*From our own Correspondent.*)—On the 23rd ult. Signor G. Rabboni, the flautist, gave a vocal and instrumental concert, in the Sala del Ridotto della Scala, in which Signore Locatelli-Zanetti and Dionilla-Santolini, the tenor Scotti, and Signori Fasanotti, Deacon, Sangalli, and Bianchi, assisted. The last-mentioned is a pupil in the institution for the blind. Amongst the pieces most applauded was the overture to *Struensée*, of Meyerbeer, executed upon two pianos (!!) by Signori Fasanotti, Deacon, Sangalli, and Bianchi.

On the 24th ult. the theatre Radegonda was re-opened with *Il Nuovo Figaro* of Luigi Ricci, which had not been performed here for seven years. Although there is some pretty music in this opera, the general impression is monotonous. The *libretto* is not good. The singers were the *prima donna* A. Fumagalli; the tenor, Sarti; the barytone, Sabbatini; and the *buffo*, Favretti. Signora Fumagalli completed her studies in the I. R. Conservatorio about two years ago. Her voice is one of the thinnest, and her style certainly not of the best. As an actress she has almost everything to acquire. The tenor, Sarti, has a good voice, the effect of which is almost destroyed by his method of singing, which is disagreeably nasal! The barytone, Sabbatini, has a voice of rather a low register, with some good notes, and sings with taste. The voice of the *buffo*, Favretti, is neither strong nor of good quality, but he shows tact in its management, combined with stage experience, and considerable intelligence.

The re-opening of the Carcano has been postponed until towards the middle of the current month. Another correspondent writes:—"The Carcano, which has been closed more than a month, will shortly re-open its doors to the public; the first opera will be Verdi's *Macbeth*, which will be followed by a new opera by Signor Rieschi.")

DRESDEN.—Fräulein La Grua, from the Imperial Opera-House, Vienna, continues her successes. Besides Fidelio, she has already played Alice, Donna Anna, and Valentine, and, before returning to Vienna, will appear as Agatha and Susanne.

ROTTERDAM.—The following is the programme decided on for the Grand Musical Festival on the 13th, 14th, and 15th of July: First day—an overture, by Hutschenruyter, and *Israel in Egypt*, by Händel. Second day—Haydn's *Seasons*. Third day—Herr Verhulst's music to the 145th Psalm, a grand concerto for violin, composed and executed by M. Vieuxtemps, and Beethoven's Ninth Symphony. Herr Verhulst will conduct. The solos will be sung by Mesdames Jenny Ney, Offermann's von Hove, Dolby, Herren Roger, Pischeck, and Carl Formes. The chorus and orchestra will consist of 900 persons. Among the invited guests is Mr. Sterndale Bennett, from London, one of the judges of the Great Musical Society of Holland. Mr. Bennett has accepted the invitation.

MANNHEIM.—Fräulein Wildauer (from Vienna) has produced a favourable impression as Marie in *Die Regiments-tochter*.

BERLIN.—(*From our own Correspondent*). Fräulein Ney (from Dresden) has concluded her engagement, which has given so much satisfaction that there is every probability of her revisiting us at no very distant period. The opera season closed with *Masaniello*, Herr Theodore Formes playing the Neapolitan fisherman, and Fräulein Marie Taglioni, Fenella. The recess will last two months. The theatre, however, will remain open for the performance of small pieces and ballet, more especially for the convenience of foreigners and strangers, great numbers of whom pass through Berlin during the summer months.

BRESLAU.—Herr Young has taken leave of the public as Raoul in *Les Huguenots*. Fräulein Johanna Wagner is starring here at present.

POSEN.—The brothers Wieniawski (violinist and pianist), have given eight concerts with great success.

HAMBURGH.—M. Roger (from Paris) selected Edgardo in *Lucia di Lammermoor* for his second part, and was as successful as usual. *Fra Diavolo* will shortly be revived.

MODENA.—*Rigoletto* was the third opera produced (on the 17th ult.)—Gilda, Teresa Brambilla; Duca, Galvani; Rigoletto, Corsi; Sparafucile, Didot. Almost every piece was applauded, the *aria* of the *prima donna*, the second duet with the barytone, the *romanza* of the tenor, and the quartet more especially.

BOLOGNA.—At the Teatro del Corso, Verdi's *Trovatore* has been represented several times with success, both as regards the music and the execution. The cast included Signora Boccabadati (Adzucena); De Gianni (Vives); the tenor, Boucardo; the barytone, Fiori; and the *basso profundo*, Ghini. The *miserere*, and the *adagio* of the duet between the soprano and the barytone have been encored every evening.

TRIESTE.—At the Teatro Mauroner, *Poliuto* was produced on the 17th ult., thus cast: Paolina, Signora Winter (*débutante*, and daughter of the celebrated tenor); Poliuto, Remorini; Callistene, Nerini; Severo, Edward Winter (brother of the *prima donna*). The execution was on the whole praiseworthy. On the 24th ult. *Don Pasquale* was represented by the Signora Lorenzetti-Gruntner; the tenor, Remorini; the barytone, Giacomelli; and the *buffo*, V. Galli. The execution gave general satisfaction. The first honours were for the *prima donna* and the *buffo*.

FORLI.—The theatre was opened for the season of the Fair with Verdi's *Attila*. Odabella, Signora Arrigotti; Foresto, Luigi Stefani; Attila, Panzini; and the barytone, Coliva. The opera gave great satisfaction, and the artists obtained much applause and many recalls.

TRENTO.—*Il Barbiere di Siviglia* has been represented with the *contralto*, Gaetanina Brambilla; the tenor, Danieli; the barytone, Altini; the *buffo*, Soares; and the *basso profondo*, Dolcibene. The *prima donna* merited and obtained the warmest applause. The other artists were also well received.—The *Trovatore* of Verdi was brought out on the 21st ult. Leonora, A. Cortesi Crippa; Adzucena, G. Brambilla; Manrico, Antonio Agresti; the Count of Luna, Guiseppe Altini; Ferrando, Dolcibene. The music and artists pleased immensely. The success of the subsequent representations has been extraordinary.

FLORENCE.—At the Teatro Nuovo, a new opera, *Matilde dei Galigari*, (both the *libretto* and music by anonymous authors) has been produced at this theatre, and received with approbation. Some curiosity has been excited respecting the composer and the poet. The former was honoured with a call after the chorus in the introduction; but the *Maestro Incognito* did not disclose himself! The *libretto* is unworthy of the music. The opera was well executed by Signora Fioretti, the tenor, Giuglinithe; barytone, Mazzanti, and Benedetti.

PADUA.—Verdi's *Trovatore* was the second opera of the season, executed by the *prima donna*, Signora Alagino; the *contralto*, Josephine Lemaire; the tenor, Landi; the barytone, Guicciardi; and the *basso*, Sottovia. The opera was well received, and the artists were equally successful. Donisetti's *Don Sebastiano* will be the next novelty.

M. LIMNANDER, the composer, will shortly pay a visit to Belgium, for the purpose of superintending the performance of a *Te Deum* for full orchestra, which the Belgian government commissioned him to compose for the national festivals.

NEW YORK.—The following artists are already engaged by Mr. Maretzek for the Italian Opera this coming season in New York:—*Prime Donne*, Gaetanini Brambilla (from Milan), Antonietta Ortolani (from Venice), and Rosa Marra (from Milan). *Contralto*, Guissipinna Martine d'Orney (from Vienna). *Tenore*, Giacomo Galvani (from Milan), Neri Baraldi, and Domenico Mazzoleni. *Baritone*, Francesco Graziani (from Paris), and Giovanni Andrazi (from Vienna). *Bassi*, Ignazio Marini, and Polinare Ortolani.

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## TO CORRESPONDENTS.

AN ORGANIST.—*No object would be attained by the publication of our correspondent's letter. The appointment is one of very small consequence to the art of music, and in that does not differ from the majority of such appointments, which are obtained rather by interest than by merit. Not by any means that we pretend to deny the very distinguished merits of Sir Henry Bishop. Far from it.*

BLANCHE.—MR. WADDEL.

## NOTICE.

IN our next number will appear a sketch of Mr. BRAHAM'S life, with a consideration of his talents and influence as a singer.

# THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 8TH, 1854.

THE general meeting of the members and associates of the (old) Philharmonic Society has taken place, and the directors for next season have been appointed. The result will no doubt gratify subscribers, since, from the new government, a spirited line of policy may be counted on.

It is a matter for general congratulation that so old and staunch a servant of the Philharmonic Society as Mr. George Frederick Anderson should have been re-elected. The name of this enterprising and patriotic musician stands (as usual) at the head of the poll:—"Mr. Anderson—20." It is comfortable to reflect upon this (annual) fact. The society without Mr. Anderson would be no society at all. He alone has been the means of keeping it on its (last) legs, by ensuring the attendance of Her Majesty the Queen as an annual visitor, and perpetuating the (mild) sway of Mr. Costa, as conductor. "Mr. Anderson—20;" the "item" can hardly be recorded too often. "Mr. Anderson—20," for the twentieth time, "20," or something near it.

Next to Mr. Anderson, who has twenty votes, and stands at the head of the poll, we find (to our great astonishment) M. Sainton, of Her Majesty's private band. Mr. Anderson conducts her Majesty's private band, and M. Sainton plays first fiddle. Thus there will be "unanimity" of opinion between two at least of the seven directors. It is comfortable to reflect upon this (occasional) fact, since, unless the other five directors be contumacious directors, directors with opinions of their own, to which they are wedded, Mr. Anderson and M. Sainton will have it all their own way, and things must perforce go on smoothly and in order. M. Sainton stands second on the list—next to the Head of the poll—with eighteen votes, only two less than Mr. Anderson. In 1853, M. Sainton was also a director. This was the year when the "Sterndale Bennett" controversy occurred, which was well nigh turning everything topsy-turvy in the world of music. What part M. Sainton took in that affair did not transpire, since the seven directors (including Mr. Bennett), always "unanimous," were "unanimously" silent on the point. Nevertheless in 1854 M. Sainton was *not* re-elected. How was this? Did M. Sainton act in the "Sterndale Bennett" controversy in a manner counter to the wishes of his elector? And if so, why is he elected this year with eighteen votes—only two less than the Head of the poll? Has he promised to be a "better boy" for the future?

Two violins stand first. Next comes a violoncello—Mr. Lucas, with 14 votes—an excellent musician, but not exactly an enthusiast, not atrabilious, or choleric, by any means—rather dogged and phlegmatic. Mr. Lucas, it may be presumed, is the *musical* director of the seven. His department is to decide between the merits of the overtures to *Zampa* and *Ruy Blas*, and to select from among the symphonies of Schumann those which are best fitted for the delight and instruction of the subscribers. Mr. Lucas is a musician, and his appointment is therefore a comfortable fact. There is no mickery in that—as the author of *Modern German Music, Recollections and Criticisms*, might say, in a "scrannel" ἐπιφώνημα.

The rest of our task is micrographical. It is to discern and point out to our readers the remaining four members of the direction. Mr. Clinton (flute) has 14 votes; Mr. M'Murdie (organist, and composer of glees) 12; Mr. Card (flute) 10; and Mr. Williams (clarionet) 9. Where is the micrometer?

From the above it may be reckoned on that Mr. Costa will again accept the post of director of directors, and conductor; and that the 43rd season of the (old) Philharmonic Society, like the 42nd, will pass over *without a single work of a native composer being introduced in any one of the eight concerts*—unless, perhaps, Mr. Sterndale Bennett may be induced to write a septet for two violins, two flutes, clarionet, organ, and violoncello, to be performed by the directors at the first concert, under the superintendance of Mr. Costa, which would not only prove a great attraction, but set him right with the society, its ministers, and the Czar of all the Orchestras. Mr. Bennett had 4 white balls, and was at the bottom of the list. He, therefore, owes some gratitude to those who were adventurous enough to vote for him. Let him pay them off in a *septet*.

Other incidents took place at the general meeting, which may be recorded, simply as matters of history. Mr. George Osborne (composer, pianist, and conductor of the Amateur Society) was unanimously elected a member; while Mr. Duggan (composer of the operas of *Pierre* and *Léonie*) was black balled, his proposer (Mr. Lindsay Sloper) and seconder (Mr. Benedict both being absent. This was hard upon Mr. Duggan (composer of the operas of *Pierre* and *Léonie*). Mr. Bannister, of the Royal Academy, (composer of Symphonies *à la* Haydn) was elected an associate. Mr. E. Schulz, Mr. W. H. Holmes, and Mr. Cipriani Potter, severally declined to serve as directors—in case, by any unforseen combination of circumstances, they should happen to be elected.

The three new members of the direction, then, are—M. Sainton (18), Mr. Card (10), and Mr. Williams (9). These replace Mr. J. B. Chatterton, Mr. H. Griesbach, and Mr. E. Schulz, who were directors last year—probably contumacious directors, directors with opinions of their own, to which they were wedded (probably, we say). The present list, *in extenso*, stands thus:—

CONDUCTOR, MR. COSTA.

MR. ANDERSON.

| | |
|---|---|
| (M. Sainton). | (Mr. Lucas). |
| (Mr. Clinton). | (Mr. M'Murdie). |
| (Mr. Card). | (Mr. Williams). |

MR. ANDERSON.

CONDUCTOR, MR. COSTA.

Wishing long life, prosperity, and, above all, "unanimity," to the directors as a government, and to the (old) Philharmonic Society as a body corporate, we take leave of them until next year, when we trust their shadows may not be less. Meanwhile, *Punch* and *Diogenes* will be on the alert.

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Report speaks of a meeting of the Committee and the Professors of the Royal Academy of Music having recently taken place, at which matters of the highest importance were discussed. It appears that the funds are by no means in a flourishing condition, and that the last summing up showed a serious deficit. Many plans were proposed to remedy the evil, but all of them either rejected or postponed for further consideration.

Of course, the Professors were requested to help the Committee out of the mess; but the Professors, who are already pecuniary losers by their attendance at the Academy, were anything but eager to make further sacrifices. On the other hand, the Committee enjoy a charter, and the Professors can do nothing without them. In this respect, therefore, the Professors are in a cleft stick.

There is a talk of moving from Tenterden-street, the lease having expired. Brompton and Bayswater have both been hinted at as the future *locale*. The students, however, will find it difficult to give their concerts so far from the "West End," and Professors, moreover, will not like to travel to Brompton to give lessons at a sacrifice of time as well as "terms."

A Professor suggested that the whole body of Professors should be annual subscribers; but this was set aside at once. Another Professor had drawn up a plan, by means of which the Academy would be sure to pay. The plan was found ingenious, but was not found acceptable; and the Professor was at a discount for his pains.

One of the committee, an M.P., half pledged himself to ask Government for a house—rent-free. We should like to know on what grounds; and we should be glad to hear what would be said to such a proposition. What has the Royal Academy of Music done, what is it doing, and what is it likely to do, to deserve the gift of a house from Parliament; and now, especially, that in-door pupils—whose maintenance is too expensive—are (it is said) no longer to be taken? They manage these things better at Cologne.

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Alboni.—This illustrious and renowned cantatrice has been in London for some days. Is she going to sing? No one knows. If she sings, where? No one knows. How long will she remain? No one knows. Why has she come? No one knows; although everybody was enchanted to see her, on Monday night, in her box at the Royal Italian Opera, during the performance of *Norma* and *La Prova d'un Opera Seria*, laughing at the humour of Lablache and the quaint conceits of Ronconi, and applauding Mad. Pauline Viardot Garcia in the *rondo finale* from Balfe's *Maid of Artois*, which Alboni used to sing herself (and how she sang it!) at Her Majesty's Theatre, in the last scene of *Don Pasquale*. It would be a *coup de maître* if, after the "last farewell" of Grisi, Mr. Gye could make arrangements to "wind up" the brilliant season of 1854 with a few operas in which the "bright particular star" should be the greatly gifted and universally popular Alboni—Marietta Alboni, never to be forgotten by the Covent-Gardenites—who is looking in better health and spirits, and more provokingly handsome than at any former period, when she divided the madness of the operatic world with the "Swedish Nightingale."

Mdlle. Marie Cruvelli has left London for Paris.

Madame Stoltz, the celebrated *contralto* and eminent dramatic singer, who is still in London, has just signed an engagement with the Ministry of the Interior for the Grand Opéra in Paris. The terms of her engagement are munificent. Madame Stoltz will make her *rentrée* (after an absence of several years) about the middle of August, when the theatre re-opens.

## MR. STERNDALE BENNETT'S CONCERT.

The concert of Mr. Sterndale Bennett took place on Tuesday morning in the Hanover Square Rooms, before a crowded and brilliant assembly. It was altogether one of the most interesting musical entertainments of the season. The programme, composed entirely of "classical," or in plainer language "good" music, was selected with Mr. Bennett's accustomed good taste, as the following will show:—

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|---|---|
| Trio, in C minor ... ... ... | *Mendelssohn.* |
| Aria, "Adelaida" Signor Gardoni ... ... | *Beethoven.* |
| Two-part Songs { "The Sabbath Morn" / "Greeting" } ... | *Mendelssohn.* |
| Minuetto Espressivo (MS.) / Selections from Preludes and Lessons, Op. 33 | *W. S. Bennett.* |
| Air, "Batti, batti," Madame Clara Novello... | *Mozart.* |
| Chaconne, Violin, M. Vieuxtemps ... ... | *J. S. Bach.* |
| Romance, "Rappelle-toi," Signor Gardoni ... | *Blumenthal.* |
| Three Diversions, Pianoforte ... ... | *W. S. Bennett.* |
| Canzonet, Madame Clara Novello ... ... | *Haydn.* |
| Harpsichord Lessons, (by desire) ... ... | *Handel.* |

Mendelssohn's fine trio was performed in a style of first-rate excellence, as might have been anticipated from three such performers as Mr. Bennett, M Vieuxtemps, and Sig. Piatti, at the pianoforte, violin, and violoncello. The selections from Mr. Bennett's own works were heard with the greatest pleasure. The only novelty was the *Minuetto espressivo*, a little movement of such melodious beauty, that it has every claim to the epithet which Mr. Bennett has applied to it. The *trio* is quaint, fanciful, and very original. The selections from the *Preludes and Lessons*, a work which is growing into universal favour, played by the composer with delightful fluency, and a style wholly unaffected and peculiar to himself, was received with the loudest applause. On retiring from the platform Mr. Bennett was recalled, and compelled to add two more of the same light and attractive pieces to the four with which he had already gratified the audience. The *Three Diversions* (duets) were perfectly executed by Mr. Bennett and his pupil, Mr. George Russell, to whom the upper part was allotted. These graceful bagatelles, written many years ago, have lost none of their attraction. Each, in its way, is a gem; and, as the first is in A major, the second (one of the loveliest short pieces ever written) in E major and the third in A minor, they fall into the plan, and might collectively be entitled a sonatina. We wish there were a few more such sonatinas. But who is to compose them? The "Harpsichord lessons" was the *Suite* in E major, from the *Suite de Pièces*, terminating with the air with variations, familiarly known as the "Harmonious Blacksmith." It was played by Mr. Bennett with that full tone, expressive phrasing, and admirable *legato* in which he has no superior.

The Chaconne of Bach, one of the most prodigious *morceaux de bravoure* ever composed for any instrument, was magnificently executed by M. Vieuxtemps, and encored with enthusiasm. The modest but masterly pianoforte part, added by Mendelssohn, was played by Mr. Bennett to admiration, and the whole performance was perhaps the greatest treat of the concert.

The vocal music was as admirably sung as it was well chosen. Mad. Clara Novello and Sig. Gardoni need no praise; but a word must be said for the quiet and entirely satisfactory manner in which the beautiful part songs of Mendelssohn were sung by Mrs. Alfred Gilbert and Miss Cole. These were well accompanied by Mr. A Gilbert. In "Batti, batti" Sig. Piatti played the violoncello part from the score, Mr. Bennett supplying the rest on the pianoforte. Mr. Blumenthal accompanied Sig. Gardoni in his own song, which was very much admired. The

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beautiful Canzonet of Haydn, given with appropriate simplicity of style by Mad. Novello, was re-demanded.

The audience were delighted with the concert, and, indeed, had they been otherwise, they must have been very difficult to please.

## THE MUSICAL UNION.

The season of 1854 has come to a close. It was the tenth since the institution of the Musical Union, and one of the most prosperous on record.

The seventh *séance*, on Tuesday, the 27th ult., which brought an immense concourse of fashionable and aristocratic amateurs to Willis's Rooms, was for the benefit of the Director—or the "Director's Grand Matinée," as Mr. Ella himself entitles it. The programme was as follows:—

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|---|---|
| Quartet, in C, No. 77 | *Haydn.* |
| Septet, D minor, Op. 75 | *Hummel.* |
| "Les Arpèges" | *Vieuxtemps.* |
| Notturno, D flat, Pianoforte Solo | *Döhler.* |
| Septet, E flat | *Beethoven.* |
| Nottturno and Presto Scherzando | *Chopin* and *Mendelssohn.* |

Executants.—1st Violin, M. Vieuxtemps; 2nd Violin, Herr Goffrie; Viola, Mr. Hill; Violoncello, M. Van Gelder; C.-Bass, Mr. Howell; Flute, Mr. Remusat; Oboe, M. Barret; Corno, Mr. C. Harper; Clarinet, Mr. Lazarus; Bassoon, M. Baumann; Accompanyist, Signor Li Calsi; Pianoforte, M. Charles Hallé and Master Arthur Napoleon; Vocalist, M. Jules Lefort.

It was the first appearance, this season, of M. Vieuxtemps, who plays, if possible, better than before. It was a real treat to hear the great Belgian violinist in the quartet of Haydn and the septet of Beethoven. It was "fine fiddling," and no mistake. From the quartet, the *allegro* and the variations on "God save the Emperor"—from the septet, the *andante con variazioni* and *finale*, were given: so that there were enough variations in all conscience. The *Arpèges* of M. Vieuxtemps, with violoncello *obbligato* (capitally played by M. van Gelder), and pianoforte accompaniment (by Sig. Li Calsi), was an extraordinary performance. The piece, which is very original and ingenious, is full of outrageous difficulties. But what are difficulties to a player like M. Vieuxtemps? The applause at the end was of the warmest.

From Hummel's septet, the pianoforte part of which was brilliantly executed by M. Hallé the *allegro, scherzo, andante, con variazioni* (more variations), and *finale* were presented. The performance of this, as of the other full pieces, was first-rate. Döhler's *notturno* is the best of the performances of Master Napoleon, the "Portuguese Prodigy," who, notwithstanding the glowing and elaborate apostrophes of Mr. Ella and the *Atlas*, was announced to appear "*for the last time at the Musical Union:*" This is significant. The concluding bars of Chopin's *notturno*, introduced by M. Hallé, are sheer nonsense. The *presto scherzando* of Mendelssohn, however, made up for this. M. Hallé played it finely, although in the passages of octaves for both hands he placed the accents, to suit his own convenience, anywhere but where they were intended by the composer. Some *romances* by M. Jules Lefort varied the programme, which gave general satisfaction.

The eighth and last concert was one of the best of the season, and one of the best attended. The selection was as follows:—

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|---|---|
| Quartet in G. No. 81 | *Haydn.* |
| The Moonlight Sonata, Op. 27 | *Beethoven.* |
| Quartet in D, No. 3, Op. 44 | *Mendelssohn.* |
| Solos, pianoforte. Solo, violin. | |

Executants—1st violin, M. Vieuxtemps; 2nd violin, Herr Goffrie; viola, Mr. Hill; violoncello, Sig. Piatti; pianist, Mdlle. Clauss.

"The concerts of the Musical Union," says the *Times*, "have been more than usually successful this season, and Mr. Ella, their founder and conductor, has displayed both spirit and discretion in their management. His exertions have been of essential benefit to the art, since they have been instrumental in promoting a taste for the highest order of music among the aristocratic and wealthy classes of society. Fifteen years ago, the trios, quartets, etc., of the great masters were only to be heard in a few private circles, amateur or professional, where the performers (especially amateurs) thought more of their own playing than of the music. At present, the case is very different, and large audiences from the *élite* of society meet together fifteen times in the course of the spring and summer seasons, not for the sake of exhibiting their own incapability to each other, but to listen to the finest compositions executed by the most accomplished professional artists—and to listen, moreover, with strict attention and a sincere desire to appreciate. Among the events which have most signally marked the progress of the season just expired, has been the engagement of Herr Ernst, whose frequent appearance at the concerts has been a source of general satisfaction, and whose impassioned and intellectual playing of some of the noblest works of Haydn, Mozart, Beethoven, and Mendelssohn, is not likely to be forgotten by those who were fortunate enough to hear him. In none of his previous visits to London has this admirable violinist more highly distinguished himself, or won over a larger number of adherents to his poetical and, in its way, unrivalled talent. As second violin, viola, and violoncello, Mr. Ella has continued, in the majority of performances, to enjoy the co-operation of Herr Goffrie, Mr. Hill, and Signor Piatti, whose places it would be difficult to fill up, were he unlucky enough to lose them."

With the remarks in reference to Herr Ernst, every lover of the highest class of intellectual playing must cordially agree.

We could not desire to hear the fine old quartet of Haydn, one of the vigorous inspirations of his green old age, more admirably performed than by M. Vieuxtemps and his associates. The first and last movements of Mendelssohn's splendid work, too, were executed with great breadth and dignity of style, and with fire and animation into the bargain. With the reading of the minuet and *andante*, however, we cannot agree. They are simple and flowing, not to be improved by *rallentandos*, etc. Nevertheless, since M. Vieuxtemps was the violinist, we say this with deference. The *Arpéges* of M. Vieuxtemps, performed with the same excellence, produced the same effect as at the "Director's Grand Matinée."

Mdlle. Wilhelmina Clauss played the first two movements of Beethoven's exquisite and very popular sonata, *à la fantasia*, to perfection, and the difficult finale (*presto agitato*) with remarkable spirit and energy. The *adagio* was played as charmingly as any voice or fiddle could have *sung* it; the sentiment was spontaneous, and the expression real. The minuet and trio were as playful and unaffected as anything we have heard. In her solos, too, Mdlle. Clauss was highly successful. Nothing could have been more graceful than the *notturno* of Chopin, one of his prettiest and least *tormented*. The hackneyed *fantasia* of Liszt (on *Lucia*), is not at all to our taste, and we have not the slightest wish to hear it again, either from Mdlle. Clauss or from any other pianist. It is necessary to state, however, that it was more applauded than either the *notturno* or the sonata. Who, then, can blame Mdlle. Clauss?

Miss Susan Goddard gave a *Soirée Musicale* at the New Beethoven Rooms, on Friday, the 30th ult., with the assistance of Miss Dolby, Miss Amy Dolby, Mdlle. Sedlatzek, Sig. Cinao, and Herr Reichardt, in the vocal department; and Messrs. Deichmann (violin) and Hausmann (violoncello) in the instrumental. Mr. Benedict was the conductor. The programme was a good one. Mendelssohn's trio, in D minor, was well executed by Miss Susan Goddard, Messrs. Deichmann and Hausmann. Benedict and De Beriot's duet, for piano and violin, was also well played by the lady and Herr Deichmann, and both movements applauded. Miss Susan Goddard is a very promising pianist, and has made a great advance since we last heard her. We noticed this especially in Beethoven's sonata in C sharp minor (the "Moonlight"), which she performed with vigour and expression. The other instrumental performances worthy of notice were, the fantasia for violoncello, on themes from *l'Elisir d'Amore*, exceedingly well played by Mr. Hausmann; and a brilliant solo on the violin by Herr Deichmann. Miss Dolby sang Mozart's too much used, but never-tiring "L' Addio," as she always does, and Herr Reichardt gave Esser's pleasing "Abschied" with the greatest taste. Sig. Cimino introduced two Italian songs, and Mdlle. Sedlatzek sang the *ronda finale* to *Cenerentola*.

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## SIGNOR PUZZI'S BENEFIT.

This took place at Drury Lane Theatre yesterday evening week, and was literally a "monster" entertainment. The performance commenced with the first act of *Sonnambula*, for Mdlle. Agnes Büry, Signors Arnoldi and Bettini; followed by a miscellaneous concert; succeeded by the second act of *Freischütz*, for Mad. Caradori, Mdlle. Sedlatzek, and Herr Reichardt; after which the whole of the last act of *Fidelio*, with Mad. Rudersdorf, Mdlle. Sedlatzek, Herr Reichardt, and Herr Formes; concluding with a *ballet divertissement*. The concert was supported by Mesdames Persiani, Amedei, Angles Fortuni, Misses Pyne, Messrs. Jules Lefort, W. Harrison, Allan Irving, and Herr Reichardt, as vocalists; and Signor Bazzini (violin), M. Prudent (pianoforte), Messrs. Horanyi, H. Distin, Hartman, T. Distin, Bezuth, Angyal, W. Distin, and Kunitz (horns), as instrumentalists. Mad. Persiani sang the aria, "Qui la voce," from *Puritani*, with extraordinary skill and fluency; and Herr Reichardt delighted the audience with his perfect expression in "Fond heart, adieu," a *Lied* by Esser. Mr. W. Harrison joined Miss Louisa Pyne in the duettino from *Don Pasquale;* and Miss Louisa Pyne herself sang Mr. Benedict's very pleasing new ballad, "A Morning Song," with excellent taste. Mad. Amedei made the usual effect in the grand air, "Ah! quel giorno," from *Semiramide;* and the three ladies united their talents in the well-known trio, "Le faccio un inchino," from *Il Matrimonio Segreto*. Signor Bazzini was vociferously applauded in the *Carnaval de Venise*, in which he introduced a great many very eccentric points. M. Prudent made a legitimate effect in his popular morceau, "La Chasse," which he played to perfection, and with such vigour, decision, and animation, that the audience were fairly taken by surprise, and unanimously recalled him after the performance. This accomplished *virtuoso* has been heard too seldom this year.

Madame Angles Fortuni made her first appearance in this country, and made a hit at once. She sang the *aria d'intrata* from *Lucia di Lammermoor*, "Perchè non ho del vento," with great brilliancy and facility, and proved herself a perfect mistress of the *bravura* style. Madame Fortuni's voice is a true *soprano*, with an extensive range, and clear and agreeable in quality. A more decided success could not have been achieved. She was enthusiastically cheered at the conclusion from all parts of the house and re-called. Signors Vera and Pilotti were the conductors.

There was nothing further to notice. The theatre was crowded in every part, and the audience was in ecstacies all the evening. Signor Puzzi did not himself appear among the instrumentalists, although many of his visitors anticipated one of his solos on the horn.

## NEW PHILHARMONIC SOCIETY.

The members of the "Chorus" of the New Philharmonic Society gave a dinner last week at Radley's Hotel, Blackfriars Bridge, to their Superintendants, in acknowledgment of their able services on so many occasions, and particularly for their admirable arrangements by which the members of the "Chorus" were enabled to be present at the opening of the Crystal Palace, on the 10th of June last.

Dr. Wylde accepted the invitation to preside on the occasion; and, under the direction of the Superintendants, Messrs. Lockyer, Stroud, Heming, and Webb, "Non nobis, Domine" and several glees and part songs were sung with great effect.

Dr. Wylde, in proposing the health of Her Majesty, said that, as nothing could exceed the enthusiasm which the name of Her Majesty always excited among all classes of her subjects, and on all occasions, he felt it was only necessary for him to mention her name in order to secure on all sides the most hearty response; but, he added, there is one feeling which Her Majesty possesses which is rarely mentioned on festive occasions, but which he could not help alluding to on the present one; he alluded to her love for music, observing, that the support she extends to its cultivation, and the example she sets all of us, in promoting its advancement on account of its beneficial and humanizing effect on the mind, cannot but tend to increase, if it be possible, our admiration, and strengthen the feeling of loyalty and respect which is uppermost in the mind of every Englishman. He (Dr. Wylde) believed that this feeling was particularly strong in the hearts and minds of all musicians, be they professors or amateurs.

Enthusiasts for their art they must be, or they would not have overcome even its first difficulties—enthusiasts for the Queen they cannot help being, for that feeling which leads them to desire and search for the "unseen beautiful," fits them to appreciate those virtues which adorn the character of their Queen, and which, though not perceptible to "the human eye," exercise around us far and wide their all controlling influence. In conclusion, Dr. Wylde said: "Gentlemen, I give you the health of Her Majesty the Queen, the supporter of our 'art,' and of everything which conduces to the happiness and advancement, in a social point of view, of her people."

Dr. Wylde afterwards proposed the health of the Superintendants, saying that more upright, more honourable men to deal with could not be found, or more energetic men, combining great urbanity of manner, with decision of purpose. He felt it the greatest pleasure to be associated with them, and concluded by saying that not only were the members of the Chorus deeply indebted to them, but that he and the directors felt fully the services they had rendered the society, and counted with great satisfaction on their continued exertions for next season.

The Superintendants, Messrs. Lockyer, Stroud, Heming, and Webb, severally returned thanks, and Mr. Stroud proposed "Success to the New Philharmonic Society," coupling with it the health of Dr. Wylde, which was most heartily responded to.

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Miss Ursula Barclay gave her first concert on Friday evening, the 30th ult., at Willis's Rooms, under distinguished patronage. The vocalists were Misses Dolby, Fanny Rowland, Ursula Barclay, Mr. Theodore Distin, Signors Ciabatta and Nappi, and Herr Formes. The instrumentalists: Mr. G. A. Osborne (pianoforte), Mr. H. C. Cooper (violin), Mr. Alfred Nicholson (oboe), Mr. R. Blagrove (concertina), and Messrs. Distin (sax horns). Miss Ursula Barclay sang a duet with Signor Nappi, and was encored in Mr. Waley's song, "Sing on, ye little birds," with oboe obbligato by Mr. Alfred Nicholson. This was a most pleasing performance, and well merited its success. Miss Barclay also sang a ballad by Mr. Frank Romer, "The past and present here unite," and "The Fountain"—both with nice expression, and joined in two duets—Mendelssohn's "I would that my love," with Miss Fanny Rowland, and Alary's Notturno, "La Gita in Gondola," with Signor Nappi. The room was very full. Mr. W. S. Cusins was the accompanyist at the piano.

New Philharmonic Society.—Our readers will perceive by our advertisement column, that the concerts of the fourth season of the New Philharmonic Society are already announced. The success of the past season has placed beyond a doubt the prosperity of the society. We hear that nearly 400 members of the musical profession in the metropolis are subscribers, and these—though forming only a small number of the actual subscribers—show the estimation in which the exertions of the society in a good cause are appreciated by the profession. We are informed that it is the intention of the directors to invite some of the most distinguished members of the profession to become "associate directors," in order to have their assistance in the selection of new works, etc.

Herr Jansa's Morning Concert took place at 47, Wimpole-street, Cavendish-square, and was attended by a very elegant and fashionable company, on Friday, the 16th ult. The following artists lent their assistance:—Vocalists—Mesdames Caradori, Agnes Büry, Janda, Herren Castelli, Pecz, Hölzel, Formes, and Reichardt; Instrumentalists—Herr Pauer (piano), and Signor Piatti (violoncello). The principal *morceau* in the programme was the *andante con variazioni* (Op. 47) of Beethoven, for pianoforte violin, played by Herr Pauer and Herr Jansa. The other important piece was a trio, by Herr Jansa, for pianoforte, violin, and violoncello, a work of decided merit, and very finely performed by the composer, in conjunction with Herr Pauer and Signor Piatti. The vocal portion was well sung, especially the charming "Lebewohl" of Mendelssohn, by Herren Pecz, Castelli, Hölzel, and Formes, and the same composer's "Fruhlingslied," by Mdlle. Agnes Büry.

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## REVIEWS.

"Specification of Carlo Minasi." Concertinas. George E. Eyre and William Spottiswoode.

This is a pamphlet setting forth the particulars of "Letters Patent granted to Carlo Minasi, of Camden Town, in the County of Middlesex, Professor of Music, for the invention of 'Improvements in Concertinas.'"

It is the first time we have been called upon to review a Book of Patents; but, inasmuch as it relates to musical matters, our columns are patent to Patents. Mr. Carlo Minasi, an enthusiast in the cause of the concertina, has, with great assiduity, applied himself to improve it, and has succeeded in rendering it more easy to the performer, and altogether more manageable than it was before. As the provisional clauses of the Patent would be understood by the concertina player only, we shall refrain from entering into particulars, and merely state that Mr. Carlo Minasi's special improvements consist in, firstly, the constructing concertinas with partitions on both sides of the plate of the pan or note frame which holds the notes, so as to form chambers on both sides, instead of one; secondly, in providing two or more pans, either at one or both sides of the instrument, whereby a key played on may cause a note to sound either in the inner or the outer pan, or in both pans simultaneously; thirdly, in making levers for sounding the notes; fourthly, preserving a uniformity in the note chambers; fifthly, in adapting a damper board, so as to make the notes sound quickly; sixthly, in a new mode of pressing the bellows; seventhly, in making double acting notes; and, lastly, in adapting the notes to the unequal length of the fingers.

We do not pledge ourselves to thoroughly understanding all the above divisions; but we have no doubt the concertina player will at once detect and appreciate their peculiar merits. To explain his inventions and improvements, Mr. Carlo Minasi has furnished three diagrams, and describes them at length. He is entitled to credit for turning his attention to the improvement of an instrument which has lately grown into so much favour, and has attracted the attention of such eminent composers as Herr Molique and Mr. Macfarren.

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"Dear Edwin, much 'twould Grieve Me." Ballad—Melody and Words by D. Morison.—Symphonies and Accompaniment by Sir H. R. Bishop. Jullien and Co.

This song has a good melody, somewhat in the Scotch style. The words describe the vain attempt of a maiden to prevent her faithful swain from going to seek his fortune at "the diggings." The swain, however, an example in his way, is true, and having got the gold, brings it back to his beloved. The accompaniments by Sir Henry Bishop are admirable, and there is an air of plaintiveness about the whole which cannot fail to attract. We have no objection to the point which occurs in page 4—lines 3 and 4—where the major key succeeds the minor (on the words, "laden, To her he'd come again") since, although the transition at first appears somewhat abrupt, it expresses very prettily the sentiment of the words. Lovers, we suppose, moreover, if they be faithful, always "come back" in the major mode.

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"Dig! Dig! Dig!"—Song. "The Look of Love"—Ballad. Francis de Yrigotti. Jewell and Letchford.

If Mr. Yrigotti will alter the F natural in the bass—page 2, line 1, bar 3—to F sharp, the whole of his second phrase will be, as it ought to be, in G, and his "Dig! dig! dig!" dedicated to "all merry gold-diggers," will be quite as good as Mr. Henry Russell's "Cheer, boys, cheer!" There is a line in the poetry, too, which demands reconsideration. Mr. Y. says:—

"Dig! dig! dig!
*As through the world we roam.*"

That is impossible. To "dig," properly speaking, you must not "roam," but stay at the "diggings."

The "Look of Love" is a tolerably nice ballad, and Mrs. Rose Dalton's words are appropriately "sentimental." But we cannot make out, by any exertion of ingenuity, what the composer intends by the harmony that occurs in the last two bars of line 1, page 3. The melody, in the first bar, is F sharp, E, A, B—quavers; and the accompaniment has C, in the bass, supporting E, G, B. In the second bar, the melody is C, dotted crotchet, G, quaver; while the accompaniment has A, crotchet, C, quaver, in the bass, alternately supporting E, G, B! As the same thing occurs in the second verse, it would seem to have been intentional.

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"The Wooing Season"—Ballad. F. de Yrigotti. Cramer, Beale, and Co.

A lively ballad enough. Here again, however, Mr. Yrigotti must be warned against incorrect harmony. At page 2, line 1, bar 1, the dominant chord, on the tonic pedal, is unceremoniously quitted, the tonic D, descending to A, while the dominant chord is preserved. In page 5, line 1, bar 4, too, we find a harmony which is in no key at all. The chord of G, in the preceding bar, is followed by A, in the bass, supporting E and B, the melody descending from B, by B flat, to A, leaving the chord of A without its third—an ingenious expedient to get rid of consecutive fifths, by substituting something worse.

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"Fairy Land." Sung by Miss P. Horton. Words and Music by Mrs. Maberly. Addison and Hollier.

The accomplished authoress of the above song has conferred a boon upon young ladies gifted with *contralto* voices. To a pleasing melody, it joins the merit of being wedded to words above the average of the modern ballad school. We can recommend "Fairy Land" as an admirable drawing-room song.

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"The Lord's Prayer." Composed by James Metherell, Robert Clarke.

A smooth piece of harmony for four voices—treble, alto, tenor and bass—sufficiently devotional in character, divided between the keys of F and its dominant, and containing no point striking enough to demand particular notice.

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Herr Jacques Rosenhain, a Hamburghian pianist well known in the musical *salons* of Paris, gave a morning concert at the Hanover Rooms on Thursday, it being his first appearance in London for a lengthened period. Herr Rosenhain displayed his talents both as a composer and instrumentalist. As a pianist he is neat and precise, energetic and correct, and plays great difficulties without any apparent effort. His compositions are graceful and elegant, and betray facility and readiness of invention. We can bestow equal praise upon his more ambitious efforts, if we may judge from his third trio, in F minor (MS.), Op. 50, which we heard on Thursday. This trio is the work of an admirable and intelligent musician, and shows an intimate acquaintance with the classical forms bequeathed by the great writers. It was heard with very great interest. Three little pieces, "Morceaux de Salon," "Danse des Sylphes," and "Lutte Intérieure"—are charming specimens of M. Rosenhain's lightest manner—the last especially, which is sparkling and elegant. No less pleasing is the "Mazurka," played by Herr Rosenhain at the close of the concert. Two vocal compositions by Herr Rosenhain were given, which afforded much pleasure. The first, *mélodie*, "Adieu à la mer" (MS.); the other a romance, "Ombre du Mystère." They are both melodious and well written for the voice. The *Mélodie* was well given by Mad. Pochkoltz-Falconi, and the romance sung to perfection by Herr Reichardt. B sides what we have named above, there were three other pianoforte solos, two German songs, (sung by Mad. Nissen-Saloman); a duo for pianoforte and violoncello, and a *Mélodie*, "Je veux oublier," all the compositions of Herr Rosenhain, and all promising more or less merit. The violoncello duet is a work of remarkable interest, and was very finely executed by the composer and M. Jacquard, one of the most accomplished violoncellists on the Continent, who has been heard several times in London this season, to the real gratification of connoisseurs. The rooms were crowded to the walls.

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## SUPPRESSION OF THE THEATRES.

In 1642, there appeared an ordinance of the Long Parliament, commanding the cessation of plays, on the plea that "public sports do not well agree with public calamities." The actors for a time obeyed this injunction, though their means of support were thereby destroyed; but gradually theatres again began to open, when the Long Parliament issued its second mandate. This was dated September 2, 1647, and stated that "the distressed estate of Ireland, steeped in her own blood, and the distressed estate of England, threatened with a cloud of blood by a civil war, call for all possible means to appease and avert the wrath of God." This decree not having the desired effect, a far more stringent one was issued on the 11th of February, 1648, commanding the immediate and total suppression of the theatres under great penalties. Those who presumed to follow their profession were considered as rogues and vagabonds; and, being convicted, were to be publicly whipped; every spectator was to forfeit 5s. to the poor; and, lastly, the lord mayor and magistrates were authorised to pull down and destroy all boxes, galleries, seats, etc., used for stage exhibitions. These orders were strictly enforced; the theatres were demolished, the actors dispersed.

Charles the First passed from an apartment in Whitehall to the scaffold; but the "poor player," though ruined in his avocation, was true to his sovereign, and this loyalty furnishes a bright page in the actor's history. On the 14th of September, 1655, the performers at the Red Bull, and at Southwark Fair, enlisted themselves into the army in the cause of royalty. Most of the players (except Lowin, Taylor, and Pollard, who were superannuated) likewise took part with their sovereign. Mohun became a captain, and whilst serving in Flanders received the pay of a major; Hart was a lieutenant in Prince Rupert's Regiment; Burt was a cornet in the same troop, and Shatterel a quartermaster. Allen, of the Cockpit, became a major and quartermaster-general at Oxford; whilst Swanston, of the Blackfriars, was the only player of note who sided with the opposing party.

Music appears to have had its troubles in these perilous times as well as the drama. In the "Actor's Remonstrance," published in 1643, the following complaint is made, in reference to the closing of the theatres, and the little patronage given to the musician:—"Our music, that was held so delicate and precious that they scorned to come to a tavern under twenty shillings for two hours' salary, now wander with their instruments under their cloak—I mean such as have any—into all houses of good fellowship, saluting any room where there is company with—'Will you have any music, gentlemen?'"

Before the promulgation of the severe ordinances referred to, the performances of the stage had been frequently interrupted, even from the commencement of hostilities between the king and his parliament. When the fate of their royal master was sealed, the surviving dependents on the drama were obliged to return to the exercise of their profession. In the winter of 1648, they ventured to act a few plays at the Cockpit, but were interrupted and silenced by some soldiers, who conveyed them to prison. After a few similar attempts in their own proper quarter, no public exhibitions are recorded for some time. Performances, however, were occasionally given at the houses of the nobility in the country, and likewise in the vicinity of London. One of the places of shelter for the prostrate drama was Holland House. The fury of religious zeal threatened the complete extinction of the art; but its entire overthrow was happily prevented. In 1656, Sir William Davenant, to whom the stage is considerably indebted, gave "entertainments of declamation and music, after the manner of the ancients," at Rutland House, Charterhouse-square. Two years later, he opened the Cockpit, where he performed without molestation. Charles the Second ultimately returned from exile, patents were granted, and the Restoration saw a new era opening for the drama.

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Mrs. Robert Cartwright gave a *matinée musicale* at her residence, No. 16, Craven Hill, on Saturday last. The programme contained several vocal and choral compositions of Mrs. Cartwright, and, in addition to some standard works of acknowledged worth, included a most welcome novelty to this country, namely, Beethoven's "Elegischer Gesang," which was sung for the first time in England by a chorus of distinguished amateurs. Besides the amateurs, Mesdames Rudersdorff and Anichini, Miss Messent, Messrs. Montem Smith, Blumenthal, Brinley Richards, and Aguilar, assisted. Mr. Aguilar was the conductor, and deserves especial commendation for the manner in which he directed the choruses. The saloons were filled by a fashionable and aristocratic company.

## REMINISCENCE OF WEBER.

It was in 1828 when Weber arrived in London to superintend the bringing out of his *Oberon*, which great opera he had written for Covent Garden Theatre. All London was on the tiptoe of expectation, for his fame had preceded him, *Der Freischütz* having been brought out previously at the English Opera House with immense success, in spite of the translation and curtailment. The overture was encored every night, and the boys in the street whistled the "Huntsman's Chorus." In due time the great composer arrived and the rehearsals commenced. A season or two previous, the musical world of London had been wrought up to the most intense excitement by the announcement that Beethoven would be present at the performance of his ninth symphony, which he had written for the Philharmonic Society; but this did not take place; his extreme deafness and increasing infirmities precluded the possibility. Weber was under the average height and rather slender, with a gait somewhat resembling that of a sailor ashore. His face was a most faithful image of the soul—truly classical. The nose, rather large and slightly aquiline, supported a ponderous pair of spectacles. On being introduced to the orchestra which was to interpret his music, he was received with a general rapping of fiddle bows and waving of hats—an enthusiasm, alas! which was soon to experience a damper. The rehearsals at first were conducted in the Saloon, and it was a week or more before any thing could be made to go to his mind: for though the orchestra was very respectable, yet they probably had never dreamt of what was required of them, under the conduct of so fiery a spirit. He would snatch the violoncello from one and show him how he wanted a passage played. Then again he would do the same by the clarionet and horn, for on all those instruments he was a fine performer. But the luckless wight who personated *Oberon* was an object of general commiseration. On him the composer vented a double portion of his indignation. He would stop him here and stop him there, till the poor fellow almost trembled to sing before him. Vocalists or instrumentalists he would check unceasingly, and make them repeat a passage till it was done to his mind. Woe to the individual who should presume to alter a single note in the score, or add the smallest note that was *not* there, which some at first would do by way of embellishment. In short, the whole company began to feel pretty much as a flock of pigeons suddenly beholding a hawk in the midst of them. But on the other hand, he was delighted with the performance of Braham and Miss Paton (Mrs. Wood). They alone appeared to enter into his spirit, and rendered his music entirely to his mind. He clapped his hands when Braham sang the *scena*. As the day of performance approached, both orchestra and chorus appeared to realize something of what was required of them, and the little man would sometimes condescend to smile. And *such* a smile! It put one in mind of what Dr. Burney says of Handel, "When he did smile, it was like the sun bursting from behind a cloud." At length the last day arrived, and the overture had to be rehearsed. He stood on the stage, with the score before him, directing the orchestra. How many times he stopped them in the first movement little matters; but it was easy to see that a storm was brewing—on the heads of the poor flutists the electric fluid descended, and must have scorched though it did'nt kill. At last he could contain himself no longer. Seizing his score, he dashed it on the stage, exclaiming in broken English, '*I vill go mine own way*,' and made for the street. But he had a tough customer to deal with in Fawcett, the stage-manager, a crabbed old disciplinarian, who was watching the proceedings. He made after the excited composer and endeavoured to stop his singular exit. Charles Kemble joined his entreaties, and the two induced him to return and finish the rehearsal. At the performance of the opera he sat in the orchestra and conducted for several consecutive evenings. At his appearance the applause was tumultuous—the whole house rising: a reception which must have amply compensated him for the weary toils of composition, and the vexations of rehearsing. He received £300 for the opera. Poor fellow! it was his last receipt and his last composition of any importance. He was not in good health when he left Germany, and the London fogs finished him. Mozart's *Requiem* was performed at his funeral, a befitting tribute to departed genius. That great work should never be performed at the funeral of any but a great artist. No others are worthy. No king or mere politician—no one whose chief merit consists in dying rich, is worthy of such honour.

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Mr. John Thomas's Morning Concert came off on Tuesday last, at the Hanover-square Rooms. The programme was entirely made up of popular music, the piece approaching to the classic being Bordèse's scena, "David chantant devant Satil." The chief interest, of course, was centred in Mr. Thomas's harp

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performances, and these consisted of Parish Alvars' Grand Fantasia on airs from *I Montecchi;* duet for two harps—"Souvenir du Nord," by Mr. John Thomas, with Mr. J. Balsir Chatterton (*his* "professor"); Autumn and Spring, two characteristic pieces, by Mr. Thomas; and Parish Alvars' Grand Studio for the harp—"Imitazione del Mandolino." Both the pieces by Parish Alvars were splendidly performed and loudly applauded. The "Autumn" and "Spring" pieces were also brilliantly executed, and received with great favour. M. Prudent executed, on the pianoforte, his own very popular and elegant *fantasia* on *La Sonnambula*, and created a great sensation. M. Sainton played, in his finest manner, a solo of his own composition. Sig. Gardoni sang Blumenthal's romance, "Le Chemin du Paradis," and Mrs. Arthur Stone, Madame Bochkoltz-Falconi, Mdlle. Sedlatzek, Signor Nappi, Mr. Herberte, Mr. Allan Irving, and M. Jules Lefort contributed a variety of songs. Mr. Charles Salaman and Mr. Cipriani Potter were the conductors.

## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

MONDAY.—Madame Oury, Matinée Musicale, Granard Lodge, Roehampton, Three o'clock.——Sadler's Wells Theatre, Grand Concert. Half-past Seven.——Madame Dreyfus, Grand Concert, Hanover-square Rooms, Three o'clock.

THURSDAY.—Mrs. W. Hale and Mr. C. Cotton, Soirée Musicale, Philharmonic Rooms, Newman-street.

FRIDAY.—Royal Italian Opera, Covent Garden, Grand Morning Concert.

SATURDAY.—Orchestral Union, Fourth and last Concert, Hanover-square Rooms, Three o'clock.


## ADVERTISEMENTS.

ROYAL ACADEMY of MUSIC.—The FOURTH CONCERT for the EXHIBITION of the STUDENTS will take place at the Hanover-square Rooms, on Saturday Morning next, July 8th, to commence at Two o'clock. Single tickets, 5s.; Family tickets (to admit Four), 16s.; to be had at the principal Music-sellers, and at the Royal Academy of Music, Tenterden-street, Hanover-square.

ORCHESTRAL UNION.—Conductor, Mr. ALFRED MELLON. The LAST CONCERT will take place on Saturday, July 15, at the Hanover-square Rooms, commencing at Three o'clock. Mendelssohn's Symphony in A Major; Pianoforte Concerto, Beethoven; Overtures by W. S. Bennett and A. Mellon; Fantasias for Oboe and Clarinet. Vocalists—Mr. and Mrs. Weiss, and Mr. Benson. Solo Instrumentalists—Mr. Alfred Nicholson, Mr. Maycock, and Herr Pauer. Tickets, 5s. each; to be had at the Music-sellers.

MADLLE. VERNETTI PARAVALLI, from the Theatres of Milan, Venise, and Turin, has the honour to announce that her First Annual Grand Concert will take place on Wednesday, July 19th, at the Hanover-square Rooms, under the most distinguished patronage, and assisted by eminent artists; amongst whom, Madlle. Annie de Lara. Reserved seats, 10s.; Tickets, 7s.; Orchestra, 5s. Further particulars will be duly announced. To be had at R. W. Ollivier's, 19, Old Bond-street; Cramer, Beale and Co's., Regent-street; Leader and Cocks', New Bond-street; and at Madlle. Paravalli's, 6, York-street, Portman-square.

MADAME OURY has the honour to announce to her Friends and Patrons, that her ANNUAL MATINÉE MUSICALE will take place (by kind permission) at the residence of Lady Vassail Webster, Granard-lodge, Roehampton, on Monday, July 10, at Three o'clock, for which the following eminent artistes are engaged:—Madame Marie Cabel, Herr Reichardt, M. Lefort, Signor Ciabatta, Mr. Allan Irving, and M. Jacquart. The celebrated German Band, from Brighton, will perform their most favourite pieces under the direction of Mr. Oury, from Five until Seven, in the grounds. Tickets, One Guinea each, to be had of Messrs. Cramer and Beale, 201, Regent-street; and at Madame Oury's residence, 36, Great Marlborough-street.

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MADAME NISSEN'S SOIRÉE MUSICALE will take place on Wednesday Evening, July 12, at the Educational Institute, Cadogan-gardens, Sloane-street. To commence at Eight o'clock. Reserved seats, 15s. each; Tickets, 10s. 6d. each; to be had of the principal music-sellers, and of Madame Nissen, 48, Duke-street, St. James's.

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VOL. 32.—No. 28. SATURDAY, JULY 15, 1854. {PRICE 4d. STAMPED 5d.

## DEATH OF MADAME SONTAG.

Long before these lines can be printed, the melancholy fate of Henriette Sontag, Countess of Rossi, and one of the most celebrated vocalists of modern times, will have been known to our readers. Mad. Sontag expired at the city of Mexico, on the 17th of June, and was carried off after six days' illness by an attack of cholera. A most amiable lady, an affectionate friend, a devoted wife, the admired and honoured of all who knew her, among whom were numbered princes and nobles, her untimely loss cannot fail to be universally deplored. In London, the death of Mad. Sontag has created everywhere the deepest regret. It was in London, many years ago, she first made her reputation, and in London, more than twenty years later, that she returned to the stage to renew all the glories of her former triumphs. Indeed, since the death of Mendelssohn, we know of no bereavement which has produced so powerful a sensation in musical and other circles.

It will not be out of place on the present occasion, to say a few words about the career and talents of so great a favourite and so eminent an artist. Mademoiselle Sontag appeared, for the first time in this country, at Her Majesty's Theatre, on the night of the 19th of April, 1828, as Rosina in Rossini's *Il Barbiere di Seviglia*, and at once established herself as one of the most accomplished vocalists of the day. In her execution of Rode's air and variations particularly, she fairly took the audience by storm, few of whom had ever before heard so much ease, grace, and facility united. The pure and delicious quality of Mademoiselle Sontag's voice, however, was that in which lay the chief and abiding charm of the singer; and, if the public were delighted and astonished at the wonderful agility displayed in Rode's variations, and the consummate ease shown in the "Una voce," they were, perhaps, more enchanted with the faultless intonation, exquisite delicacy, truthful expression, and almost artless method exhibited shortly afterwards in Mozart's "Dove sono," or a simple German *lied*. The sensation Henriette Sontag created, in 1828, in London was unprecedented, and she became the idol of the opera-house and the concert room, and was all the rage at the nobility's concerts in private. Towards the end of the season the star of Mademoiselle Sontag became somewhat dimmed in its lustre by being placed in close contiguity with a luminary of even greater radiance and magnitude—that of Malibran—and the admirers of the German *cantatrice*, not without cause, trembled for their idol. Malibran and Sontag, however, only appeared for a few nights together, and their talents were so entirely distinct and diametrically opposed, as to preclude direct comparison. As well at the present day endeavour to compare Madame Bosio with Madame Grisi. Still both singers had their enthusiastic partizans, who upheld their favourite at the expense of her rival; and a war of opposition, no doubt, would have been carried on had the two singers been brought together another year. Fate, however, willed otherwise. At the end of the season 1828, Mademoiselle Sontag left England, and did not return until 1849. She married Count Rossi in 1829, and retired from public life. Misfortunes of a pecuniary nature having plunged her husband into pressing difficulties a few years since, the Countess Rossi was determined to make use of her talents for the benefit of her family; and accordingly she opened a treaty with Mr. Lumley, which terminated in an engagement; and, after an absence of twenty-one years, Madame Sontag made her *rentrée* at Her Majesty's Theatre, on Saturday evening, July the 7th, 1849, as Linda, in Donizetti's *Linda di Chamouni*. Mademoiselle Sontag was unfortunate in having to appear directly after Mademoiselle Jenny Lind, whose blind worshippers could recognise no superior merit in any other singer. The talents and accomplishments of Mademoiselle Sontag, however, could not be concealed, nor kept down by any feeling of party or prejudice, and for two seasons the fair artist was in the highest esteem at Her Majesty's Theatre, and helped Mademoiselle Sophie Cruvelli to sustain the tottering fortunes of that house. She all but renewed the triumphs of 1828, and would, in every probability, have renewed them to the fullest extent, but for the pervading influence of the Swedish Nightingale, who seemed to have absorbed the ears, eyes, and hearts of all the opera *habitués*.

When the establishment of Her Majesty's Theatre broke up, Madame Sontag accepted an offer to go to America, whither she went in 1852, and continued to give performances up to a short time before her death. Coming immediately after Mademoiselle Jenny Lind, and having Mademoiselle Alboni directly to oppose her, she, nevertheless, made triumphant way wherever she went, and became one of the greatest favourites that ever visited the New World. Of her career throughout the United States, and the southern settlements of America, the *Musical World* of the two last years furnishes abundant information.

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Henriette Sontag was born at Coblentz, in Prussia, of one of those families of comedians of which Göthe has given a description in *Wilhelm Meister*. At the age of six she made her appearance at Darmstadt, in *Das Donauwiebchen*, an opera very popular in Germany, in the character of Salomé. Three years afterwards, having lost her father, Henriette went to Prague with her mother, where she played children's parts, under the direction of Weber, who was then director of the orchestra of the theatre. Her precocious success obtained her permission to enter the Academy of Music of that city, although she had not yet reached the age required by its rules. There for four years she studied vocal music, the pianoforte, and the elements of singing. An indisposition of the *prima donna* gave her the opportunity to appear for the first time in a part of some importance—that of the Princess of Navarre, in Boieldieu's opera, *John of Paris*. She was then fifteen. The flexibility of her voice, her beauty, the agitation which stirred her heart and filled it with mysterious presentiments, secured for her a success which augured well for the future. From Prague, Henriette



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Sontag went to Vienna, where she met Madame Mainville-Fodor, whose example and good counsels developed the rich gifts which she had received from nature.

Singing, alternately, German and Italian opera, she was able to prove her powers in both, and to choose with deliberation between the caprices of Italian music and the sober accents of the new German school. An engagement having been offered her, to sing in German opera at the theatre of Leipzic, she went to that city, the centre of philosophical and literary discussion, and acquired a great reputation in Weber's *Der Freyschütz* and *Euryanthe*. It was vouchsafed to Madlle. Sontag to dedicate a magnificent organ, and a vocalisation almost unknown on that side of the Rhine, to the performance of the vigorous and profound music of Weber, Beethoven, Spohr, and those new German composers who, severing alliance with foreign scepticism, had given freedom to the national genius. Overwhelmed with homage, celebrated by all the brilliant men of the day, the students singing her praises, and followed by the *hourras* of the German press, Madlle. Sontag was called to Berlin, where she appeared with immense success at the Königstadt Theatre. At Berlin, *Der Freyschütz* was represented for the first time. At Berlin, a Protestant and rationalistic city, the centre of an intellectual and political movement which sought to concentrate within itself the life of Germany, at the expense of Catholic Vienna, where reigned the spirit of tradition and sensuality, the gaiety and the light melodies of Italy—at Berlin the school of dramatic music, founded by Weber, had found its standing point. Madlle. Sontag was received with enthusiasm as an inspired interpetress of the national music.

Availing herself of leave of absence, Mdlle. Sontag went finally to Paris, and appeared at the Italian Theatre on the 15th of June, 1826, in the part of Rosina, in *Il Barbiere di Seviglia*. Her success was brilliant, especially in Rode's variations, which she introduced in the singing lesson. This success was confirmed in *La Donna del Lago* and *L'Italiana in Algieri*, many parts of which, written for a *contralto* voice, she was obliged to transpose. Upon her return to Berlin, she was received with redoubled manifestations of interest. She remained in this city until the close of the year 1826; when, abandoning Germany, and the school which it had founded, in the very sanctuary of its nationality, she herself fixed at Paris. Madlle. Sontag first appeared in the character of Desdemona, in *Otello*, on the 2nd of January, 1828. She was one of that constellation of *virtuosi* who at that epoch charmed Paris and London; and among whom Pasta, Pisaroni, Malibran, and herself shone as stars of the first magnitude.

The fortunate object of Mdlle. Sontag's choice was a member of the diplomatic body then accredited at the court of the Tuileries. Count de Rossi, although a very young man, was already, at that critical period of polical affairs, *Conseiller d'Ambassade* of the Sardinian mission. He had the looks, manners, tastes, and gifts of conversation that distinguish the travelled man and the real *homme de qualité*, and which no adversity can diminish. Fearing the prejudices of his noble relatives, and of his royal master, it was determined to conceal the wedding for the time being. It was consequently solemnized in secret, with only two or three intimate friends as witnesses.

If at Paris Madlle Sontag was admired by the public at large for her talent and her beauty, her gentle and amiable character, and her generosity in private life, gained her the esteem of all circles. One trait amongst many may be cited.

Her parents were, as we have stated, artists, with very limited means. This she never forgot; and her short experience of adversity in her earliest years was sufficient to awaken every sentiment of charity. She was known by all the exiled Germans whom adversity had driven from their native land to seek charity and sympathy in France.

In 1835 the Sardinian Cabinet, to reward Count Rossi for his services, appointed him Envoy and Minister Plenipotentiary to the Confederation of the Rhine, at Frankfort. The only event which signalised Madlle. Sontag's residence at Frankfort was an act of charity. The overflowing of the Danube had produced desolation at Pesth and Buda, and appeals had been made to all parts of Germany, and particularly to the rich town of Frankfort, the commercial as well as the political capital of the German Confederation. Madame de Rossi, amongst other distinguished persons, was applied to. She at once responded to the call, and assembling all the amateur musicians and singers, so numerous in every German capital, she gave an oratorio with their assistance, at which she, of course, herself sung, in the cathedral at Frankfort. The receipts of this concert were beyond all expectation. Prince Metternich addressed an autograph letter to the Countess, thanking her for this act of charity to the subjects of the Austrian Emperor.

Though she had no taste for the publicity of the stage, having gone unscathed through all its temptations, the Countess Rossi had an innate enthusiasm for her art, and cultivated it as assiduously as when she was the young *prima donna*. In Frankfort and Berlin, and St. Petersburg, her house was the resort of all that was renowned in the artistic world. Her charming voice now resounded in the halls of palaces; and instead of a public, she had kings and princes for her guests. Yet she was the same simple-minded and unaffected woman, with a mind pure as in infancy, and a heart beating only with good and tender emotions. She repeatedly sang for public charities, and her name was sure, as in former days, to benefit the institutions in whose behalf she came forward. But this bright destiny, which time seemed to have consolidated, during the revolution of 1848, from circumstances of a private nature, was completely changed.

With her temper unruffled, her calm mind undisturbed, the mother and the wife remembered the early days of the *prima donna*, and how her voice and talents had achieved fortune and honour. The instant her determination was whispered, all the theatres of Europe were open to her. She selected Her Majesty's Theatre, in London, and Mr. Lumley offered her 7,000*l.* for the season. This she accepted; and once more stepped on those boards where twenty years previously she had stood in all the freshness of youth. The house greeted her with shouts, with wavings of handkerchiefs, with tears—for she had many friends who remembered her hospitality in her high estate.

Tempted by the brilliant success which had attended the professional career of Jenny Lind and other artists, Madame Sontag made up her mind to visit the United States in the autumn of 1852, and arrived in New York on the 19th September. She commenced with a series of concerts at Metropolitan Hall, which proved successful, and stamped at once her popularity. From New York she went to Boston and Philadelphia, where she continued to give concerts, and establish her reputation with the American public. In New Orleans she entered into an engagement with M. Masson, director of the principal theatre in the city of Mexico, to play in opera, for a fixed period of two months, with the privilege on his part of continuing the arrangement for three months longer, at a salary of 7000 dollars a month. Before she started for Mexico, she despatched her agent, Mr. Ullman, to Europe, with instructions to secure all the available talent that could be procured for the formation of a new opera company, to meet her in New York on her return. That gentleman, we understand, was already far advanced in his arrangements, when the sad calamity which has deprived the artistical world of one of its brightest ornaments was made known.

It is stated that Madame Sontag was to appear at the theatre in Mexico on the 17th June, in the opera of *Lucrezia Borgia*, but the performance was postponed in consequence of a sudden attack of cholera, which terminated fatally on the 17th. It is unnecessary to say, that her demise caused a general and profound sensation of grief. At her interment, which took place in the church of San Fernando on the 19th, an immense concourse of persons was present, including all the Foreign Ministers, the members of the Philharmonic Society, and most of the artists resident in the city.

Nothing can more forcibly illustrate the uncertainty of human projects, than the melancholy fate of this accomplished artist. Her ambition was to reconstructsome of that fortune, the loss of which had plunged her from the rank to which her talents had raised her into the poverty whence she had sprung. There was no selfishness or unbecoming pride in this. Devoted to her husband and her children, it was for their sakes that she again applied herself to a life of toil and fatigue. Success had almost crowned her

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efforts, when death deprived her of the advantages of enjoying the fruits of her labours. From the period she set foot in America, until the close of her Mexican engagements, her profits, clear of all expenses, would have been nearly 100,000 dollars, and she had calculated that another season or two, with her new company, would have doubled this amount. Her agent in Europe had concluded engagements for her return, which in forty nights would have brought her 60,000 dollars more. A short time since she purchased a château and domain in Germany, with a part of the proceeds of her American tour. Alas! for the vanity of human hopes!

## THE LIFE OF MOZART.

(*From the original of Alexander Oulibicheff.**)
(*Continued from page* 435.)

### CHAPTER XXI.

### 1791.

As soon as Mozart returned to Vienna, where, at last, a brilliant triumph, an official appointment, more cheering prospects, and—death awaited him, he put the finishing stroke to the most popular of all his *chefs-d'œuvre;* the overture to *Die Zauberflöte,* and the Priests' March, at the commencement of the second act, were composed, or, at least, written down, two days before the first representation, which took place on the 30th of September. *Titus* had been performed on the 6th of the same month.

From the 30th of September (the dates are here of the greatest importance), Mozart was therefore at liberty—since no demands were made upon his time by other works—to devote his entire energies to the composition of the *Requiem* which the Unknown had commanded. Spurred on by the fact of having received the stipulated price beforehand, and the desire "to try what he could do in this branch of the art as well," he worked day and night with unflagging zeal, and a degree of interest in the task of composition with which none of his former works had ever inspired him, and which the gradual progress of his complaint was unable to damp. The fainting fits to which he was constantly subject while engaged on the score of *Die Zauberflöte,* again attacked him, although he would not allow them to keep him from his task. His exertions increased in the same proportion as his weakness, the attacks becoming every day more frequent and more severe. His wife, uneasy at these symptoms, and at the unusual despondency of the patient, took every pains to enliven and amuse him. One fine autumn day, she drove out with him to the Prater, and Mozart then plainly told her the secret connected with the *Requiem.*

"*I am writing it for myself,*" he said, weeping. "*It will soon be all over with me: some one certainly has given me poison.*"

This remark fell like a heavy load upon the heart of his poor wife. She endeavoured to persuade him that such thoughts were merely the effect of his imagination. A medical man was called in, and ordered the patient to lay the fatal score aside. Mozart obeyed the injunction, but only became more melancholy, for he felt too well that this sacrifice would not save him. He was now obliged to keep his room, without being allowed even to work. While he was thus under the necessity of sitting in melancholy inactivity, the representations of *Die Zauberflöte,* some few of which he had himself directed, continued to excite a feeling of enthusiastic delight throughout the great city of Vienna. Every one wished to see the opera. Gold poured like rain into the treasury of the theatre, and people quarrelled with each other for tickets. The theatre resounded continually with exclamations of pleasure and applause, which were heard outside the building! Every echo in Germany appeared to be awakened by the genius of *Die Zauberflöte.* And how was the composer occupied, while his work was rendering so many rich and happy, and increasing the number of pleasant moments in everyone's life? He was looked for in the orchestra—but another held the conductor's *bâton.* He was sought in the theatre—but he was not there, though, it is true, his spirit still wandered in the battle-field which he had rendered celebrated by so many immortal triumphs. All this time, Mozart, alone, and with his eyes fixed upon the clock, followed the representation in his mind. "*Now,*" he would say to himself, "*the first act is finished.—Now the oath, 'Dir, Grosse Königin der Nacht,' is being sung,*"—and then it would suddenly strike him, that, as far as he was concerned, all was over, and his eyes would turn with horror from the hands of the clock, which would suddenly appear to move round much more quickly than usual.

The few days that he was compelled to remain quiet, however, procured him some slight alleviation. On the 15th November, he felt so well as to be able to compose a short *cantata: Das Lob der Freundschaft (The Praise of Friendship)* for a freemasons' lodge. The excellent manner in which it was performed, and the favour with which it was received, seemed to animate him still more. He now requested most pressingly that the score of the *Requiem* should be returned to him. His wife, thinking he was out of danger, did not hesitate to comply with his demand, but scarcely had he again put his hand to this work of Death, when both his moral and physical sufferings recommenced with redoubled force, and all hope vanished. This time, the struggle was not destined to last long, and, five days after the Masonic festival, Mozart betook himself to his couch, whence he was never more to rise, but where he was continually employing himself with the sublime ceremonial which he resolved on for his obsequies.

While Mozart, with his limbs all swollen, and unable to move on account of a kind of paralytic lameness which affected his whole body, lay upon his death-bed, he received his appointment as *Capellmeister* to St. Stephen's Cathedral. This post was in the gift of the body of magistrates of Vienna, and, from a very early period, a large salary, besides several other considerable sources of income, was attached to it. Soon after this, the managers of the first theatres in Germany, whose eyes had been opened by the splendid receipts attending the representations of *Die Zauberflöte,* disputed with each other for the possession of the composer, whatever terms he chose to fix. At the same time, he received letters from Presburgh and Amsterdam, proposing that he should engage, for a handsome sum, to furnish certain compositions of various kinds periodically, in other words, musical miscellanies.

When Mozart was informed of all these unexpected pieces of good luck, which followed so closely upon each other, he exclaimed:—

"Just now, when I could live quietly, must I depart! Now must I leave my art, when, no longer a slave to fashion—no longer fettered by mere speculators—I could obey the impulses of my own fancy, and, free and independent, write what my heart dictated; I am snatched from my family—from my poor children—at the very moment I should have had it in my power to adopt better measures for their welfare! Did I not predict that I was writing this Requiem for myself?"

During the fourteen days that he suffered fearfully from

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the disease to which he succumbed, and which the physicians declared to be—or, at least, thought to be—imflammation of the brain, the wonderful good nature and gentleness of his disposition did not desert him for a single instant. He was perfectly resigned, although a gnawing pain was feeding on his vitals. He knew the day of his death some time beforehand. On the evening of the 5th December, as his sister-in-law, Sophie Weber, came to inquire how he was, Mozart replied :—

"I am glad you have come; you must remain with me to-night; you must see me die."

His sister-in-law endeavoured to reason him out of this idea, but he continued as follows :—

"No, no, it is in vain. I have already got the taste of death on my tongue; I scent death, and who will console my Constanze, if you do not remain?"

Sophie hastened to inform her mother of the state of affairs, and then hastened back. At the bedside of the dying man, she met Süssmayer.* The score of the *Requiem* was lying open on the counterpane. After turning over the leaves for some time, and looking at his work with humid eyes, Mozart gave his pupil certain instructions, which are now for ever consigned to secresy in two graves, and which, some thirty years later, were destined to occasion so many disputes, and so much ill-feeling. After this, Mozart turned to his wife, and recommended her to keep his death secret until she could inform Albretchsberger of it, saying:—

"*For to him, by all laws, human and divine, does my place belong.*"†

In the meantime, his physician had arrived, and ordered cold lotions to be applied to the patient's burning head; but this so shook Mozart that he instantly lost all power of speech and motion. He still retained his faculties, however, as was proved by one of his latest actions. The dying man was seen to blow out his pale lips and cheeks, as if to remind Süssmayer of a certain effect he was to produce in the *Requiem*. The lofty soul of the great master then flew upwards to the source of all light and harmony.

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### CHAPTER XXII.

### 1791.

According to the account of Sophie Weber, on the day following this night of tears, the people came in crowds under the windows of the deceased's residence, sobbing and weeping aloud. They deplored his loss just like his own family. This was not the ordinary tribute of grief paid by amateurs of music to the memory of a great musician, but the truest and most beautiful funeral oration; the expression of that unequivocal sorrow, which manifests itself, with irresistible force, at the death of a benefactor of the human species. There are too many men whose existence is embellished, or ennobled by music, or whom music consoles, for this not to be the case. "*La sua vita era, così dire, una fortuna publica; una publica calamità la sua morte,*" said an Italian author, whose name I do not recollect, and never was there a truer word spoken.

Prague distinguished itself by the manifestation of the greatest sympathy which could possibly be paid to the memory of a private individual. As soon as the melancholy intelligence was known, all the musicians of the theatre and the whole city met, of their own free will, to celebrate a solemn funeral service for the deceased. A requiem of Rösler was selected for the ceremony, which took place in the parish church of St. Nicholas. The day before, the inhabitants of Prague were duly informed, by printed notices, of what was going to take place. On the day appointed for the ceremony, all the bells of the parish church were tolled for half an hour. Almost the whole population of the city was present, so that neither the so-called *Welscher Platz* could contain the carriages, nor the church, although capable of affording room to nearly four thousand persons, all admirers of the deceased. In the middle of the church was placed a magnificently illuminated catafalque, around which stood twelve pupils of the Gymnasium, with crape scarves over their shoulders, and torches in their hands. The orchestra, directed by Strohbach, was composed of one hundred and twenty of the first musicians. These artists, some of whom had played the overture to *Don Juan* at its first production, and at sight, performed the *Requiem* with a unanimity of expression, of feeling, that was shared by the entire city. Tears of friendship and gratitude flowed down the cheeks of all present as they prayed for the eternal peace of one who had procured them such great and elevated enjoyment. Thus was the memory of Mozart honoured in his well beloved city of Prague. What would the public have experienced if, instead of one of Rösler's compositions, they had heard the Swan's Song, which the deceased had breathed forth with his latest breath? His "Lacrymosa Dies illa" alone should have been performed on this day of real tears. The great master well knew that he only was capable of producing in music the expression of hopeless woe, like that which the universe itself had suffered.

While, in Prague, honours, such as are paid only to people of the highest rank, were shown to an empty coffin; in Vienna, the family of the deceased actually did not know how they should pay for the expenses of his burial. A separate place in the church-yard was too much for the means of the survivors, and Mozart's corpse was laid in a common grave.

Some strangers who happened to visit Vienna, in the year 1808, wished to be shown the spot where his bones reposed. It was impossible to point it out to them. Other bodies had taken possession of the graves of this description, which, from time to time, had been emptied! But, after all, what does it signify where a little dust rests? Who would ever think of erecting a monument on the spot? For my own part, I should prefer a flower, that, quickened by the ashes of the deceased, and blooming afresh every spring, would represent a type of the musical generations of mankind, who will derive their sustenance from the life of Mozart's intellect, without fear of ever exhausting it.

Of the two sons Mozart left behind him, the younger, Wolfgang Amadeus, born in the year 1790 or 1791, selected the career pointed out, to a certain extent, by his family and christian name. He became a musician. Several journals have mentioned him as a talented pianist and composer. One day, as his father was playing, he heard his son scream out in the same key. "He will be a Mozart," said our hero, laughingly. It is, however, very doubtful whether this playful prophecy would ever have been fulfilled, even if the child had enjoyed the incalculable benefit of his father's instruction. Nature reposes a long time, before she produces a second Mozart. Besides, she makes no unnecessary exceptions to her most constant rules, and, in the present state of music, it is very doubtful whether a second Mozart—that is to say, a second universal musical reformation—will

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* Mozart's pupil, who completed the *Requiem*.

† Albrechtsberger, one of the most learned theorists and professors of composition of his day, and Beethoven's master, actually did obtain the post to which Mozart had been appointed.

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ever be required. If the art of music were to be lost, the first Mozart would suffice to find it for us again, in all its entirety and all its beauty.

(*To be continued.*)

## JULLIEN'S FAREWELL TO AMERICA.

(*From our own Correspondent.*)

*New York, June 27.*

Last night, Jullien took his farewell of America, and a "*concert monstre*" was given for his benefit at the Crystal Palace. After ten months of continuous labour, he resigns his *bâton*, and returns to Europe. During this period, he has familiarized the American public with the greatest works of the best masters; he has shewn what can be done with a good orchestra when properly directed; he has brought to light native musical talent of the highest order; and has convinced the astonished public that they possessed, in their Bristow and their Fry, composers of whom the American nation might reasonably be proud. And they have not been ungrateful; as soon as his benefit was announced, the New York Harmonic Society held a meeting and resolved unanimously—"That the services of this Society be tendered to M. Jullien to assist at his benefit concert on Monday evening, June 26, at the Crystal Palace." The Sacred Society of Newark, the Harmonic Society of Williamsburg, and the Sacred Music Society of Brooklyn also assisted, the whole forming a chorus of six hundred voices, who sang the "Hallelujah Chorus," "The Heavens are telling," and the prayer from *Mosè in Egitto* with very fine effect.

And while the members of the musical societies thus did honour to one of themselves, the general public lagged not behind. A tremendous rush to the Crystal Palace commenced at six and continued incessantly until nine, by which time the amazing number of forty-two thousand persons had paid for admission. Every place in the building where standing room could be obtained was packed with human beings, and the entertainment was well received throughout.

The programme consisted of the usual variety, but included two new features:—first, the *andante* from a symphony by M. Jullien, entitled *The Last Judgment*, and, secondly, the war marches and national airs of the present belligerent nations of Europe, including "Partant pour la Syrie," and the "Marseillaise," "Rule Britannia," and "God save the Queen," the Muscovite Hymn from *Pietro il Grande*, and the "Song of the Cossacks," and lastly "The Turkish War March." The movement from the symphony, which is very imposing, was received with great applause, and the audience prepared for the national music.

It was to be feared that something of jealousy might still have lingered in the American mind, that the recollection of "Rule Britannia" might have awakened old feelings of strife and discord, and that the sympathies with the Russians, openly expressed by Mitchell and other renegade Irishmen, might have found some echo in this immense assemblage of Americans. But such fears were at once dispelled by the reception given to "Rule Britannia," and when the first notes of "God save the Queen" were heard from the orchestra, the whole of this mighty mass rose as one man, the greater part standing uncovered during the performance and encoring the air with republican lungs quite as ardently as the most loyal assembly of Britons. Many of the audience joined in the chorus, and nothing could exceed their enthusiasm. Here was living proof that the Irish "patriots" are estimated at their real worth; that the Anglo-Saxon heart in America is a reflex of that of their brethren across the Atlantic, and that the public feeling which directs the destinies of America is in accord with the allies and the justice of their cause. The Russian hymns, notwithstanding their musical merit, were received in solemn silence, while the Turkish War March was vociferously applauded.

Before the conclusion of the first part of the Programme, an agreeable episode occurred. Mr. Fry, the composer, accompanied by Mr. Bristow and other American musicians of note, stepped on the dais, and, after an effective speech, presented M. Jullien, in honour of the Musical Congress held under his direction at the Crystal Palace on the 15th inst., with a magnificent gold wreath. The chaplet is of considerable value, and is in shape of a laurel crown. It was subscribed for by the members of nearly all the orchestral societies in America and by other admirers of M. Jullien, including many of the bankers and principal citizens of New York. The presentation was attended by enormous cheering from an audience which Mr. Fry said was as large in numbers as the free citizens of ancient Athens, the State of antiquity which had given us the great models of art. The wreath is of the orthodox bays-fashion, and extremely well executed. A golden tablet accompanies the memorial, on which is inscribed:

Laureate
TO
JULLIEN,
FROM 1500 PERFORMERS
AT THE
FIRST MUSICAL CONGRESS IN AMERICA,
AND UPWARDS OF 30,000 OF
HIS WARMEST FRIENDS AND ADMIRERS
PRESENT AT THE
CRYSTAL PALACE, NEW YORK.
*June* 15, 1854.

M. Jullien addressed the audience in a short speech and thanked them for an event so flattering and gratifying. He stated that it had always been his aim to popularize music, first in France, then in England, and lastly in America. He availed himself of the opportunity to pass an eulogium on the works of Messrs. Fry and Bristow, gentlemen of whose genius, fancy, and science he had no doubt, and retired amidst cheers again and again repeated.

Thus ended a scene, honourable alike to the recipient and the donors of the testimonial. The one received it for his endeavours to popularize the fairest of the fine arts; the others gave because they appreciated and had benefited by those efforts. M. Jullien leaves to-morrow, the 28th, for England.

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Mdlle. Wilhelmina Clauss leaves London this morning, *vid* Dieppe, for Paris.

The Late Signor Anfossi.—The whole collection of valuable double basses have just been purchased of the executors by Mr. Mount, of the Royal Italian Opera. These fine instruments, five in number, are by Amati, Panormo, Lott, Forster and Gagliani; the latter instrument was formerly in the possession of Sig. Dragonetti, by whom it was bequeathed to Sig. Anfossi.

The King of Portugal.—Arthur Napoleon, the young Portuguese pianist, having been to pay his respects to His Majesty the King of Portugal, shortly before the departure of his Majesty from this country, was very graciously received; and, as a mark of the interest felt in his young compatriot, his Majesty has presented Master Napoleon (through the Portuguese Ambassador, Count de Lavradio) with a handsome opal pin set with diamonds.

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## A LETTER FROM ITALY.

*To the Editor of the Musical World.*

MILAN, 8th July, 1854.

SIR,—How true were the last words of the celebrated Madame Roland, when, at the place of execution, and pointing to a colossal statue of Liberty, which stood close to the scaffold, she exclaimed, "Oh, Liberty; what crimes are perpetrated in thy name!" It is not only upon important national or political questions, but also in the affairs of ordinary life, that we most frequently find the loudest advocates and brawlers for "liberty" the greatest tyrants whenever and wherever power is placed within their reach. It would, however, be quite out of character to attempt to make your journal the vehicle for any discussion of this question, notwithstanding the interest it possesses with reference to the present degraded position of "modern Italy," and the serious doubts which cannot fail to arise in every observant and unprejudiced mind as to the fitness of the people successfully to maintain a free government if placed by circumstances within their reach.

But I am led to allude to the subject from the "intolerant" spirit which pervades both the people and the press of Italy against all foreign musical artists, but more especially the "Inglese," who come to this "land of song;" no matter whether they be parties of established fame, or the modest and timid *débutant* venturing before the public, after the devotion of so much time, and expending, it may be, nearly their last shilling in the ardent pursuit of instruction and advancement in a difficult and precarious profession.

Never was this "cloven-foot" more clearly displayed than with reference to Clara Novello, at the Scala, during the last Carnival, when, after she had created repeated bursts of applause, which these "illiberals" would willingly have withheld, but which was fairly extorted from them by her splendid execution of the music in *Rigoletto* (certainly immeasurably superior to any one I have heard in the part of Gilda), the leading journal of Milan, true to the *animus*, exclaimed, on her leaving for England to this effect:—

"Adieu, fair Clara; return to the white cliffs of Albion. Your talent may do very well for them in England, but does not suit the *refined science* of Italy. Poor Clara!"

And this "*refined*" *twaddle* was actually copied into all the other papers as something very talented, superlatively clever, and piquant! Why, the majority of their singers at their leviathan "La Scala," for the last three years, have been below—*far below*—mediocrity; and, of their six *new operas* during that period, all of them have been *fiascos*, "consigned to the tomb of the Capulets," some of them unequivocally damned; decidedly the best of them—the *Luigi Quinto*, by Mazzucato—most ungenerously receiving the "cold shoulder" of his own countrymen, from the exertions of "a clique" with whom the composer, it is rumoured, in spite of his undoubted talent, is unpopular.

It is always *our* "*egregio maestro*" this; *our* "*bravo valente primo tenore*" that; or, *our* "*distintissima squisitamente, bellissima prima donna soprano assoluto*" so and so, until I am quite sick of taking up a newspaper, from the disgusting affectation, national vanity, and unfair prejudices which its columns are sure to contain.

Both your correspondents at this place (for I see you occasionally have two), I presume, are Italians—at least it is a fair inference, or they would most surely (if Englishmen, like myself), have called your attention to this *glaring nuisance*, and have saved the occupation of your valuable time in perusing my present humble communication.

An intelligent, gentlemanly, and well-educated Italian (and I have met with some few here, who, in intellect and principle, would do honour to any country, even to "the noble Roman of the high and palmy days") will fully admit the *arrogant exclusiveness* of his countrymen, more especially if he has been in England, and witnessed the different reception which all foreign artists experience there; but, with the *mass* here, this fancied "supremacy" is innate—so much so, that, cosmopolite as I am, I really should not regret to see a little "turning of the tables" on the part of my fashion-led friends in London for a short time, just to "hold the mirror up," and show the Italian artists their own conduct reflected. "*Veluti in speculum.*"

But I will leave off grumbling, Mr. Editor, and endeavour to amuse you with a little *chapter and verse* of the "wise saws and modern instances" of these talent-crushing worthies. With them it is an admitted certainty that no *English*, *French*, or *German*, can sing equally to an Italian; nay, one of these enlightened geniuses had the unparalleled effrontery boldly to state in his paper, the other day, that it was quite out of the question for a *German*, or any other than an Italian *violin*, to do justice to Italian music! I could not resist exclaiming, with the "sententious" Jacques:—

"A fool—a fool;—I met a fool i' the forest,—
A motley fool!—And in his brain,
Which is as dry as the remainder biscuit
After a voyage, he hath strange places crammed
With observations, the which he vents
In mangled forms!"

Another intellectual gentleman of the Press I find is in London as correspondent to a certain Italian journal here, and thence he thunders forth his dogmas, which are reverberated on this side of the Alps, to the delight and amusement of his silly countrymen, and the depression of all the rising hopes of such foreign artists, whose fears and anxieties make them weak enough to place any confidence in his trashy absurdities, and his bombastic self-conceited ignorance. Here is a fair, but not extreme, specimen of his criticism. Speaking of Cruvelli, he says:—

"The Cruvelli will always be an acquisition to a French Opera, but can never rise to the true height of an Italian Theatre. But that does not prevent the London journals from lauding her to the skies in the most ridiculous manner, while the true talent of OUR "Bosio" remains quite in the shade. After having heard the latter in *Rigoletto* it is not possible to listen to Cruvelli afterwards, even in her favourite part in *Fidelio*, without experiencing a species of painful disgust."

Bravo, Mr. Italian!—*Our* talent—*our* discrimination is gigantic—*immenso!*

"O, upright judge! A second Daniel!"

*Poor* Clara Novello! *Poor* Cruvelli! I must tell you a delicious little bit of this "oracle's" general information and research. He says, "the Opera" (Covent Garden), was not well attended on the evening in question in consequence of the attraction of the——(What?)—the illuminations in the city, it being the Queen's Birthday!

Here's a discovery! worthy only of exclusive Italian intellect. Hear this, ye great ones east of Temple Bar. Hear this, ye worthy citizens who have the honour of serving our glorious Queen. Hear this, and know your great sacrifices are duly appreciated; and your many-coloured sparkling lamps (although too much "like angels' visits, few and far between") outshine all other attractions! Weep, OUR Bosio—OUR "Egregios"—OUR "Straordinarios"—and OUR "Squisitamentes." Weep—the Italian Opera is deserted,—deserted for a City Illumination!!!

"A worthy fool—motley's the only wear."

A few more last words and I have done. In spite of all these narrow-minded, self-conceited Italians, let my countrymen and countrywomen keep their onward course, and English genius and English perseverance will, beyond all doubt, eventually achieve the same perfection in music as in every other branch of art and science to which they have been directed.

You must not suppose, by the foregoing, Mr. Editor, that I am some disappointed, jaundiced, used-up vocalist, or some unfortunate singer, who, as my old friend Matthews used to say, had "lost his G—." No; I never had the honour of belonging to the musical profession, nor have I any connexion with it. I am only—but no matter what I am—I am simply an English gentleman, and consequently A LOVER OF FAIR PLAY.

P.S. You are at liberty to insert this letter if you think

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proper. I have sent you my name (IN CONFIDENCE) as a guarantee for my statements. *It would not do to let it be known here.* If you notice this, I may intrude upon you again.

## THE 100TH PSALM.

*To the Editor of the Musical World.*

SIR—In your *World* of last week I find a letter from a member of the Sacred Harmonic Society, respecting the 100th Psalm. In my ignorance of the musical doings in London, I never dreamt but the correct version was used by the conductor of the said society, and organist of St. Paul's. Allow me to state that, at a recent public rehearsal of our new society, the original version was sung with fine effect by a chorus of nearly 200 voices, from a work called "The National Psalmist," published by Mr. Hackett some ten years ago, and who is the conductor of our society here. Old tunes which have suffered from new arrangements will be found in the work alluded to.

I remain, yours, &c.,

J. PRATCHILL,

A Member of the Society.

Church-road, Stanley, near Liverpool.

## NATIONAL GALLERY.—THE VANDALS

*To the Editor of the Musical World.*

SIR,—Mr. Danby Seymour has rendered good service to the public by directing the attention of the House of Commons to the monstrous abuses which still prevail in the management of the National Gallery. Hitherto the appointment of select committees on the subject has been apparently for the sole purpose of quieting public clamour, and of white-washing the "pumice" stoners of the national pictures, in despite of evidence. This state of affairs ought no longer to be tolerated; and, unless the House of Commons be prepared to abdicate, and to cease to perform its legal functions, the National Gallery must be rescued out of the hands of the academic Vandals.

Another job is now in preparation. The collection of pictures of the German Prince Louis D'Ottingen Wallerstein, in Kensington Palace, is about to be foisted on the nation as a bargain. Dr. Waagen, whose power of purchasing and baptising bad pictures, and of bestowing upon them great names, is undeniable (*e. g.*, the Berlin Gallery), is now employed in *preparing* the catalogue. John Bull should "mind his pockets," unless he desires the honour of being plundered.

Yours obediently,

A WITNESS BEFORE THE SELECT COMMITTEES OF 1850 AND 1854.

*July 4.*

## FOREIGN.

VIENNA.—(*From our own Correspondent.*)—*Maria di Rohan* was performed at the Imperial Opera-house, for the benefit of Fräulein Demeric, the principal parts being sustained by that lady, Mad. Medori, Herren Mirate and Ferri. The Italian season was brought to a close by a *pot-pourri*, consisting of the third and fourth acts of *Il Trovatore*, the second act of *Il Giuramento*, the cavatina from *Il Barbiere*, and, finally, the second act of *Norma*. Mesdames Medori, Bendazzi, Borghi, Fräulein Demeric, Herren Bettini, Debassini, Ferri, and Laura appeared in the course of the evening. The house was very full.

Herr von Flotow is engaged on the composition of a new opera for the Imperial Opera-house. The principal part is intended for Fräulein Wildauer.

NAPLES.—A new opera entitled *Annella di porta Capuana*, the *libretto* by Sig. Bardare, and the music by Sig. Fioravanti, was produced at the Teatro Nuova, and unmercifully hissed. The curtain went down on the first act, and when it rose again, to commence the second, such a storm of sibillation was raised that the opera was withdrawn, and the actors retired. Several pieces were cut out, and it was tried a second and third time, but with no better success.

PADUA.—At the Teatro-Nuova, Sig. Pacini's new opera, *Medea*, continues its success. The music is pleasing, and improves on closer acquaintance. Mad. Alaimo is very much admired in the part of Medea; the baritone, Guicciardi, sings with energy; the tenor, Charles Braham, is also well spoken of. Verdi's *Il Trovatore* has been produced with equal success, the principal parts by Mad. Alaimo, Sigs. Landi and Guicciardi.

MILAN.—The theatre of Santa-Radegonda has re-opened its doors to the public with Ricci's opera *Il Nuovo Figaro*. In spite of the tediousness of some of the pieces, and the monotony of others, it was favourably received in the present dearth of novelty. The next opera will be Donizetti's *Elisabetta*.

A dress concert has been given at the theatre of the Filodrammatici. A new violinist, Sig. Corbellini, was highly successful in a solo part on Verdi's terzetto of *I Lombardi Florence*.

Rossini has gone to Lucca, where he has been advised to take the baths on account of the bad state of his health.

LEGHORN.—On the 24th June a new opera, *Ermelinda*, by Sig. Battista, was produced at the Teatro Leopoldo with considerable success. The execution was good, and many pieces were applauded. In the second act Sig. Amodio was much admired in an *aria*, "Donna impudica e perfidia." In the third, the duet between Mad. Mulinari and Sig. Ciardi, and the *aria* sung by Mad. Mulinari, were encored. On the second representation, the success was even greater than on the first night.—Donizetti's *Marino Faliero* is in rehearsal. The part of the Protagonist will be sustained by Mad. Amodio.

## THE OPERA HOUSE, ST. PETERSBURG.

THE Italian Opera House, "Bolshoy Teátro," or Great Theatre, as it is called, stands in the centre of a large square. The site is excellent, but the effect of what might have been a handsome pile of masonry, is ruined by bald, stucco-daubed sides, with green verandahs, under which carriages take up and set down, and a paltry portico in front. That theatres need not be eyesores may be learnt at Dresden, Berlin, and Hanover; but in this instance it may have been thought desirable to erect a pendant to some of the other hideous public buildings that disfigure St. Petersburg—which has obtained an architectural reputation to which it has no claim, and which has been entirely created by the convulsive admiration of its own orthodox population, or the speculative laudations of distant authors.

The *salle* is not more imposing than the exterior, being large and ugly, while the decorations and fittings are ineffective and tasteless. The floor of the pit slopes steeply up from the orchestra, so that the view from the front seats is not limited, as with us, to occasional glimpses of the heads of the taller performers. At Covent Garden and the Haymarket, an opera-box is admirably adapted to the exclusion of air and sound, and, by the ingenious device of a partition wall, the view of the house is so completely blocked out, that only two persons can see what is passing on the stage, of whom one always gets a stiff neck in the attempt, while the rest of the party, who cannot see through the wall, now and then hear a fragment of some very noisy chorus, provided they are not suffocated before the end of the overture. At St. Petersburg, the divisions between the different boxes reach no higher than the backs of the occupants' chairs. There is no attempt in this theatre, as in those at Berlin, Dresden, etc., to invoke the assistance of statuary, or other ornamental forms, in piling the successive tiers one above another; the supports are mere carpentry, and not architecture. But the boxes can both hear and see, and people are not stifled. A box at the opera at St. Petersburg is, in fact, a pleasant luxury, and not, as in some places, a dismal dungeon.

We have hurried through the entrance-hall and lobbies, because they are best left as quickly as possible. A European visitor is astounded when he mounts the staircases, and walks round the box doors. The steps and floors swarm with servants in squatting or sleeping attitudes, many taking a quiet nap, with their heads comfortably pillowed on "schubes" of the richest fur. The scene is picturesque, for the flunkies of the grandees are dressed in brilliant liveries; but, delightful thought! the soft skins of the squirrel, the fox, the racoon, the sable, and other sleek beasts, in which these men are rolling, have just been thrown off by their masters and mistresses, by whom, after the opera, they will be resumed. The European lady would perhaps object to this arrangement, and might even doubt whether such practices be really tolerated anywhere except at Khiva and Bokhara; but when we add that the same servants will, at twelve p.m., compose themselves to rest on the drawing-room sofas, we anticipate further scepticism.

As the odour in the lobbies is not altogether satisfactory we shall adjourn to the *salle*, premising that the price of places, though rather cheaper than with us, is not regulated according to the low scale prevalent in most of the continental theatres. In the centre of the grand tier, or *bel étage*, is the imperial box, with a private chandelier, a private curtain of red velvet, a private gilt split crow (or double-headed eagle) above, and at the door two grenadiers from some regiment that

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ends in "off," who keep going through the bayonet exercise as vigorously as if they were inflicting a "correction" on the enemies of the orthodox faith. The Emperor and his family seldom if ever exhibit their august persons beneath the official canopy, but prefer to be near the stage, and His Imperial Majesty usually sits in an omnibus box, a position not without its advantages, especially on ballet nights, when His Majesty's opera-glass is always actively employed. Those who seeks for good looks on the grand tier will not find them, but, *en revanche*, the toilettes are ravishing, and the arrangement of the hair, and the combination of brilliant colours, leave nothing to be desired by the most refined taste. We much doubt whether there is a single *dame* or *demoiselle d'honneur* of the imperial court whose toilette can be fairly criticised above once a year, and we can only express the immeasurable inferiority in the æsthetics of millinery of our own wives, sisters, daughters, and *promises*, to those of our enemies, by saying that Russian women dress, and that the English wear clothes. We must add, on the other hand, that if a solitary beauty should appear in the house she is certain to be a foreigner, and that any face of surpassing loveliness is sure to be coloured by Anglo-Saxon blood.

## TO CORRESPONDENTS.

A SUBSCRIBER TO THE OPERA.—*There is no truth in the paragraph which appeared twice in* La France Musicale. MDLLE. SOPHIE CRUVELLI *is in Germany, and will not arrive in England until the period fixed for the provincial tour, which, in conjunction with other artists of the Royal Italian Opera, she has undertaken with* MR. BEALE.

*** *Owing to the space occupied by the Memoir of the late* MAD. SONTAG, *the Sketch of* MR. BRAHAM'S *life is postponed till next week. The same cause obliges us to defer our notice of the Royal Academy Concert, the Quartet Association, and other articles of interest.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 15TH, 1854.

THE departure from this life of the Countess Rossi, better known to the world as Henriette Sontag, will be learned with deep and universal regret. A great artist, and a lady who was an example to her sex, are equally lost to us; and while those who only knew her on the stage of her triumphs will have to lament a gap in the sphere of their amusements, those who were intimately associated with her, and could testify to the excellent report of her virtues, will deplore the woman they regarded with affectionate esteem even more than the great singer they applauded and admired.

The artistic life of Mad. Sontag was strange. Two triumphs, divided by a long period of repose in wealth and luxury—a triumph in early youth, and a triumph in mature age; these were its stages. A fortune won by talent and perseverance, lost by unanticipated mishap; won again by the same talent and perseverance, the former ripened by experience, the latter made more eager by adversity; these were its incidents. The climax is indeed distressing. The second epoch of a most extraordinary art-life nearly completed, the second fortune gained, the plans for retirement in ease and comfort all laid down and settled, the mansion and estate purchased—where the twice artist, now again Countess, hoped to pass the remnant of her days in the bosom of her fatherland, to whose renown her genius had contributed, in the midst of her family, by whom she was adored—all seemingly tended to a happy sunset, the clouds of which should be coloured and brightened with the glory of the past.

But it is not man that disposes. The happiness so richly deserved, the peace so honourably earned, awaited Mad. Sontag elsewhere. Death took her who had adorned life so well; a terrible pest, which scourged the City of Mexico, made no distinction between the accomplished artist and the common herd; and among the two hundred whose dissolution marked the progress of its ravages day by day, on the 12th of June was counted Henriette Sontag!

This was a sad end to such a pure and admirable life. But it should serve as a warning to all, from the highest to the lowest, from the most prosperous and contented to the poorest and most miserable. Here was one whose whole career was exemplary, who had filled the outward circle of the world with her artistic renown, and the inmost circle of her own fire-side with the happiness that flowed from her domestic qualities. Her fine endowments, and her woman's heart, had both their good fruit—the one in helping the advance of civilisation by the practice of a beautiful and incorruptible art, the other in acting as a model for those to imitate who were growing up about her. But this did not save her from the common lot; this did not avert from her an early death; this did not protect her from the poisoned breath of the cholera.

Nor should it. The wisdom of Providence is shown in its dispensations. If virtue is to have any other reward than that which rests in its own consciousness, if to be good is not of itself to be happy, the reward and the happiness belong not to the earth. If death be a curse, it is as much a curse to-morrow as to-day—since what is to-morrow but to-day? It was the happiness of Madame Sontag to have lived well, to have added her part to the refinement of her fellow-creatures, and to have paid every obligation to which she was bound by duty or affection. It will be the happiness of those who were nearest and dearest to her, and whom her unexpected demise has left to mourn, to remember her with respect, and to be enabled to talk of her to others who knew her not, as of one whose career was without a spot or stain. She has gone to a home where they must hope to join her,—and the best and the fittest way to do honour to her memory is to endeavour to emulate her virtues, to develope the influence which her irreproachable life has exercised.

M. JULLIEN, Mad. Jullien, and several of the artists who formed part of the American expedition, arrived in England on Saturday, by the "Arabia." It is worth noting that, during the ten months in which M. Jullien and his *troupe* have been sojourning and travelling in the United States, not one accident, and not one case of illness, occurred. The fact is almost without precedent.

MADAME ALBONI has returned to Paris. Her visit to England was, therefore, simply a pleasure-excursion. She was at the Royal Italian Opera almost every night. It is greatly to be regretted that she did not come to terms with Mr. Gye, since, when Grisi's "Farewell" performances are accomplished, the theatre will stand in need of some fresh stimulus, to arrest the force of the reaction in the public mind, which must inevitably follow upon such an unusual degree of excitement.

M. VIEUXTEMPS, having fulfilled his short engagement with the Musical Union, left London for the continent on Saturday.

HANOVER SQUARE ROOMS.—A concert for the benefit of the Hospice St. Gothard was held yesterday se'nnight. Mdlle. Cesarini was encored in "O, luce di quest' anima." Miss Hermann was also encored in a song. Signor Cajani repeated a violin solo. Signor Operti and Miss Fox both performed on the piano, the lady a sonata by Beethoven, and was much applauded. Signors Campanella, Kinni, Liberali, Depetris, and the Misses Poole (nieces of Mr. Poole, the dramatist), lent the monks of St. Gothard some valuable aid on this occasion. Miss A. Poole is a very youthful vocalist, with a pretty face and a nice soprano voice; but her nervousness was too great to enable us to offer any opinion of her singing. The concert was not well attended.

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## ROYAL ITALIAN OPERA.

*Otello* was reproduced on Saturday, with Mad. Viardot as Desdemona in place of Mdlle. Sophie Cruvelli, and Sig. Lablache as Elmiro in the room of Sig. Tagliafico. Desdemona was one of the first parts in which Mad. Viardot, when Mdlle. Pauline Garcia, appeared before the public. It is not, however, one of the most conformable to her abilities. She frequently sings and acts with great effect—witness her acting in the first and second finale, and her singing in the last act (all, excepting the grand duet); but the general impression left after the performance, is not such as the great artist leaves when she plays Fides or Valentine. Her conception, however, of the gentle Desdemona, displays the highest intelligence.

Sig. Lablache was magnificent in the malediction scene, and awed the whole house by the reality and power of his acting, and the grandeur of his voice. He had little to do in the other parts of the Opera. Sig. Tamberlik was in his best voice, and he and Sig. Ronconi created the old furor in the dramatic duet, "Tu m' inganni."

The opera was not received with great enthusiasm, although the principal artists obtained a recall after each act and at the fall of the curtain.

On Monday *Lucresia Borgia* was given—one of Mad. Grisi's farewell nights. The house was crowded in every part, and the performance was admirable.

*Ernani* was announced for Tuesday, but was withdrawn in consequence of the illness of Mad. Bosio. Two acts of the *Prophète* were given instead, followed by *La Prova d' un Opéra Seria*. Mad. Viardot may be said to have had the whole evening to herself. Mad. Viardot is always ready to come forward to fill the vacancy in the bills caused by illness or indisposition—the terms are *not* synonymous—of any of the artists, and in this respect, at least, she is of vital importance to the management.

On Thursday, Donizetti's *La Favorita* was produced for the first time this season, the change in the distribution of parts being Sig. Lablache for Sig. Tagliafico in the Chief Monk, and Sig. Bartolini for Sig. Belletti in Alfonso XI.

Although certainly not one of Donizetti's best works, *La Favorita* holds possession of the stage by its interesting story, the fine situations afforded the *prima donna* and tenor for acting, and the splendour and variety of the *mise-en-scène*. The music is laboured, and has not that genial and graceful flow which characterise the composer's operas, serious and comic. In attempting to be grand, Donizetti failed to be himself, and we find little of his natural melody and ease in the *Favorita*.

The performance, on Thursday night, was almost equal to any we have heard at the Royal Italian Opera. Mad. Grisi, however, was somewhat indisposed, and only sang because Her Majesty had signified her intention of being present. The indisposition was hardly apparent, and must have worn itself out in the second act, since we never heard Mad. Grisi sing the grand air, "Mio tesoro," more magnificently. In the last scene, too, she sang and acted transcendently, and seemed fully equal to her best days.

Sig. Mario, in Fernando, began somewhat coldly, and sang the first romanza, "Une ange, une femme," with a *nonchalance* rather disappointing to his admirers. He used his *mezzo voce* and *falsetto* throughout, and did not sing one chest note. Such exquisite breathing, nevertheless, has its charms, and we were charmed—softly. Sig. Mario, as is usual with him, warmed up as he went on, and in the last two acts sang as powerfully as ever. The pretty air, "Angiol d'amore,"—the melody of which, by the way, we can never remember—was rendered with all the old force and suavity combined, and the famous duet which precedes the death of Leonora, given with the stereotyped effect, as we may say. At the fall of the curtain, Madame Grisi, and Signors Mario and Lablache were recalled with enthusiasm, and showers of bouquets thrown on the stage.

Sig. Lablache was grand and impressive as Baldassadare, but we prefer the glorious basso when he is oily and pungent. Sig. Bartolini looked as little like a king as possible, but he sang well, and was useful in the concerted music. Mdlle. Bellini, as before, was graceful and fitting in Inez, and Sig. Soldi was as vociferous as ever in the king's henchman.

## ROYAL OPERA, DRURY LANE.

The performances of the past week present nothing new. *Masaniello* is being postponed from day to day, and the *Huguenots* has been withdrawn, in consequence of Herr Formes being compelled to attend to some engagement abroad which will detain him away for a fortnight. Meanwhile *Lucresia Borgia*, *Norma*, *Sonnambula*, and *Lucia di Lammermoor*, have been given variously, the last alone creating any enthusiasm. The theatre, nevertheless, has been well attended; but the visitors yearn for some novelty. To-night *Fra Diavolo* is announced, with Mr. and Mrs. Sims Reeves in their favourite parts of the Brigand and Zerlina. Here, at all events, will be something as good as new.

## DRAMATIC.

### OPERA COMIQUE.

St. James's Theatre.—In each successive part undertaken by Madame Marie Cabel we trace some new beauty, some hitherto undiscovered grace, which raises her in our estimation both as an actress and a singer. Madame Cabel need not be compared with other artists, who have their peculiar merits. She has her own; among these is a wonderful clearness and rapidity of execution, a captivating ease and grace in the execution of florid and *bravura* passages, a certain exquisite *naïveté* both in her acting and singing, and a perfect originality of conception—which last is one of the great secrets of her success. The first two operas in which she appeared may be considered as mere displays of vocalisation, written expressly to show her off as a clever and accomplished executant of vocal *tours de force*. We recognised a wonderful proficiency in the execution of scales, trills, and cadenzas, whose great forte lay in ornaments and *fioriture;* but as regards her capabilities as a real and legitimate *artiste*, we knew less.

Since the production of *La Fille du Régiment*, *La Sirène*, and, above all, *Les Diamants de la Couronne*, however, we are able to give a more decided opinion on the beauties and characteristics of Madame Cabel's talent.

We have now to speak of operas which possess a fund of graceful, original, and captivating melody, in which the exponent of the composer's thoughts has something more than mere cobwebs to tread upon; in which all the higher qualities of the artist are called into play, and in which conception expression and execution are equally necessary for success. All these qualities Madame Marie Cabel will be found to possess to a very high degree by her performance in the operas above-mentioned. In the last-mentioned she surprised us both by the superiority of her acting and singing. It is true that Auber's *Diamants de la Couronne* is one of his most charming operas, abounding in expressive phrases, real melodies, delightful piquant effects, and pleasing and varied combinations; and it is also true that M. Scribe and M. St.-Georges never wrote a neater and more lively book.

Under such auspices, therefore, Madame Cabel had a fair field for the display of her talents, and her success was

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triumphant. In the cavern scene of the first act her acting was excellent, and she looked a charming and piquante *bohémienne*. In the second act, as the lady of rank, she was elegant and *distinguée*. In the third, as the queen, she displayed a commanding dignity as the sovereign, and a feminine grace as the woman, the combination of which was peculiarly fascinating. Her singing was perfection throughout. Her air of the first act, "Adieu, Seigneur, il faut partir," was given with true feeling; the duet of the second act (with Mdlle. Girard, a clever singer and lively actress), "Dans les défiles des Montagnes," was rendered with admirable spirit and quaintness. But her great triumph was the *allegro*, "Ah! je veux briser ma chaîne," the variations at the end of which were sung with astonishing grace and brilliancy, and enthusiastically applauded. In the *cavatina*, "Je suis femme, je suis reine," Madame Cabel sang with genuine expression and simplicity. The significant epigram: "Il n'y a que cela de faux," pronounced with charming point and archness, brought the curtain down amidst a hurricane of applause and a shower of bouquets.

The other parts were but indifferently filled; and on that account Madame Cabel's task was so much the more difficult. The house was crowded.

Olympic.—The new farce, called *Perfect Confidence*, produced on Monday night, affords Mr. Robson an excellent opportunity of displaying his talents in the serio-comic line. Mr. Easy is a jealous man, who is plunged into all sorts of miseries by his suspicions. But, after all, Mr. Easy does not suspect without some cause; he sees a stranger kiss his wife's hand without hindrance, beholds the bouquet he gave her as a love-token in the possession of the same individual, hears him boast of her kindnesses, and is shown by him a document of a promise of marriage from her. This would be enough to upset a brain constituted of stronger materials than that of poor Easy, who straightway fancies that Mrs. Easy is desirous to make herself an early widow, and is driven to utter despair. Of course, all is explained, and Easy finds that his wife has been only dallying with the stranger, who after all is no stranger, to hinder him from paying his addresses in a quarter where they are not acceptable. The mixed doubt, fear, consternation, and horror of poor Easy, as his wife's backslidings, one by one, rising in enormity, are made known to him, from the kissing of the hand to the promise of marriage, was represented with astonishing power by Mr. Robson, who was almost too real and too literal for the comedy of the piece. The scene in which Easy thinks his wife is going to poison him was, however, inimitably comic. His looking in her face so lovingly and earnestly, expecting she would relent in her murderous design; his growing horror, with the variations of his countenance, as he sees nothing in her face but calm unmitigated astonishment, which he construes into sanguinary determination, with his fall back into despair, constituted such a picture of the grotesque as would have awakened laughter under the ribs of death. Although the farce is constructed of the very slightest materials, and that the incidents are not all new, it is so smartly written, and the part was so well suited to Mr. Robson, that the success on Monday night was unequivocal, and a long run may be predicated in its favour. Mr. Robson was called for at the end, and received with the greatest enthusiasm. *Perfect Confidence* is taken from the French piece *Pas Jaloux*.

Surrey.—If a run of thirty successive nights to crowded houses be a test of the worth of an opera, *The Jewess* is worthy. Since the production of Mr. Balfe's *The Devil's in It*, Halévy's work has been the most successful hit. Mr. Planche's extravaganza of *The White Cat* has been revived for Miss Julia St. George, who looks well, sings nicely, and acts agreeably.

Sadler's Wells.—A concert was given here on Monday. The selection consisted of upwards of thirty pieces, most of which were encored. Mr. John Thomas was called on to repeat Parish Alvars' "Harp imitation of a Mandolin," but declined the honour. The duet, "La festa," sung by Signors Gardoni and Belletti, a Scotch song, by Miss Stabbach, and the "Una furtiva lagrima," by Signor Belletti, were re-demanded and re-sung. The instrumental feature was the pianoforte playing of young Arthur Napoléon. He was loudly encored. Miss Louisa Pyne was re-called, after Rode's air and variations.

Strand.—The idea of a number of curious and amusing situations growing out of two persons living opposite to each other and falling in love is not new to the stage, but we have seldom seen the notion turned to better account than it is in a very capital farce produced at this establishment last Wednesday, called *Opposite Neighbours*, by Mr. Howard Paul. One side of the street is inhabited by the most enterprising of Lotharios, while the other is rented by a most charming girl (of course), who makes wax flowers for a livelihood. He ogles and stares at her to the last degree of amatory persecution, until she is compelled to move. On the other hand, he is warned out of his lodging at the same moment, on account of arrears of rent. It would seem now that they would be no longer neighbours, but it turns out that she by accident gets into the apartment he has just vacated, and he rents her's by mistake, and in less than ten minutes after the change, they are again opposite each other. Just as the Lothario is congratulating himself on the novelty of their removal, he is informed by his new landlord that his late reference is most unsatisfactory, and again he is a pilgrim. In despair, he at length climbs up to her window by means of a ladder, which breaking after he is at the top, he manages to climb into her *mansarde*, and soften her objections by some well-applied speeches, in which romance and destiny have considerable to do. Miss Featherstone, as the "young lady," played with spirit and grace, and introduced a couple of songs, both of which were encored. Mr. Belford played Fresco, the hero, with considerable dash and vivacity, with the seeming determination of making the most of what is really a very good part.

## REVIEWS.

"Early one Fine Summer's Morn." Written and composed by E. J. Loder. Addison and Hollier. Manchester and Liverpool, Hime and Co.

We were aware that Mr. Loder was an accomplished musician, but we were not aware that he was a poet. Here, however, it is proved, in a quaint romaunt of the old English school, how a maiden comes to a hermit to confess her sins, and how the holy man says he can see no guilt in the maiden; how the maiden sighs, and how by "an incident" the hermit guesses her to be in love; how "a youth" appeared "from behind a tree;" and how the hermit immediately turned doctor, and bestowed the youth upon the maiden, as the only medicine for her malady. "Oh!" quoth the hermit, "Now I know this malady—but of it none e'er died." The hermit was wrong; but the metre of Mr. Loder is right; and the music to which he has set the romaunt is charming—quaint as the verses, simple and melodious, and accompanied with that piquant and refined taste in harmony for which the composer is noted.

"Rose of the World." Written and composed by Alphonso Matthey. Lewis and Co.

An unpretending ballad in the sentimental style, with a pretty melody. The accompaniment is well written, and the words are sensible.

"Home is such a Magic Word."—Song. Composed by Croshaw Johnson. Campbell and Ransford.

"The Dream of Bliss."—Song. Composed by Croshaw Johnson. Webb.

These are both extremely nice ballads, graceful, unaffected, and correctly written. The melody of "Home is such a magic word," is in the Scottish style and accent, and Mr. Linley, the poet, has supplied some very appropriate verses about "Auld lang syne," and so forth. "The Dream of Bliss" is a very effective song for a barytone. The melody is flowing, and the accompaniment carefully made. The progression (page 2), beginning with the transition into E flat, and leading back to the key, is musician-like.

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"La Gaieté"—Morceau de Salon. "La Catarina"—Mazurka de Salon. By Croshaw Johnson. R. W. Ollivier.

Brilliant and extended *morceaux de danse*, well suited for drawing-room display, and well adapted for teaching. The "Gaieté" is in the style of a galop. The first theme, in F, is lively and well marked, the second, in B flat, elegant, and the third, in D flat, with reiterated notes in triplets, showy and effective. The "Catarina" is not so difficult; but it has more character, and is quite as spirited. It is in A flat; and a pleasant contrast is afforded by the episode, which is very pretty, being in the brighter key of E.

"Satilliti"—Schottische. "The Spirit's Song"—Nocturne. By Croshaw Johnson.

The *schottische* is animated, but somewhat commonplace. The *nocturne*, on the contrary, is refined and ingenious. The theme is expressive, and the accompaniment gracefully distributed. The key of this piece is B flat. Mr. Johnson has dedicated it to Mr. Sterndale Bennett, which may account for the unusual pains he appears to have taken with it.

## THE ORGAN AT THE PANOPTICON.

A slight notice of the so-called and well-called "Grand Organ" at the Panopticon appeared in this journal some weeks since. Some notice of so fine a piece of handicraft had been long deserved at our hands, and we gave it;—but this as an instalment—a sop to Cerberus (or the Messrs. Hill)—an acknowledgment of our obligations, to be redeemed when came holiday time, fine weather, and our capital friends the country professors. We always intended to give some description of a work which, if not perfect, is certainly without an equal in this country, and can choose no better time for commencing than when, as now, so many of our provincial subscribers, readers, and contributors are disporting themselves in the metropolis. A visit to the Panopticon will, of course, be among their doings here, and we believe they will willingly accept this paper by way of hand-book during their inspection of the organ.

Some one among the many astute, ingenious, and authoritative "catechisms" and "manuals" of the organ prevalent among us, commences, after the good old fashion, at the beginning of things, thus-wise:—"On looking at a large church organ, the first thing that strikes the eye is the case." Now, we like a good example, especially in print, and so mean to follow it. The case of the Panopticon organ must have been a puzzle to the designer, whoever he was. Since the days of Tubal Cain and Hiram (him of the Temple, we mean) there surely never were such monstrosities of work, in metal and wood, as the "designs" of our modern church-architects for organ-cases. Classic or Gothic, 'tis all the same. Sheer, square, flat ugliness, or, at best, an inappropriate affectation of tawdry ornament, almost invariably takes the place of invention and grandeur of style. And thus, somehow or other, it happens that the very men who can build such churches as that at Camberwell and the "Catholic and Apostolic" in Gordon-square, can think of nothing better than a mere bedizened box for the vestment of an instrument whose sublime and heart-stirring tones certainly deserve, and ought to suggest, the addition of corresponding grandeur and elevation in its exterior. But the Panopticon architect was in a greater difficulty than his church-building brethren. Here, the tapering columns and massive cornices of the Classic style, and the buttresses, tracery, finials, and "weather-boarding" of the Gothic, were equally forbidden. He was in something neither more nor less than a sort of Moresco-Byzantine temple, and must fit himself to it,—the want of all tradition notwithstanding. And how has he accomplished his task? Capitally, we think; and the general verdict, we believe, will be equally in his favour. The exterior dimensions of the Panopticon organ are unusually large;—some five-and-thirty feet in width, by twenty in depth, and fifty in height to the top of the swell-box. This circumstance of *size* alone gives much opportunity to the invention of the architect, as well as facility for the mechanism of the builder; although, as we shall have to point out, both have been cramped by necessities unconnected with the instrument itself. By a strange arrangement, the apparatus for the dissolving views, etc., is placed in an apartment at the back of the organ, and the tinted rays from its lenses must therefore necessarily pass through the centre of the instrument to be received on a transparent medium temporarily suspended for the purpose some twenty feet in front of the organ case. It is thus obvious that a space somewhat more than equal to the bulk of the diverging rays from the lenses before-mentioned must be reserved through the middle of the organ, perfectly free from architectural ornament without, and from pipes or the minutest thread of mechanical attachment within. Wherefore it happens that, to recur to our exemplary "catechism" or "manual," on looking at the Panopticon organ "the first thing that strikes the eye" is not merely "the case" but also a large square hole right in the centre of it, and through which, interior darkness alone prevents the organ-builder's mechanism from being seen. So well, however, has the architect managed his share in the matter, that this "hole" scarcely at all deteriorates from the very elegant and effective appearance of the exterior. Nothing of the kind, indeed, can be well more novel and striking than the general arrangement of the front. Two large "wings" or "towers," at the sides, containing a portion of the pedal-organ, and displaying some of the sixteen-feet work gilt, project boldly several feet beyond the general line of front; along the centre, and immediately above the usual impost, rises a very elegant piece of screen-work, decorated with gilding and polychrome; next comes the "hole" before mentioned, and above that a species of upper cornice, skilfully connected at the sides with the screen-work below. From this cornice project horizontally the two ranks of the "Tuba mirabilis"; immediately above them stands the sound-board of the solo-organ—its pipes gilt and in full view; and lastly towers up to the ceiling the swell-box, its Venetian front being richly and tastefully ornamented with gilding and colour. It is impossible not to admire the skill with which the architect has here wrought up some matters of very ugly necessity into an harmonious and beautiful *ensemble*. The continuous up-rising lines of carved work and gilded pipes with which the usual organ-case conceals its interior mechanism, were here clearly out of the question. The optician was to be considered, and a "hole" left for the display of his devices. But so well has the thing been managed that, notwithstanding the materials of the solo and swell organs are displayed in all their matter-of-fact and naked integrity, their position, the tasteful style of their decoration, and the pyramidical form they assume, contribute, rather than otherwise, to the striking and elegant effect of the whole.

We pass now to the interior of the instrument, and rejoice, as we go, to find how the English organ-builders are improving, and how little there is, in this instance, reprehensible, either musically or mechanically, compared with the amount of skill and care so generally manifested.

The art of making *large organs* is yet but in slow process of growth in this country. Without doubt, several organs have been completed here which it would take some controversial intrepidity to put down as otherwise than *large*. Large they are as to number of pipes, yet lack well nigh every other element of greatness. Speaking generally, they are mere magnifications of small organs. They look as though they were built patch upon patch—a kind of practical addition-sums worked in timber—a species of wooden literature, without end of parentheses and after-thoughts screwed on at each moment's convenience. In plainer phrase, they shew too little the thorough subjection of the carpenter to the draughtsman—the well-digested all-embracing plan—the full development of detail on paper—the *engineering spirit*, in short, necessary to perfect the vast and complicated machine properly styled a large organ. Putting the metropolis aside, there are a score or more of organ-builders dispersed over the provinces, quite ready, we venture to say, to undertake at a moment's notice the construction of an instrument four times as large as any of the Dutch leviathans, without fear, halting, or scruples of conscience;

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and yet we know full well that, even London included, the result, with *very few* exceptions, would be total and miserable failure. About our short-comings in this respect there is no especial miracle. The absence, in all our organ-builders, of an appropriately scientific education, and the presence, in a large majority, of unbounded prejudice and conceit, are quite sufficient to account for their hitherto slow advance towards real excellence. They know, practically, that certain masses of material have to be disposed in certain spaces, that frictional and pneumatic resistance has to be overcome, and that motive power has to be conducted hither and thither as occasion demands; but of mechanics scientifically—of the relations of power and resistance, of the just direction of forces, of the dynamic value of materials, and of the laws of pneumatic pressure, they know, speaking generally, next to nothing.

All this, of course, has reference to the work, or material structure of the organ. In the musical part of the matter,—the selection of tones, the just variety and proportion of scales, and the *voicing*, or *mise en harmonie*, as our French neighbours have it, the best of our builders are considerably more advanced. Yet even here, they are too much manufacturers and traditionalists,—too little artists and experimenters. They have too staunch a faith in their own merits, and too thoroughly the John Bull contempt for their foreign rivals.

The interior of the Panopticon organ, viewed mechanically, illustrates the remarks just made, both as regards the evident improvement now in progress among our builders, and the difficulties here to be encountered in the structure of so large an instrument. Neither in plan nor execution is the mechanism of the Panopticon organ *perfect*. We could not, for instance, compare it—neither, we are sure, would Mr. Hill himself do so—with that of the Paris *Madeleine*. The English public and their guides, the professors, have as yet not the taste to exact, nor have our workmen the skill to achieve, the thoughtful and exquisite finish of Cavaillé's performance. Yet Mr. Hill's grand organ, if it will not bear these extreme tests of comparison, is by much in advance of everything that he or any of his countrymen had previously completed. It is the best, the most perfect thing of the kind in England; and, so being, is eminently worthy the careful examination of all who are interested in the progress of organ-building. The disposition of the frame-work of so large an instrument is no trifling matter. Masses of material, of great weight and magnitude, frequently separated from each other by considerable intervals—in this instance peculiarly so, owing to the optical necessities before spoken of—have to be supported in all kinds of positions, and often at great elevations, by such an arrangement of frame-work as, while it affords all requisite strength, shall not, in the shaping and position of its materials, prevent the readiest access of eye and hand for such reparation and adjustment as the more delicate parts of the machinery may require. All this, with some trifling exceptions, has been skilfully and carefully effected at the Panopticon. Furthermore we must notice, in this place, the very capital idea of making the main timbers of the frame *hollow;* by which arrangement, while retaining sufficient strength for their more obvious office, they are made to serve as conduits of communication between the bellows and sound-boards, and thus dispense with those very necessary but troublesome appendages, the ordinary wind-trunks. This improvement—trifling as it may seem—is sufficient to assert for Mr. Hill the possession of a high order of constructive faculty,—to be further developed, we hope, in his next large work. The sound-boards are of excellent workmanship and unusually large dimensions. In this last particular we recognize an unvarying and important feature of Mr. Hill's practice. He, more than any of our builders, seems to appreciate the fact, that, without ample room round all the pipes on the sound-boards, it is impossible to produce the *quality* of a grand organ. With the small and crowded sound-boards which too commonly prevail, there come a host of evils—easily overlooked, as a matter of *cause*, but plentifully apparent in the general result. Insufficient supply of wind and consequent *langnor* of tone; flue-pipes so huddled and jostled together that they may be said to speak in the condensed atmosphere of their own breath; reeds whose bells touch and overshadow each other in every direction;—none of these things can consist with purity and grandeur of sound. Even bearable justness of *tuning* itself, under these circumstances, can only be arrived at by a system of coaxing and compromise, which sacrifices *quality* at every step. In fact, an organ-pipe can no more tell its story, in such a case, than a man can exert his strength in a crowd. But, on taking a tour among the sound-boards of the Panopticon organ (and which, by the by, there is plenty of room to do without danger to oneself or the sonorous army at one's feet), it is impossible not to be struck with the appearance of dignity and importance about everything around one. There is no big bully of a diapason treading on a brother's toes who is only lucky enough to find some uneasy place on the outskirts of the tuneful assemblage;—no little fussy mixtures hissing and spitting down their neighbour's throats;—no lank trombones warped and twisted out of their natural rectitude, because their minor kinsfolk lack elbow-room to say their say amidst the brassy conclave. Everything looks calm, grand, orderly, and business-like. We feel at once that the array of pipes before us is prepared to speak, and to speak with a purpose;—we recognise in the whole arrangement the spirit of *large-organ-making*.

The mechanism of the key-actions is, for the most part, very satisfactory. It has not the laborious and artist-like finish of the French work, but is clean, sound, and effective. In proof, we may state that the touches of the swell and solo organs, which are unaided by the pneumatic apparatus, cannot have a less extent of movement than fifty feet, and have—on account of the great lateral separation of the sound-boards—the extra disadvantage of double roller-boards, are exceedingly light, elastic, and agreeable. The pneumatic apparatus attached to the great organ keys is very well worth inspection as, perhaps, the best piece of handicraft about the whole instrument, and, with all its array of couplers, acts to perfection. To the general arrangement of the key-movements, however, we have two objections to make. The unusual extent to which the great-organ sound-boards are laterally separated (on account of the "hole" so often mentioned) made the ordinary form of the connection between the pneumatic apparatus and the pallets somewhat dangerous. Mr. Hill has accordingly substituted a modification which has, at least, the credit of considerable ingenuity. But it is also open to the reproach of being needlessly roundabout, and, from the frequent crossings in its planes of motion, imposes unnecessary frictional labour on the pneumatic apparatus by which it is wrought. And in the second place, we must object that the main horizontal lines of trackers, from the keys, traverse the interior of the organ at a very inconvenient level—too high to walk over, too low to walk under them — whereby a large amount of space is practically destroyed, and the entire freedom of perambulation so essential in instruments of this class, is rendered impossible. By these faulty arrangements also, and by the unnecessary crowding of other parts about the spot, instant access to the pneumatic apparatus is made a much more difficult affair than it should be. As the bellows do not stand within the organ, and as the area occupied by the instrument is very considerable, these constructive defects might have been easily avoided.

We must next notice, as a highly creditable evidence of care, the employment of the pneumatic apparatus specially for the pedal organ; whereby the performer, in executing difficult passages, is freed from the annoyance of great depth or weight in the pedal touch. The same useful auxiliary is applied to the draw-stop action, and with most excellent result. Every one who has played on a large organ—except in the case of the best French examples—must have experienced the fuss, worry, and expenditure of strength to be endured in the management of its registers. Some of this inconvenience is due to the distance which the motion has to be carried, and to the *vis inertia* of the materials employed; but much more to the want of mechanical skill in planning the course of the action, and to the clumsy style in which the work is executed. By a very adroit use of Mr. Barker's invention, however, all this evil is avoided at the Panopticon. The registers of the most distant sound-boards—those of the swell and pedal organs, for example—are commanded by a

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mere feather-weight of exertion; and as the composition pedals are also connected to this mechanism, they partake of all its advantages.

The bellows are placed in an apartment behind the organ, and are wrought by a small oscillating steam-engine. For the mechanical arrangements of this department, of course the engineering staff of the establishment, not Mr. Hill, is responsible, and we are bound to say they are anything but creditable. A certain speed of piston, it is well known, is essential to regularity of action, especially in the case of small engines, and as this speed would be neither safe nor convenient for the feeders of an organ-bellows, the crank-shaft to which these are attached should have been on a second-motion, and driven at a much lower rate of speed than the crank-shaft of the engine itself. As, however, in this case, the feeders are connected directly with the fly-wheel shaft of the engine, a vigilant superintendance is necessary to correct the evils of a motion, irregular if sufficiently slow, and if regular too rapid for security so far as the wear of the feeders is concerned. Furthermore, a mechanical head would not have required five minutes to devise some automatic means of regulation whereby the expenditure of steam in the engine should have been exactly proportioned to the expenditure of wind in the organ.

In concluding our review of the mechanical department of this organ, we must again record the pleasure we have derived from its inspection. It is not *perfect;* and we have elsewhere stated why perfection in this species of art is not yet to be expected among us. But it makes a great stride in the hoped-for direction. It atones for hosts of old faults, and gives abundant promise for the future. No one who knows the English organ as it has been, and has sufficient acquaintance with technicalities to perceive what it may and ought to arrive at, can examine Mr. Hill's new work without high gratification at the many evidences of unsparing skill, care, and artist-like endeavour, with which he has distinguished it.

The musical qualities of the Panopticon organ will be considered at length in our next paper.

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Madame Oury's Matinée Musicale was given on Monday last, at the residence of Lady Vassall Webster, Granard Lodge, Roehampton. The services of Herr Reichardt, Sig. Ciabatta, Mr. Allan Irving, M. Jules Lefort, and Mad. Marie Cabel—German, Italian, English, and French, by the way—were retained as vocalists; while M. Jacquard, the talented violoncellist, was added to M. and Mad. Oury, on the violin and piano, as instrumentalists. The concert was further varied and enlivened by the performances of M. Oury's German band, who played in the gardens at the conclusion of the in-doors entertainment. Mad. Oury executed some pleasing bagatelles of her own composition, and performed a *fantasia* on airs from *Rigoletto* in brilliant style and with great applause. She also joined M. Oury in a duo concertante on *Les Huguenots*, for piano and violin. The vocal features were Herr Reichardt's "Adelaida," and Mad. Cabel's air from *La Sirène* and a cavatina from *La Promise*. Herr Reichardt gave Beethoven's *cantate* with great feeling and expression; and Mad. Cabel enchanted her hearers with the charms of her voice and the wonders of her execution. Sig. Vera presided at the piano.

Madame Nissen-Saloman's Soiree Musicale was given on Wednesday, at the Educational Institute, Cadogan Gardens, Sloane-street. The vocalists, in addition to Madame Nissen-Saloman, were Signors Gardoni and Flavio, Mr. Allan Irving, and M. Jules Lefort; the instrumentalists, M. Jaques Blumenthal, Herr Pauer, and Mr. Charles Salaman (pianoforte), Mr. John Thomas (harp), Herr Deichman (violin), M. Leon Jacquard (violoncello), and M. Vivier (horn). The most admired performances were M. Vivier's exquisite romance, "Une Plainte," for voice and horn *obbligato*—admirably sung by Madame Nissen-Saloman, and loudly applauded. The horn part was played to perfection by M. Vivier himself. Rosenhain's second trio in D minor, Op. 33, for pianoforte, violin, and violoncello, was executed in capital style by Mr. Charles Salaman, Herr Deichmann, and M. Jacquard; two Swedish romances, by Mad. Nissen-Saloman, were encored; and M. Blumenthal's romance, "Rapelle-toi," was well sung by Sig. Gardoni. The concert, which was under high patronage, attracted a numerous and fashionable assembly. M. Benedict, Sig. Pilotti, and Sig. Vera, were the conductors.

Madame Dreyfus gave a morning concert at the Queen's Concert Rooms, Hanover-square, on Monday last. The selection was supported by Mdlle. Sedlatzek, Mad. F. Lablache, Signor Gardoni, Signor F. Lablache, and Mr. Eustace, as vocalists; and Signor Li Calsi (pianoforte), Signor Noronha (violin), M. Paque (violoncellist), and Mad. Dreyfus (harmonium.) The interest of the concert attached to the *bénéficiaire*, whose performances last year on the harmonium, an instrument invented and perfected by M. Alexandres, were so much admired. The harmonium is of the family of the seraphine, but an immense improvement on that once popular instrument, all its defects having been remedied, and sundry new inventions applied in its construction. It is admirably adapted to small churches, chapels, and schools, where it is now extensively used, and, as a drawing-room organ, it will be found greatly useful. In the accompaniment of sacred music it possesses certain advantages over the piano. Mad. Dreyfus' performance set off the harmonium with advantage. Her playing was characterised by a simplicity and plainness in good keeping with the music she executed on Monday. Her best efforts were in the *fantaisie* from the *Prophète*, and in the trio, with pianoforte and violoncello, by Sebastian Bach; in both she was distinctly applauded. Signor Gardoni sang two romanzas; Mad. Lablache sang a homely ballad; Mdlle. Sedlatzek introduced the "No, no, no," cavatina from the *Huguenots*, and Mr. Eustace sang Esser's "Fond heart, adieu." The rooms were exceedingly full. Mr. Frank Mori accompanied the vocal music.

Mdlle. Louise Christine received her numerous and distinguished patrons at a very interesting *Soirée Musicale*, held at her residence in Eaton-square, on the 23rd ult. It will be remembered that Mdlle. Christine made her *début* as a harpist, with much success, during the last winter. Since that time, she has been repeatedly heard in public, and her reputation now, as a clever and graceful player, is very extensive. On the evening in question, Mdlle. Christine played several solos, by Alvars, with much good taste, and, in a duet with Miss A. Goddard, displayed equal power and feeling. All the efforts of the fair *bénéficiaire* were well received, and a song of her composition (rendered by Madame F. Lablache), was much applauded. The names of the excellent artists who assisted Mdlle. Christine, are as numerous as the distinguished persons who in the French sense, also "assisted" at the concert. Suffice it to say, that the former party were successful in entertaining their aristocratic visitors, who appeared to enjoy every item of the programme.

Madame Corinna de Luigi and Signor Lorenzo gave a selection of music at Willis's Rooms, on Wednesday morning, under very distinguished patronage. The vocal engagements were Signors Belletti and Gardoni, Mr. Allan Irving, Madame Angles Fortuni, and Miss Alleyne. Madame de Luigi, who has a fine *mezzo-soprano* voice, executed "Non più mesta" with skill and effect, and sang in several duets and trios. Madame Angles Fortuni confirmed the favourable impression she made on the occasion of her *début* at Drury Lane. Miss Alleyne (not the fair Grace, but the little black-eyed, dark-haired), helped herself to the lion's share of the laurels. She was loudly encored in two arias—the latter, "Come per me sereno," from *La Sonnambula*. Signor Lorenzo, who cannot fail to be remembered at Her Majesty's Theatre, has a fine bass voice and made a highly favourable impression in a "Romanza" of Verdi. Mr. Allan Irving gave one of the tenor songs from *La Favorita;* and Signor Bazzini, in a solo on the violin, elicited loud applause. The room was fully and fashionably attended. Among the visitors were the Countess Walewski and Lady Jersey.

Miss Rosetta Vinning, King's Scholar of the Royal Academy of Music, has left that Institution to commence practising as professor of music and singing in the county of Devon. On leaving the Academy she obtained a first class certificate. Miss Rosetta Vinning received instructions at various times from Mr. Balsir Chatterton, Mr. W. H. Holmes, Mr. Cox, and Mr. Macfarren, all of whom testify to her abilities and capacity as a teacher.

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MR. MACREADY AND THE BIRMINGHAM AND MIDLAND INSTITUTE.—We have great pleasure in laying before our readers the following copy of a letter received by the Artizans' Committee, formed to aid in augmenting the funds of the Institute, from the eminent tragedian, Mr. Macready. The prospect of again hearing the fervid thoughts of our own Shakspeare embodied by the eloquent voice—which we feared was silent for ever—of one whose fame is so dear to us, is a pleasure of no ordinary kind. The spirit in which the letter is written, and the object in whose behalf the tender of his estimable aid is made, render the anticipations of Mr. Macready's visit still more pleasurable. The following is the letter:—

"*Sherborne House, Sherborne, Dorset, June 7th*, 1854.

"DEAR SIR,—I beg to acknowledge the receipt of your favour of the 29th ultimo, inclosing a copy of a resolution passed by the Artizans' Committee of the Birmingham and Midland Institute, requesting a Dramatic Reading in aid of their subscriptions.

"I cannot express in terms too forcible the degree of sympathy, and the earnest gratification, with which I observe the growth of such associations throughout the country, believing, as I do, the elevation and enlightenment of the many to be the only security for the maintenance of order, that essential good, and for the permanence of our national prosperity.

"It was with the deepest interest, therefore, that I read the reports of the meetings in which your Institution originated; and I should be really *delighted* (I cannot adopt a more formal or less hearty word) if I were able to contribute in the humblest degree towards the advancement of the objects proposed in its formation. But, unhappily, I cannot calculate upon my health, as once I could, nor have I from the discontinuance of their exercise, the confidence in my powers on which I could formerly rely.

"Still, though very loth again to confront a public audience, I am anxiously desirous of being associated with your Institution, and would overcome many scruples to realise the wish, and to testify at the same time the feelings of attachment which, unimpaired by time, I still cherish for the home of my boyhood.

"If it accords with the views and wishes of the committee, I will endeavour to arrange, for some evening late in the autumn, or towards the close of the year, a Reading, which I hope may give them satisfaction. "I remain, dear sir, yours very faithfully,

"Mr. Frederick Grew, Hon. Sec., &c." "W. C. MACREADY.

DUBLIN.—The annual concerts of Mrs. and the Misses Allen took place at their Academy, 5, Gardiner's-row, Rutland-square, on Friday and Saturday last. The class who played the early lessons last year performed this year several pieces of Logier, Herz, and other composers, in concert, with solos interspersed, while the more advanced class, Mendelssohn's Wedding March, Reminiscence de Beethoven, Haydn's symphony in D, Heller's Hommage à Schubert, Beethoven's celebrated overture to *Egmont*, Meyerbeer's overture to *Les Huguenots*, Herold's overture to *Zampa*, Reis's Triumphal March, in concert (the four last pieces engaging twenty performers.) The solo pieces were chosen from the modern compositions. The Misses Allen performed some duets for two pianos. The concerts commenced each day shortly after one o'clock, and did not terminate until nearly six o'clock. Upwards of two hundred persons were present, all of whom seemed pleased with the young performers, whose playing and taste gave proof of the care, attention, and judicious system of tuition which have gained for the academy a fashionable celebrity.

MUSIC.—I consider music to be the most graceful accomplishment and delightful recreation that adorns this hard-working world, and renovates our busy, overcharged existence. Its negative import is great. It provides an amusement for our people, and keeps many from the ale-house and midnight brawl. Its positive importance and value are inestimable; for the combining chords that regulate our whole being are so interwoven, sense with principle, that the very character assumes a clothing from external circumstances. I am aware that, from every altar, however pure and sacred, fire might be stolen and desecrated; but we should emulate the flame which, while it enlivens all around, points to the skies. I would not confine music to any walk in life. Not alone in the sacred cathedral, not alone in the costly theatre, nor in the gilded saloons, nor confine it to six-guinea stalls; but I would hear our nightingales sing in every grove and trill on every bough. I would have the happy art enliven the domestic tea-table, add variety to the village-school, and linger in the sanctuary. —*Lord Carlisle.*

## FOREIGN AUTHORS' COPYRIGHT IN ENGLAND.

(*From the Musical Times.*)

THIS protracted matter still rests undecided. On the 4th, the Judges Crompton, Williams, Erle, Wightman, Maule, and Coleridge, delivered their opinion in favour of the right; while the Judges Alderson, Parke, Pollock, and Jervis, took the opposite side. The final judgment of the Lords—who are represented by Lord Brougham, Lord St. Leonards, and Lord Cranworth (the Lord Chancellor)—remains still to be given.

We have never been able to account for the doubts which appear to weigh with the minority of the Judges on this question. Copyright is granted to the "author of any book first printed and published in this country." On the most careful examination of the words of all the copyright acts since Queen Anne, there is nothing to limit the meaning of the words "Author of any book" to the subjects or to residents in this country, but quite the contrary; for the condition ("first printing and publishing in this country,") can be as well fulfilled by a foreign author's representative as if he were here to do it himself; the benefit to English literature is thoroughly complied with, by his providing that his book shall be printed in England, and the act gives copyright to the authors who do so. In the VIIth Section of 41 Geo. III. c. 107, it speaks of it not being lawful to import, etc. "any printed books first composed, written, *or* printed and published in any part of the said United Kingdom"—evidently contemplating the case of printed and published books, composed or written out of England.

In the early books of the Stationers' Company, several foreigners entered for their copyright; and if we wish to gather the intention of Anne's Act, we ought to remember that the most important books were then published in Holland, or the Low Countries, and that it was the English policy to induce *all* authors to print their books in England, so to advance literature, and they offered the substantial reward of copyright in return.

With what honesty can this country distinguish between the brains it may rob and those it may not, by the mere accident of the author's birth-place.

The VIIth section of 8 Anne, cap. 19, evidently contemplates that foreigners will avail themselves of the Act which confers copyright on the "Authors of *any* book," as it provides that nothing of the Act shall be construed to hinder the importation of books in Greek, Latin, or any other foreign language printed beyond the sea.

It is to be hoped that the Lords, to whom this important question is now referred, will make an early decision, and that it may be in accordance with national honesty and the real interests of literature, securing the Author's rights in the fruit of his own brain, whatever may happen to be the land of his birth or adoption,

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EMILE PRUDENT has left London for Paris. He returns to England in October.

THE "STUTTGARTER MUSIKSCHULE."—Of all higher schools of music, which, in imitation of that in Leipsic, have been founded in Munich, Berlin, Cologne, and other cities of Germany, there is not perhaps one which can boast of having made so much progress in so short a space of time as that under the direction of *Hofrath* Schilling in Stuttgart. Among other promising pupils is a young pianist of the name of Truka, from Graz, who bids fair to become one of the first artists of the day. A young lady, also, of the Heinefetter family, promises one day to rank high as a singer.—*From the "Hamburger Fahrerzeitung."*

MRS. MORGAN CLIFFORD gave a *Soirée Musicale* at her residence, 15, Eaton-place, Belgrave-square, last Thursday week, to a large circle of her fashionable friends, when the following selection of music was performed, under the direction of Dr. Wylde:—

Scena, (Der Freischütz), Miss Grace Alleyne, Weber; Sonata, piano and violin, Dr. Wylde and Herr Jansa, Beethoven; Song, "L'Addio," Mad. Amadei, Mozart; Aria, Sig. Ciabatta, Rossini; Fantasia, pianoforte, Mdlle. Clauss, Liszt; Bolero, Miss Grace Alleyne, Mercadante; Melodies for the Violin, Herr Jansa, Jansa; Lieder ohne Wörte, pianoforte, Mdlle. Clauss, Mendelssohn; Duet, (Semiramide), Mad. Amadei and Sig. Ciabatta, Rossini.

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## MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

TO-DAY.—Orchestral Union, Fourth and Last Concert, Hanover-square Rooms, Three o'clock.

WEDNESDAY.—Mdlle. Vernetti Paravalli, Annual Concert, Hanover-square Rooms.——Mr. W. E. Evans, Classical Concert, Willis's Rooms, King-street, St. James's, Eight o'clock.

THURSDAY.—Mr. Blagrove's Violin Soirée, Blagrove Rooms, Eight o'clock.

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## ADVERTISEMENTS.


CONCERTINA QUARTET CONCERT.—Mr. W. E. EVANS (of Cheltenham) begs respectfully to announce a CLASSICAL CONCERT by his Quartet Party, assisted by the eminent artistes, Mdlle. Ferrari, Sig. Ferrari, Sig. Nappi, Sig. Giulio Regondi, and Sig. Li Calsi, at Willis's Rooms, King-street, St. James's, on Wednesday Evening, July 19th, 1854, commencing at Eight o'clock. Tickets, 5s.; Reserved ditto, 7s. 6d.; to be had at Messrs. Wheatstone's, and principal music-shops.

MADLLE. VERNETTI PARAVALLI, from the Theatres of Milan, Venice, and Turin, has the honour to announce that her First Annual Grand Concert will take place on Wednesday, July 19th, at the Hanover-square Rooms, under the most distinguished patronage, and assisted by eminent artists; amongst whom, Madlle. Annie de Lara. Reserved seats, 10s.; Tickets, 7s.; Orchestra, 5s. Further particulars will be duly announced. To be had at R. W. Ollivier's, 19, Old Bond-street; Cramer, Beale, and Co's., Regent-street; Leader and Cock, New Bond-street; and at Madlle. Paravalli's, 6, York-street, Portman-square.

T. SPENCER, Music Paper Ruler, 4, Stafford-place, Vauxhall Bridge-road, near the Bridge, solicits the attention of the musical world to his List of Prices, which will be forwarded, post free, on application. Very superior Paper, 12 or 14 staves, at 16s., 18s., 20s., 22s., and 24s. per Ream, and from 1s. per Quire.

BOOSE'S NEW MODEL CORNET-À-PISTONS. Price Seven Guineas. In calling attention to a new and very beautiful model Cornet-a-Piston which Messrs. Boosey and Sons have lately completed, they would beg to observe that, with the assistance of the most able professors in London, they have succeeded in uniting in this instrument a perfect intonation with a clear, rich, and brilliant tone never before attained to such perfection in the cornet-à-piston. It can, further, be played without effort, even by one inexperienced in the use of brass instruments. BOOSEY and SONS, Holles-street, Military Instrument Manufacturers and Music Publishers to Her Majesty's Army, and the Honourable East India Company's Service, &c.

MILITARY MUSICAL INSTRUMENTS.—Militia Regiments or parties joining Bands, and in want of Instruments, Music, or a Band Master, are invited to apply to Messrs. BOOSEY AND SONS, 28, Holles-street, Military Instrument Manufacturers, and Music Publishers to her Majesty's Army and the Hon. E. I. C.'s Service. The high character of their Instruments and Journals for Reed and Brass Bands are acknowledged throughout the Army.—A Register kept of the most experienced Band Masters.

BOOSE'S BRASS BAND JOURNAL.—The Annual Subscription reduced one-half, namely, from four guineas to two guineas. Messrs. Boosey & Sons, in announcing the above important reduction in the price of Boosé's Brass Band Journal, commencing from May 15th, beg to inform their Subscribers that no reduction will take place in the quantity of matter in each number, which, as heretofore, will consist of a variety of quick steps, dances, and operatic pieces, &c. A number is published and forwarded to Subscribers on the 15th of every month. Price to Non-Subscribers, 5s. per number. This Journal can be performed by a Brass Band of any size. A list of back numbers may be had on application. Boosey & Sons, 28, Holles-street.

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SIGNOR GIULIO REGONDI has removed to 22, Manchester-street, Manchester-square.

TO COUNTER TENOR SINGERS.—There is a Vacancy for an Alto Voice in the Choir of Winchester Cathedral. Candidates should be familiar with the Choral Service, and able to read music with facility. Persons of inferior qualifications need not apply. For particulars apply to J. Lampard, Esq., Southgate-street, Winchester.

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| Un dì, se ben rammentomi ... ... | Quartetto, S. C. T. & B. | 4 | 0 |
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(From the Royal Italian Opera.)
Mdlle. MARAI,
(From the Royal Italian Opera.)
Madame COTTI,
(From the Royal Italian Opera.)
Signor LUCHESI,
(From the Royal Italian Opera.)
Signor TAGLIAFICO,
(From the Royal Italian Opera.)
Signor SUSINI,
(From the Royal Italian Opera.)
Signor POLONINI,
(From the Royal Italian Opera.)
AND
Signor TAMBERLIK,
(From the Royal Italian Opera.)
REGISSEUR,
Mr. A. HARRIS,
(From the Royal Italian Opera.)
AND
CONDUCTOR,
M. JULES BENEDICT.

All applications to be made, by letter, to Mr. WILLERT BEALE, 201, Regent-street.

MISS ARABELLA GODDARD.—The Pieces played by this distinguished Pianiste, at her Concert at the Hanover-square Rooms, London, were:—Mayer's Etude, Op. 61, "La Fontaine," price 3s.; Chopin's Nocturne, in F. Minor, 2s.; and Kullak's Fantaisie Etude, "Perles d'Ecume," in which she was honoured by a double encore and a recall. London: Copyrights published only by Wessel and Co., 229, Regent-street.

LES DIAMANS DE LA COURONNE.—Madame MARIE CABEL.—The Airs from Auber's celebrated Opera, now performing at the St. James's Theatre, are published for Pianoforte Solo, in 5 books, price 5s. each; Duets, in 3 books, 7s. each. The Overture, Solo, 3s. 6d.; Duet, 5s. Two Sets of Quadrilles (Solo and Duet), by Musard, 4s. each; also arrangements for Orchestra, Military Band, and Pianoforte, by Herz, Burgmuller, Cramer, Bertini, Wolff, &c. London: Wessel and Co., 229, Regent-street.

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Mrs. LOCKEY,
Mrs. ENDERSSOHN,
Mr. LOCKEY,
Mr. HOBBS,
Mr. H. PHILLIPS,
AND
Mr. SIMS REEVES.
PIANISTE,
Mr. J. L. HATTON.
CONDUCTOR,
Mr. LAND.

All applications to be made, by letter, to Mr. WILLERT BEALE, 201, Regent-street.

ST. GEORGE'S HALL, BRADFORD, YORKS.—The Committee of Management are desirous of making arrangements with a competent TEACHER of MUSIC for conducting Singing Classes, on a large scale, in connexion with St. George's Hall, for which the Committee are willing to afford every facility. Applications with particulars to be addressed to Charles Ollivier, Secretary. St. George's Hall, July, 1854.

THE LONDON ORCHESTRA.—Conductor, Mr. Frank Mori; Leader, Mr. Thirlwall; Messrs. Barret, Lazarus, Baumann, Remusat, Lovell Phillips, Mount, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, D. Godfrey, Cioffi, Prospère, Chipp, Zeiss, Russell, Antoine, Guest, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson, &c. This celebrated Orchestra can now be engaged for Oratorios, Operas, and Concerts, in town or country. All communications to be addressed to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

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# The Musical World.

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VOL. 32.—No. 29. SATURDAY, JULY 21, 1854. {PRICE 4d. STAMPED 5d.

## EPITOME OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

It was generally known that, at Mozart's decease, his last composition, the *Requiem*, was not finished, and that three pieces, the "Sanctus," "Benedictus," and "Agnus Dei" were the work of Süssmayer, who, by adding them, completed the score. The fact, however, of the incomplete state of the *Requiem* was some thirty years later, so to say, forgotten, although it had never been previously disputed or doubted, since the many different editions of the *Requiem* had been published under the name of Mozart alone, and similarly mentioned in conversation, newspapers, and advertisements. But the long forgotten circumstance was again mooted in 1825, in the *Cäcilia*, a new musical journal, founded and edited by Gottfried Weber, a celebrated critic, and author of a theory of musical composition. Herr Weber printed in his paper a letter addressed, on the 8th December, 1800, to Herren Breitkopf and Härtel, music publishers in Leipsic, and made public by them in the course of the same year. The letter was as follows:

"Mozart's composition is so unique, and, I am bold enough to assert, so far beyond the reach of the majority of living musicians, that any imitator, especially if part of the work were not his own, would even meet with a worse fate than the raven that tricked itself out in peacock's feathers. The circumstance which has given rise to our present correspondence, namely, the completion of the *Requiem* being entrusted to me, was brought about in the following manner. Mozart's widow perceived very clearly that her husband's posthumous works would be greatly sought after: Death, however, had overtaken him while engaged upon the *Requiem*. In consequence of this several composers were asked to complete it, but some were unable to undertake the task from press of business, and others unwilling to compromise their own talent by placing it in juxtaposition with that of Mozart. At last, the work was intrusted to me; it was known that, during the lifetime of Mozart, I had often played and sung the pieces he had already composed; that he had frequently spoken with me concerning the development of the work; and that he had communicated to me the plan, as well as the principle features of his instrumentation. All I dare hope is: that I have been fortunate enough so, at least, to have executed the trust reposed in me, that connoisseurs may here and there discover some few traces of his never to be forgotten precepts. Mozart himself completed the four vocal parts and bass, together with the figuring, of the "Requiem" and 'Kyrie'—'Dies iræ'—and 'Domine Jesu Christe,' but merely sketched out, here and there, the motive of the instrumentation. In the 'Dies iræ,'* his last verse was—'qua resurget ex favilla' (the second verse of the "Lacrymosa"), and his share of the work the same as in the first pieces. From the verse: 'Judicandus homo reus est,' the 'Dies iræ,' 'Sanctus,' 'Benedictus' and 'Agnus Dei,' were written entirely by myself, except that I took the liberty, in order to give the work more uniformity (he means unity) to repeat the fugue of the 'Kyrie,' at the verse: 'Cum Sanctis' etc."

Since this document served as the foundation of the whole controversy of which we are now treating, and Süssmayer's words form the only historical testimony, based upon an intimate acquaintance with the facts, as far as the musical part of the question is concerned, namely, that which involves the authenticity of the *Requiem*, and the manner in which it was completed,—we are bound to state at length our opinion of the contents of his letter. Süssmayer, who, in 1791, was hardly five and-twenty years of age, is universally acknowledged to have been Mozart's favourite pupil; and, for many years previous to the epoch just mentioned, his most intimate friend, initiated into all his musical ideas; his copyist; his assistant; even his *collaborateur*, and almost a member of his family. He accompanied Mozart on his last journey, and it was he who wrote the recitative to *Titus*, because Mozart had not the time himself. To him, also, are universally ascribed two pieces of the same opera—an air, though I do not know which, and the pleasing *duettino* in C major, between Sextus and Annius. More than this, if we can place any confidence in the assertion of Herr Seyfried,* another, but much younger, pupil of Mozart, the master wrote in fact nothing of the score of *La Clemenza di Tito* but the overture, the trios, and the two *finales*, all the rest having been instrumented, under his supervision, by Süssmayer, who composed, alone, the airs of Servilia, Publius, and Annius. Herr Seyfried obtained these particulars from Dussek, the friend in whose house Mozart resided at Prague. I think this is sufficient proof that Süssmayer was a musician of great talent; most undoubtedly well skilled in the technical part of his art, possessing no common intelligence, and, above all things, completely initiated in the secret of Mozart's style, since he must have possessed all these qualities to induce a man like Mozart to employ him in the composition of one of his operas. In addition to this, we learn from Gerber's *Lexicon*, that, after having been appointed *Capellmeister* at the National-Theater in Vienna, Süssmayer composed sixteen works for that establishment, one of which, *Der Spiegel von Arkadien*, was successful throughout Germany, and took its place by the side of the national music. Another work, *I due Gobbi* (the Two Hunchbacks), which he composed in 1796, with Paer, created a *furore* in London. Had his earthly career been longer, he would, perhaps, have become one of the first dramatic composers of his country,

* In order to render the allusions clearer to my readers, I must observe that, under the title "Dies iræ," I not only include the piece beginning with these words, but also the "Tuba mirum," "Rex tremendæ majestatis," "Recordare," "Confutatis," and "Lacrymosa." The fugue, "Quam olim," and the "Hostias," form a part of the "Domine," which Süssmayer declares to be Mozart's, as well as the "Requiem," with the "Kyrie" and "Dies iræ," as far as the seventh bar of the "Lacrymosa," which Süsmayer is said to have completed.

* The same who published Beethoven's Studies.



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but he died at the age of seven-and-thirty, that is to say, almost as young as his master.

Such a man was the completer of the *Requiem*, and no ignorant copyist, as several of Herr Weber's opponents have endeavoured to show, although, by so doing, they merely prove that the epithet of ignorant may more justly be applied to themselves. We feel very much inclined to believe the sincerity of one whom Mozart, in some measure, adopted, but still, after a little reflection, to any one possessing a certain amount of critical power, the question will arise, whether all the assertions contained in Süssmayer's letter are to be credited? Some of them certainly appear indisputable, and are really so. Let us begin with these. Süssmayer went through, with Mozart, several times, the pieces which were completed—namely: the "Requiem," with the "Kyrie," the "Dies iræ," and the "Domine," that is, more than four-fifths of the work as it at present stands, not even reckoning the final pieces, which are nothing but a repetition of No. 1, from the verse, "Te decet hymnus." Mozart had explained to Süssmayer the plan and principal features of the instrumentation; the four vocal parts were already composed; a figured bass determined the whole progress of the melody, and the commencement of the various orchestral figures was noted in the original manuscript. From this it follows that, in order to complete the manuscript as Mozart himself would have completed it, Süssmayer had only to draw a little upon his memory, and it is easy to perceive that he did not neglect to do so, if we only examine the instrumentation of the pieces in question. It is evident that no one else was capable of finishing a work, so much beyond the majority of the musicians of the day, although to Süssmayer it was an easy and almost mechanical task. And yet the completion of the *Requiem* has been ascribed to others rather than to him! and he, the recipient of the great composer's thoughts; he, who knew by heart all that was omitted on paper, could wait, with incomprehensible phlegma and indifference, until, when others had rejected it, the proposition was finally made to him, instead of himself offering to undertake so honourable a task, and one which he alone was capable of accomplishing! What are we to think when we see him looking on and not troubling himself in the least about the masterpiece in question being delivered over to the unguided efforts of some other person whose conception of the work would not probably coincide, even after the lapse of ages, with the original one? What reply can be made when I add that, in this case, Süssmayer had a most sacred duty to perform? The *chef-d'œuvre* was confided to him with the greatest confidence in his probity, and he was answerable for it in the sight of Heaven and all Christian Europe. If this were not so, would Mozart have conferred with him so long concerning the *Requiem*? Why did he so carefully explain the plan and principal features of the instrumentation?—why speak with him on the subject only one hour before his death?—why did he this, if he had not felt that he was near his end, and in that dreadful moment was aware he had not finished his work, and that, therefore, Süssmayer would have to undertake the task? Is it to be believed, also, that the widow would apply to others when she could and ought to apply to Süssmayer alone, while the latter speaks of so remarkable a proceeding as of the most ordinary event? His behaviour appears as inexplicable as that of the widow. We shall, perhaps, hereafter be enabled to explain both one and the other anomaly.

I now come to a second point for consideration. Süssmayer asserts that the "Lacrymosa," one of the most touching and melodious parts of the work, was his production, from the line, "Qua resurget ex favilla," that is to say, from the seventh bar. It is true that the original manuscript, as we are acquainted with it, goes no farther, but there is a much more impartial witness than Süssmayer, and, according to his testimony, we are justified in believing the "Lacrymosa" to have been completed in Mozart's life time. This witness is Benedict Schack,* the first tenor in Schikaneder's theatre, and for whom the part of Tamino, in *Die Zauberflöte*, was composed. As a friend and frequent guest of Mozart at that period, he was perfectly acquainted with all the particulars relating to the *Requiem*, and speaks as follows:—

"As soon as a piece of the *Requiem* was finished, Mozart, sitting down at the piano, had it tried by his friends. Even the day before his death, he caused the score to be brought him, and, although in bed, sang the *alto* part himself. Schack sang the *soprano;* Hofer, Mozart's brother-in-law, the tenor; and Görl (for whom the part of Sarastro was written), the bass. They were beginning the "Lacrymosa," when Mozart burst into tears, and let fall the book. Eleven hours afterwards, he had ceased to live."

Everything in this account bears the impress of truth. The singers were all well known, and are individually named. They left off at the first bars of the "Lacrymosa," but it is a question whether Mozart's work left off there also. Schack does not say so; and it is the more improbable, as the "Domine," the fugue, "Quam olim," and the "Hostias," which follow the "Lacrymosa," were in the original manuscript, as Süssmayer himself confesses. Besides—and this is a far more weighty argument—it is only the custom to try finished pieces, or such as are so far complete as to contain, at least, some complete musical phrases. Would they then have commenced the "Lacrymosa," if not even the first part had been completed, and it had ended with the eighth bar? Most certainly not. They left off because the composer was overtaken by the pangs of death just as they had commenced this mournful composition.

After four-fifths of the work have been secured *in pleno* for the composer, there remains one question, the most important, or more properly speaking the only question of all those raised concerning the completion of the *Requiem*, which is this: Is Süssmayer the real and sole composer of the "Sanctus," "Benedictus," and "Agnus?" In this respect his assertions are as positive as it is possible for them to be. He says: "The 'Sanctus,' 'Benedictus,' and 'Agnus' were entirely composed by me," and we possess neither a proof of the fact nor any contradictory testimony; neither are we able to come to logical conclusions or raise material difficulties against it—in a word, we have nothing to oppose. If the judges in matters of art delivered their judgments in conformity to the rules which govern sentences in civil law, the property claimed by Süssmayer in the above-mentioned pieces would unhesitatingly be allowed, since there is no one

* The intimate relations existing between this celebrated singer and Mozart, is proved by a circumstance universally known among the music publishers of Vienna. Schack used to compose operas, whether good or bad I know not, although I remember hearing one, *Die beiden Anton's*, which contained a melody, "Einst verliebte sich ein Jüngling," etc., very popular in Germany, twenty years ago. Mozart used often to call on Schack, for the purpose of going out for a walk with him. While Schack was dressing, Mozart would frequently sit down at his desk, and compose or alter, here and there, to while away the time, any piece he might happen to find there. Hence, Schack's operas contain many passages in which, as the expression goes, "Mozart's whiling away the time" is very evident.

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who endeavours to dispute his real or asserted right. But Criticism is not bound by the rules which guide the Courts of Justice. In the eyes of critics the best proofs of the authenticity of a *chef-d'œuvre* are contained in itself, and, in order to bring to light an important theft, they find it, in most cases, sufficient to confront the plagiarist with his plagiarism. To the braggadocio who boasts of having jumped an extraordinary distance at Rhodes, Criticism says "Why dost thou not jump here as high or as far as you jumped at Rhodes?" My readers will not accuse me of injustice to Süssmayer, but of the various works he produced, and many of which were published in his name, not one has survived, not even *Der Spiegel von Arkadien*, which was the most successful. We cannot, at most, regard Süssmayer as better than a second-rate composer, and his present celebrity is entirely owing to Herr Weber. If, however, Süssmayer, when so young a man, was competent to compose three pieces of the *Requiem*, which, although, in certain respects, inferior to those preceding them, did not contrast unfavourably, either in thought, style, or colouring, with a score acknowledged to be the masterpiece of the greatest musical genius of any age, we are compelled to admit one of two things: Süssmayer either began by being Mozart, and ended by becoming Süssmayer, or the spirit of the master descended from Heaven upon the scholar, to inspire him with the conclusion of the *Requiem*. If this latter was the case, it must be owned that the master's spirit paid him only one visit. If a miracle really occurred, I prefer the latter.

Thus we are perfectly satisfied, even on the last point. We are certain, as far, at least, as moral certainty can exist in any matter, that Süssmayer did *not* entirely write the "Sanctus," "Benedictus," and "Agnus Dei." Whether he found manuscript notes of the principal ideas of the pieces in question, or heard them played on the piano accompanied by oral directions from Mozart, is no longer quite clear, but one thing is positive: that he was guided in his work by certain hints. I will go even further, and assert that, on trying the pieces which Süssmayer claims as his own, it is an easy task to recognise the passages where the hints were sufficiently numerous, as well as those where they were not, and also where they were altogether wanting. In the "Benedictus" and "Agnus," for instance, Mozart's idea appears to have been indicated with sufficient clearness to render it possible for these pieces to be carried out to the full length originally intended. Such, on the contrary, is not the case with the "Sanctus," which bids fair only at the commencement to surpass in loftiness of thought every other "Sanctus" on record. What grandeur! What solemnity! We prepare to listen with our whole souls, we stretch our nerves of hearing to the utmost, when suddenly, —in a moment—all is over! Who would be so generous as to make Süssmayer a present of these ten bars? No one—not even Herr Weber. The fugue of the "Hosianna," too, which follows, is merely the commencement of a fugue, the first exposition of the subject of the four vocal parts, without the slightest contrapuntal elaboration or development. In addition to this, we have not the counter-theme, which, according to the arrangement of the vocal parts, should have been assigned to the orchestra; and the orchestra does nothing except double the voices. It appears to me that the passage of the "Hosianna" which reminds the hearer of Händel's finest themes was peculiarly adapted to form a contrast with another passage of equal power; it would have repaid anyone to complete it, and, if the continuer had been capable of producing anything in this style, worthy of being compared with the magnificent fugues of the "Kyrie" and 'Quam olim," then or never was the time to do it. I must also call the reader's attention to the fact, that the "Hosianna" is repeated after the "Benedictus" in another key. Now, we heard the beginning of the fugue, which we first heard in D, also in B flat, without one note being changed or added.

Süssmayer has himself betrayed where his guide failed him. Where the master stops, there the scholar stands still. "In order to give the work more uniformity (?), I took the liberty to repeat the fugue of the 'Kyrie' at the verse 'Cum Sanctis.'" A fine method, truly, of imparting a greater degree of unity to a work, by making it conclude with the beginning.

These remarks, to which I have been led by a careful examination of the score, and which for me are more than mere conjectures, are confirmed in a remarkable manner by the following passage in a letter written by Herr Seyfried, Mozart's pupil, to Herr Gottfried Weber.

"It is the universal opinion" (he is speaking of the universal opinion in Vienna, where the great composer lived and died), "that Mozart left his *Requiem*, to the 'Hostias' inclusive, completely scored. Süssmayer added the rest from the rough notes subsequently discovered. After the 'Benedictus,' it was Mozart's intention to work out the 'Hosianna' fugue in B flat, but, in order to publish the work with as few alterations as possible, Süssmayer contented himself with repeating this passage from the 'Sanctus,' and, for a similar reason, pursued the same course at the conclusion (that is to say, he repeated half of the 'Requiem Æternam,' and the fugue of the 'Kyrie'), although Mozart had a new theme in his head for the composition of the final pieces."

From all this we clearly perceive what extraordinary care Süssmayer took to avoid doing anything more of his own than was absolutely necessary in the task which was entrusted to him, and which could be entrusted to him alone, of completing the *Requiem*. He did not wish "the raven to be detected under the peacock's feathers," and for this the world is eternally indebted to him. I think I have now exhausted all that can be said on his letter; let us, therefore, return to Herr Weber.

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Concertina Quartet Concert.—Mr. W. E. Evans, of Cheltenham, professor of the concertina, desirous of exemplifying to the London public how the works of Mozart, Beethoven, Haydn, and Mendelssohn, might be brought within the reach of the general lovers of music by means of the concertina, gave a Recital of Classical Chamber Music on Wednesday evening, at Willis's Rooms, in which he was assisted by Miss L. Taylor, Miss Watcham, Mr. P. Watts, and Master W. Evans, for the concertina quartet; Signor Giulio Regondi for solo concertina; and Master J. B. Mills, pianoforte, as instrumentalists; and Madame Ferrari and Signors Nappi and Ferrari as vocalists. The concert proved a misnomer. There was only one quartet played—Haydn's No. 77—and that did not provoke much applause. We listened and looked in vain for the classical chamber music of Mozart, Beethoven, and Mendelssohn, which the quartet concertina party was to illustrate. The only performance on the instrument which excited genuine applause was the solo by Giulio Regondi on *La Favorita*, which created a *furore*. The vocal music was much liked. Madame and Signor Ferrari sang the now popular duetto, "Qual voce," from Verdi's last opera, *Il Trovatore*, with great effect, and the lady and gentleman added several solos, which appeared to please the audience no less than the duet. The attendance was moderate.

New Organ.—A new organ of considerable size, built by Messrs. Gray and Davison, has just been erected in the Independent Chapel at Blackburn, Lancashire, and will be opened in due form, by Mr. Henry Smart, on Thursday next, the 27th instant.

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## THE FESTIVAL AT ROTTERDAM.

*(From our own Correspondent.)*

DEAR EDITOR,—Having decided to assist at the Grand Musical Festival at Rotterdam, agreeably to an old established custom, I bought "Bradshaw's Continental Railway Guide;" then I put money into my purse (honestly, if thou wilt), and packed up my best black suit (the one I usually wear at the concerts of the Old Philharmonic, and the one which lately has become rather rusty—I mean my coat, not the Old Phil.!) I dressed myself from head to foot in black and white-checked garments (a prerogative of the subjects of her liege Majesty the Queen Victoria, and one which has, besides the agreeable wear, that advantage of increasing your hotel bills by three-fourths—which true fact, however, does not interfere with an Englishman's patriotic enthusiasm of exhibiting his nationality), and, having cabb'd it to the London-bridge station, suffered from there all the torments of a second-class journey to Dover, passed the detestable two hours' short sea passage, enjoyed a capital and cheap repast at Calais—Mr. Editor, start not! I shall not give you an account of the dinners, wines, nor hotel bills, as that subject is *connu*, and even *arch-connu!* through Serjeant Talfourd's travelling sketches;—and passed on to Liege. There I peeped into my eighteenpenny Continental Bradshaw, and saw that the train for Cologne would start at one o'clock. I sauntered about till then. Arriving a few minutes before time at the station, I found that the train had changed some days before to another hour, and learned that all the travellers had the same misfortune with that celebrated book. I dashed it down, regardless of expense, and said naughty words without number. I swore (the privilege of a true Briton) that I would expose it in the *Times* newspaper, and so forth; and, finding no other remedy, I went by a later train, grumbling all the way, and, as I found out later, amusing all my fellow-passengers by this *impuissant* rage, which determined me to become as bland and smiling as a spring onion, so as not gratuitously to amuse the foreigners, who, being themselves so good-natured and even-tempered, did not by any means relish the change, and wanted the British lion to roar again, which I modestly declined.

Having arrived at Cologne, I bought Eau-de-Cologne of the veritable Farina, and put myself on board of the steamer for Rotterdam, having gone all that round-about-way for the sake of meeting several of the German musical critics, who also went to Rotterdam for the musical festival, and who, some being of the old school and some of the new school (also called the disciples of the School for the Music of the Future), kept up during the whole of the else rather tedious passage, an incessant debate about music. The old pretended to be enthusiastic about Mozart, Beethoven, Weber, and Mendelssohn; the new ones called Mozart the *überstandenen Standpunkt*, which means something like a passed-by period—a thing to be done away with now, having had enough of it—having served its time. You may perhaps believe that the latter were joking, or *passez-moi le mot*, poking their fun at the eternal truth of an imperishable fact; but no, they honestly meant it, and looked upon us as bagwigged old-fashioned unenlightened heathens. At last I lost my patience, and told them roundly that their *Zukunfts* music (music of the future) was no better than *Deutschlands Zukunft* (the future of Germany). What that is or will be you can read in Heine's *Winterreise*, which is prohibited in Germany (the veritable reason that you can get it anywhere there!) Having listened for some time to the enthusiasm of the worthy Professor X. in honour of Schumann's music, I felt the same soporific influence again, which came over me, at the performance of his symphony at the Old Philharmonic, and which caused me to fall into a deep sleep, the calmness of which, however, was soon disturbed by a kind of vision mixed with nightmare. In that unenviable state, I fancied myself before a musical police office, where the illused, yet serene, Miss Polyhymnia was giving audience to a host of crooked-backed ill-shaped beings, calling themselves phrases and periods, who ran against each other with the most uncouth movement, knocking each other about and tumbling disagreeably over each other. Most of them wore rusty garments and pigtails, which some of them had cunningly hidden in newly shaped hats, but still you could see the pigtail dangling through. Some unhappy looking females were carried in also, some without heads, others wanting legs to stand upon. These simpered that they were called Mesdames Melody and Co.; all of them complained violently against having been pressed into service by one Herr Schumann, to wage war against some old-fashioned gentlemen called Handel, Haydn, Beethoven, Weber, Mendelssohn, who were lodged on the top of a steep rock, called Parnassus, at the hotel Apollo, and whom, to knock down, they were driven up with whips, having for food only a hodge-podge pudding made out of the unread remains of the "Neue Zeitschrift für Musik," and served up with the celebrated "Weimar Sauce." They further complained of their deranged digestive organs being incapable of consuming the nectar and ambrosia of the gentlemen on the hill, and having had their limbs broken by the useless effort of climbing it, which had caused them to be called, everywhere, Mountebanks! I awoke with a frightful headache, wished Schumann's disturbed emissaries "down to the disturbed spirits," and found myself before that city which gave birth to the celebrated "Erasmus Rotterdamus."

I landed my trunk, and, walking by the side of the porter who carried it, witnessed a scene which defies description. From every house flags without number were greeting the eye. All the inhabitants were in the street bowing and smiling to all the arriving strangers, running towards them to offer them their service in finding lodgings for them, and, in truth, treating them like members of a large family gathering together for a Christmas dinner. I housed my trunk, and went off to the rehearsal of *Israel in Egypt*.

The temporary building was decorated with hundreds of flags, and surrounded by myriads of people from the lower classes, who cheered the strangers and looked with intense joy at every movement of the throng going thither. On entering the immense hall, I was struck by the chaste simplicity and admirable taste displayed. The orchestra rose amphitheatrically at the further end—the conductor having a raised kind of a pulpit, so as to make him visible to all the performers. Round the room were the arms of the twelve different "*Gesangvereine*" forming the chorus, with their corresponding flags. There were two large well-painted tableaux, the one a figure representing Rotterdam receiving a lyre from three angels, and the other, over the orchestra, playing it. The rehearsal had commenced, and I was soon struck by the agitated manner with which Herr Verhulst conducted, and the rather noisy manner with which he addressed the performers. I thought, however, his over-anxiety might be the cause of that, and the performance would, no doubt, be more satisfactory. With this hope I walked on Thursday, the 13th, to the "*Festgebäude*" (*anglice*, the Feast-building), amidst crowds of carriages containing lovely females, dressed *à la Française*, all smiling and looking joyful; everybody was in the street, but, notwithstanding the immense number of persons, I never saw anything like it for order and civility—no pushing. Although police-officers were stationed at short distances as well as horse-guards, they had no need to interfere, as all went as smoothly as possible, and thereby as livelily and merrily as a marriage procession. In the Hall also, the best possible arrangements were visible everywhere. Nearly 700 chorus singers (amateurs) and 200 musicians filled the orchestra, and, with the audience, formed an assembly of 4,500 persons. The building was capitally ventilated, and excellent for sound.

An overture by Herr Hutchenruyter (the conductor of the Rotterdam orchestra), a clever and well-scored work, opened the concert, and gave great satisfaction. Handel's *Israel in Egypt* followed. Mesdames Jenny Ney, Dolby, and Offermanns; and Messrs. Roger, Formes, and Pischeck, were engaged for the solo parts; and the strange mixture of nationality and style may in some way be excused, by the necessity which the committee was under of having celebrated names in their programme. Considering that it was the first time of performance of this work, and the absence of tradition which reigns in England concerning it, some allowance must be made for the unsatisfactory parts of the performance—namely, Roger was out already in the first recitative; Mdlle. Ney broke down in the duet, notwithstanding the steadiness of Mad. Offermans, and had to begin it again; while Pischeck and Formes gave their duet in a manner more suited to the celebrated Puritani duet, *Suoni la tromba*, which, however, did not prevent their being encored in it, and it must be owned that they gave it *la seconda volta molto più piano*, whether from judgment or from exhaustion I will not decide. To Miss Dolby must be awarded the laurels of the evening, excepting, however, the interpolation of a *cadenza*, which we do not know to have been written by Handel; her success was remarkable, the purity of her style differing so strongly from the theatrical delivery of the other vocalists. The orchestra, consisting almost entirely of Dutch musicians, went exceeding well, notwithstanding the fidgetty conducting of Herr Verhulst, who worked with hands and feet and head and body, but did not come up, with all that exertion, to what we consider indispensable in a conductor—self-possession, steadiness, and decided purpose. The chorus contained a great many fine fresh voices, and worked for amateurs remarkably well. The public was delighted with the performance altogether.

A brilliant illumination on the water, representing large vessels of war, and steamboats, etc., followed the concert, and the joy of the lower classes, who sang and danced without riot or drunkenness, with pure merriment, until two or three o'clock (night) in the busy streets, finished the first day of the Grand Festival given in honour of the

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twenty-fifth anniversary of the "Society for the Advance of Music," instituted by Vermeulen, Rector of the Latin School at Rotterdam. The instigator and promoter of the festival is Van Baalen, the eminent (rich) bookseller and noticeable amateur and protector of artists at Rotterdam, who has proved himself the head and soul of that really grand and liberal enterprise.

(*To be continued.*)

## ROYAL ITALIAN OPERA.

The past week has furnished nothing new. On Saturday and Monday *La Favorita* was repeated for the second and third times; on Tuesday *Ernani*, with Madame Bosio and Signor Tamberlik, and Signor Bartolini as Don Carlos; and on Thursday, *Lucrezia Borgia* and the second act of *Il Barbiere*. These, all but one, appertained to the farewell nights of Madame Grisi, whose last performances are fast drawing to a close.

On Friday morning a grand concert was announced, in which Madame Grisi was to have made her last appearance in England at a concert. Visitors came from all parts of the country, and the theatre was crowded to suffocation. But the audience was fated to be disappointed. Upon entering the theatre an ominous poster was to be seen, stating that Madame Grisi was ill and could not sing. But the programme was rich in names and *morceaux*, a hope was entertained that amends would be made for a disappointment. Among other things, Rossini's *Stabat Mater* was to be given, and with Signor Mario in the first tenor part. The concert did open with the *Stabat Mater*, but Signor Mario did not appear when it came to his turn to sing the "Cujus Animam." When he did come, more than half-an-hour later than he was expected, he was received very cordially, but at the end of the air, which he sang *mezza voce*, there were some signs of dissatisfaction, with which the great tenor did not appear pleased. Enough to say, that Sig. Mario declined to appear again during the performance, and left the theatre; that the concert had to be curtailed, and all the pieces changed; and that Mr. Harris had to make five speeches, and could only establish order, after stating, that those who pleased might have their money returned. The entertainment was then allowed to proceed, but a great many had left the house.

The programme not having been followed, need not be noticed in detail. The *Stabat Mater* calls for no remarks. Mesdames Grisi, Albini, Signors Mario, Tambelik, and M. Zelger, sang the solo parts.

Mademoiselle Clauss and M. Vivier were both engaged, and their entrance on the stage at different times served materially to alleviate the perturbation caused by the disappointment. Mdlle. Clauss was greeted with great applause, and performed Mendelssohn's first concerto better than ever. The fair pianist was re-called at the conclusion, and honoured with a genuine "ovation."

M. Vivier played his piece called *Le Chant du Chasseur*, which was received with the greatest favour, and listened to with marked attention. The new and striking harmonic effects which he introduced in the course of his performance were as marvellous and inexplicable as they were in good keeping with the character of the *morceau*—a veritable *chasse*, so far as musical sounds can be made to paint, or to revive the memory of such a scene. The harmonies, modulations, notes sustained while the melody was going on, notes out of the accepted scale of the horn, and other extraordinary feats, were lavished by the great horn-player with singular prodigality and ease, and moreover were always in place, and consequently never obtrusive. The whole performance was remarkable, and was calculated to put any audience in a good humour. During its continuation the audience were silent and attentive, but when the applause that followed it subsided, the "Mario" row began again with redoubled fury.

The remainder of the concert calls for no particular remark. The magnificent singing of Madame Bosio, however, in the *cavatina* from *Ernani* (encored), should not be passed over without record, nor the equally wonderful "Non più mesta" of Madame Viardot Garcia.

Mr. Benedict conducted the whole of the concert with his accustomed ability, and the overtures to *Oberon* and *Guillaume Tell* were admirably performed under his direction—the latter amidst noises from the audience which drowned the thunder of the tempest, and overwhelmed the clang of the famous *Pas Redoublé*.

## ROYAL OPERA, DRURY LANE.

The events of the past week were the repetitions of *Fra Diavolo* and *Der Freischütz*, both of which had been laid aside for some time, and the first appearance of Mr. Sims Reeves as Elvino in *La Sonnambula*, since it was performed by the Drury Lane operatic company. *Fidelio*, too, was revived last night, after being shelved for some weeks; so that, if there was no novelty, there was at least something approaching to it. Mr. Sims Reeves's Elvino was as good as a novelty, since he had not appeared in that character for a long time. *La Sonnambula* was repeated for the sixteenth time on Wednesday night, and up to that time was entirely sustained by the talent of Mdlle. Agnes Büry, whose Amina is a very charming and graceful performance. Her success was undeniable, and *La Sonnambula*, we believe, has been performed as frequently as any other opera by the new company. Of course the opera has received a new life and a new impetus from Mr. Sims Reeves' undertaking the part of Elvino, which was so feebly supported by his predecessor, Signor Bettini. Elvino is, we should imagine, one of the most grateful parts for a tenor in the whole range of the lyric drama. The interest is nearly as much on his side as on that of Amina, and the music is attractive and pleasing. Yet how few tenors have won renown in the part! On the English stage Mr. Templeton's name is only remembered as being associated with Malibran, who did her best, to some purpose, to infuse passion and sentiment into him. Mr. Templeton, nevertheless, sang coarsely and acted without refinement. Mr. Sims Reeves is the only English singer who has thoroughly identified himself with the character of Elvino. It is one of his finest assumptions. He enters into the part with heart and soul, and sings the music to perfection. We know not which to admire most, the touching pathos of the second act, or the passion and energy of the last. The audience, generally led by display, preferred the latter, and were vociferous in their exclamations of satisfaction when Mr. Sims Reeves sang "All is lost now," which, as a matter of course, was repeated. A more genuine success could hardly be achieved, and the great tenor, with Mdlle. Agnes Büry, was re-called four times in succession.

Mr. Sims Reeves acts the part of Elvino correctly. He makes him a peasant, with just sufficient *gaucherie* to confer individuality on the performance. His acting in the earlier scenes was full of life, and nothing could be better managed than the reconciliation with Amina. The finale to the second act was admirably played, and we must do Mdlle. Büry the justice to say, that she supported Mr. Sims Reeves with great ability.

The theatre was very full. *Masaniello*, which was announced for last night, was postponed until Monday, the success of the *Sonnambula* necessitating its repetition.

Madame Caradori and Herr Formes having returned from Rotterdam, and Herr Reichardt having resumed his post as principal tenor in the German opera, *Der Freischütz* and *Fidelio* have been as efficiently executed, and drawn as good houses as earlier in the season.

A Soirée Musicale was given on Wednesday by Mr. Henry Greville, at his residence, Queen-street, May-fair, which was supported by Mesdames Grisi, and Bosio, the Misses McAlpine, Signors Mario, Gardoni, Bellini, and Ciabatta, and Mr. Blake. The concert was entirely vocal. Sig. Mario sang the air "Tu vedrai s' venturata" from *Il Pirata*, a romance from Halévy's *Ginevra*, and joined Mesdames Grisi and Bosio in two duets. Among the company invited were the Duchess of Cambridge and Princess Mary, the Duchess of Wellington, Marchionesses Waterford, Abercorn, and Ailesbury, Earl and Countess of Wilton, and a large assemblage of the nobility. Signor Schira was the conductor.

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## DRAMATIC.

ADELPHI.—The success obtained for the *Courier of Lyons* at the Princess's Theatre no doubt determined Mr. Webster to prepare a new version for the Adelphi, which accordingly was brought out on Saturday. The Adelphi version differs litle from the Princess's. Both are translated cleverly, and retain the original names. At the Adelphi, Mr. Leigh Murray plays the two parts played at the Princess's by Mr. Charles Kean, and with so much skill as to reconcile us in no small degree to the common-place horrors and utter poverty of the piece. It is odd that any manager should dream of producing a drama which does not appear to possess a single recommendation; but the public would seem to be affected towards scenes of rapine and blood, and to yearn for unnatural excitement. The *Courier of Lyons* achieved another success in London, and Mr. Leigh Murray was called for and greeted with tumultuous and well-deserved applause.

HAYMARKET.—Mr. Buckstone is always on the look-out for novelties. His visitors cannot complain of being bored with stale diversion. When a piece has a run at the Haymarket, depend upon it, it has been a legitimate success. The *Knights of the Round Table* was performed for the 54th time last night, but it was extolled by all the press on the occasion of its first performance, and it has proved a great source of attraction up to the present time. Mr. Buckstone withdraws the *Knights of the Round Table* to make room for a new three-act drama, to be produced this evening, called *The Old Chateau*.

But not of the *Knights of the Round Table* have we taken up our pen to speak, nor of Mr. Buckstone's enterprising management, which requires no pen to make it known, but of the far-famed Spanish Dancers—fourteen in number—who appeared on Wednesday evening, in a *ballet d'occasion*, and created an enthusiasm of no ordinary kind. The Emperor Louis-Napoléon had recently patronised these dancers at the Gymnase theatre in Paris, where they nightly threw the excited spectators into fits of delight and astonishment. Foremost among the fourteen comes the lovely Mademoiselle Perea Nena, *première danseuse* of the Theatres Royal in Madrid and elsewhere, who, as a dancer of the national *pas* of Spain, we have never seen equalled in this country, either for elasticity of limb, or perfect ease and precision. In her *pirouettes*, Mademoiselle Perea Nena spins round like a top, and, what is more surprising, stops at the exact instant the rhythm of the music requires, in an attitude as rigid as a statue's, which has quite a magical effect. It is a pity the fair *danseuse* confines herself entirely to the national steps. However well they are danced, they are too much alike to please long, and the unvarying employment of the three-time is monotonous to the ear. The *Seguidilla*, danced by Mademoiselle Perea Nena and Senor Antonio Ruiz, excited tumultuous applause, and was redemanded by the whole audience. The gentleman, in addition to his being *premier danseur* to the Theatre Royal, Madrid, and elsewhere, is ballet-master and ballet-composer to the present company. Sig. Antonio Ruiz is a vigorous artist, and dances skillfully and without effort. The remainder of the company consists of six females and six males. Their chief merit lies in their *ensemble* dancing, which literally goes like clock-work. Nothing can surpass the precision with which they commence and finish their *pas*, except, perhaps, the accuracy of their castanet playing, which is really wonderful. The costumes are picturesque and becoming, and the Spanish dancers bid fair to attract all London, if they stay long enough. Their performances are well worth a visit, and the spectator, we are satisfied, would return home well pleased, had he nothing else to attract his attention during the evening than the black eyes and beaming looks of Senora Perea Nena.

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MR. W. VINCENT WALLACE, the popular composer and pianist, arrived in London on Thursday from the United States. Mr. Wallace, we understand, brings with him two operas he finished during his absence from England.

## ORCHESTRAL UNION.

THE fourth and last concert took place on Saturday, when the room was crowded to suffocation. The principal feature of the concert was Mendelssohn's symphony in A major, the performance of which, in many respects, surpassed anything we had previously heard from the band of the Orchestral Union. The *saltarello finale* was prodigious for rapidity, point, and decision. It was the quickest *presto* we ever heard, and at the same time the most delicate. The *andante con moto* (which, though "*con moto*," is still "*andante*") was taken a shade too quick—only a shade. It was otherwise beautifully played, and well deserved the encore it received. The concert opened with an overture by Mr. Sterndale Bennett, *Marie du Bois*, composed some years ago—a quiet and delicious pastoral in E minor; and terminated with a new, dashing, and very clever overture by Mr. Alfred Mellon, entitled *Romulus*. Both were played well, and applauded heartily.

There were two solos, one on the oboe by Mr. Alfred Nicholson, and one on the clarionet by Mr. Maycock, the first composed by M. Barret, the last by Mr. R. S. Pratten. These were finely executed and eminently successful. Beethoven's early concerto in C, for pianoforte and orchestra (Op. 15), was admirably played by Herr Pauer, and, being so rarely presented, was heard with extreme satisfaction. When Beethoven was like Mozart he was still Beethoven—the young giant—and there is a peculiar charm and freshness about his early music, in spite of the evident influence of the great composer who preceded him, and with whose genius he was filled and enchanted. The concerto was well accompanied by the band, and greatly applauded.

Some vocal pieces, sung by Mr. and Mrs. Weiss, and Mr. Benson, completed the programme. The introduction of songs would seem to insinuate that the Orchestral Union was about to change the plan hitherto adopted in its programmes. Let us hope the contrary. Nothing could be more unwise on the part of Mr. Alfred Mellon, who, if he has any confidence in the ultimate aggrandisement and prosperity of the institution he directs, will never cry "Peccavi!" or own that a concert of instrumental music cannot be in itself sufficiently attractive. The Musical Union has not done so; the Quartet Association has not done so—why, then, should the Orchestral Union?

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## SACCHINI.

"THE QUEEN, Marie Antoinette, who loved and cultivated the fine arts, had promised Sacchini that his *Œdipus* should be the first work produced at the Court Theatre of Fontainebleau, Sacchini had communicated this good news to our family, and he continued, as usual, to place himself in the way of Her Majesty as she passed from the royal chapel from divine service, and it was her custom to invite him to the music room. There she took pleasure in hearing some of his finest pieces from *Arvire and Evelina*, an opera which Sacchini was then completing. Sacchini having remarked that, several Sundays following, the Queen appeared to avoid his sight, felt uneasy at the circumstance, and placed himself one day so ostensibly before her Majesty, that she could not avoid speaking to him. She received him in the music saloon, and said to him in a feeling manner 'My dear Sacchini, it is said of me that I grant too many favours to foreigners. They have so urgently solicited me to have performed, instead of your *Œdipus*, the *Phèdre* of Mons. Lemayne, that I have not been able to refuse it. You see my position—forgive me.' Sacchini, with difficulty, concealed his disappointment, made a respectful bow, and was quickly on the road to Paris. He alighted at my mother's. He entered the room full of grief, and threw himself on the sofa; we could get from him only a few interrupted words—'My dear friend, my children, I am a lost man! The Queen no longer loves me!—she no longer likes me!' All our efforts were in vain to soothe him. He would not eat anything. He was subject to the gout, and an excessive oppression of the chest already alarmed us. We called a coach, and Guillard and I conducted him home. He was put to bed, and in three days was a corpse."

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## VERDI.

The following is a list of the operas of this composer, with the dates, names of singers, and the theatres at which they were produced:—1. *Oberto Conte di S. Bonifacio*, 2 acts—Mdmes. Marini and Shaw, Signori Salvi and Marini—1839, at the Scala, Milan. 2. *Un giorno di Regno*, in 2 acts—Mdmes. Marini and Abbadia, Signori Ferlotti, Scalesi—1840, at the Scala, Milan. 3. *Nabucco*, 4 acts—Mdmes. Strepponi, Bellinzaghi, Signori Miraglia, Ronconi, Derivis—1843, Scala, Milan. 4. *I Lombardi*, 4 acts—Mad. Frezzolini, Signori Guasco, Severi, Derivis—1843, Milan. 5. *Ernani*, 4 acts—Mad. Löwe, Sig. Guasco, Superchi, Selva—1844, Scala, Milan. 6. *I due Foscari*, 3 acts—Mad. Barbieri-Nini, Sig. Roppa, De Bassini—1844, Argentina, Rome. 7. *Giovanna d'Arco*, 4 acts—Mad. Frezzolini, Sig. Poggi Collini—1845, at the Scala, Milan. 8. *Alzira*, 3 acts—Mad. Tadolini, Sig. Fraschini, Colletti—1845, at the San Carlo, Naples. 9. *Attila*—Mad. Löwe, Sig Guasco, Constantini, Marini—1846, Fenice, Venice. 10. *Macbeth*, 4 acts—Mad. Barbieri-Nini, Sig. Brunacci, Varesi, Benedetti—1847, at the Pergola, Florence. 11. *I Masnadieri*, 4 acts—Madlle. Jenny Lind, Sig. Gardoni, Coletti, Lablache, Bouché—Her Majesty's Theatre, London. 12. *Jerusalem*, 4 acts—Mad. Julian Vangelder, M.M. Duprez, Alizard, Prevot—Grand Opera, Paris, in 1847. 13. *La Battaglia di Legnano*—Mad. de' Giuli, Sig. Fraschini, Collini—1849, Argentina, Rome. 14. *Il Corsaro*, 3 acts—Mad. Barbieri-Nini, Sig. Fraschini, De' Bassini—at Trieste, in 1849. 15. *Luisa Miller*, 3 acts—Mad. Gazzaniga, Salandri, Sig. Malvezzi, De' Bassini, Arati, Salva—1849, San Carlo, Naples. 16. *Stiffelio*, 3 acts—Mad. Gazzaniga, Sig. Fraschini and Collini—1850, at Trieste. 17. *Rigoletto*, 3 acts—Mdmes. Brambilla, Casolani, Sig. Mirate, Varesi, Pons—1851, at Venice. 18. *Il Trovatore*, 4 acts—Mdmes. Penco, Goggi, Sig. Baucarde, Guicciardi, Balderi—1853, Rome. 19. *La Traviata*, 3 acts—Mad. Salvini, Sig. Graziani, Varesi—1853, Fenice, at Venice.

## DONIZETTI'S ELISABETTA.

The new opera about to be played at the theatre of Santa-Radegonda, Milan, entitled *Elisabetta*, and lately brought out at the Théâtre-Lyrique in Paris, is, as our readers are aware, a posthumous work of Donizetti's, nearly two acts of which were composed by the master himself, and the third made up of scraps from Donizetti's early works, strung together by his friend and pupil,* Signor Fontana, who has also here and there introduced pieces and fragments of his own manufacture. The following account of the score will, no doubt, be interesting to our readers.

The overture to *Elisabetta* is principally taken from the old one to the *Esiliati;* there are, however, a *breve primo tempo*, and an *andante* in 3-4 time quite new; the original *allegro* is preserved, but the *crescendo* and *coda* have been suppressed. The introduction, up to the commencement of the recitative, is entirely new; but the *parlante* and *stretta* belong to the old score. Next follows a *romanza* for the tenor, which is quite new; next a *polacca* for the *prima donna*, partly founded on the *cavatina* from the *Esiliati*. Next is another *romanza*, for tenor voice, also new; next, an *aria* for Michele, an abridged version of that in the *Esiliati*. The *duo* between Elisabetta and Michele, the Prayer (a quartet), the *finale* to the first act, are also compressed from the same work.

The second act begins with the ancient prelude. Some new couplets follow, in lieu of the former *aria*, "Morte, ah! vieni," succeeded by a *romanza*, which is also new. The remainder of this act is taken from the score of the *Esiliati*, without any alteration whatever.

The third act, as we have already hinted, is new from beginning to end. It is composed of an introduction and chorus; a romanza for tenor; a *ballet;* a rondo for Michele; a grand duet between the father and daughter; an *aria* for Nitza; a *terzetto* for Elisabetta, the Count, and Michele; and a *finaletto*, in which all the voices repeat the *cabaletta* of the preceding *duo* of the father and daughter.

* Donizetti, an idle man, would seem to have had as many pupils as Rossini—a lazy man.

The *libretto* is founded on Madame de Cotti's well-known story of *Elisabeth*, and was dramatised in Paris by MM. Leuven and Brunswick.

Altogether, as the work stands, *Elisabetta* is not likely to add to the fame of its celebrated and prolific composer.

## THE RE-UNION DES ARTS.

*To the Editor of the Musical World.*

Sir,—On Wednesday, the 28th of June, the second season of the Ré-union des Arts was brought to a conclusion by a *Soirée Musicale*. Most of your readers are doubtless acquainted with the nature of this institution, and it is therefore almost needless for me to remind them that it was projected (in the words of the prospectus) "for the advancement of music and the cultivation of social intercourse among her professors." Every society must make ambitious professions at starting, and it is therefore not worth while to lay too much stress upon the noble objects the directors professed to have at heart, in endeavouring to promote a love of good music among a number of unmusical people, and to bring together in perfect social harmony composers, performers, and teachers. Such a sublime idea could only exist in the mind of a very imaginative individual; and if the saloons in Harley Street have not been always overflowing with attentive amateurs engrossed in intellectual music, and rival musicians in ecstacies with each others' new compositions, it is no more than any sensible person, who has seen a little of the musical world, might have expected. But it is to the constitution of the society that I wish to draw your attention.

The success the Ré-union des Arts has achieved, is owing to the attractions of its concerts, which, if not very progressive in their character, seem to give great satisfaction.

These concerts are supported entirely by the gratuitous services of eminent and talented artists, who, in addition to their liberal assistance in this respect, contribute by their subscriptions to the prosperity of the society. The inducements which the directors hold out to the profession for their generously giving their aid, are that they are supporting a national institution for the benefit of the art, etc., and assisting to promote their own advancement in their profession, etc.

It is not difficult to entice the profession into this sort of trap; but it might be expected that from the help the artists give, they would have some nominal share in the arrangement of the Ré-union; some suppressed voice in the election of its officers. But such is not the case. A committee of eight gentlemen have constituted themselves perpetual directors of the society—permanent recipients of all the honours and profits accruing therefrom. They issue warm self-congratulatory addresses, begging the subscribers to acknowledge their extraordinary efforts to instruct and entertain them. On the occasion of a concert, they receive all the members at the doors as personal friends, welcoming them with the warmth of private hospitality to a private entertainment. There can be no doubt that the system answers a director's purpose admirably. He invites his pupils to a series of concerts where the best talent may be heard for a trifling annual subscription. The pupils are delighted to observe what an important person is their friend-director. They recommend him to all their friends—his lessons increase, and he becomes a distinguished and wealthy member of society. Indeed, so well does the plan "work,' that I can imagine it would "pay" the directors to carry on the "Ré-union des Arts" at a loss, for the sake of the indirect advantages it offers. What an excellent thing, then, if the Ré-Union can be made profitable both directly and indirectly. Every one says it is. The directors, being sole proprietors, scorn to put forth a statement of their affairs. We may, therefore, judge from appearances; and, as artists perform for nothing, and there are no free admissions, and the rooms are always full, I think the commercial aspect of the society is most favourable.

But now for a serious word with Messieurs the directors.

The present system is in every way admirable, but can it continue? People will ask questions, and when it becomes known that the only parties deriving benefit from the Ré-union des

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Arts are the directors and their pupils, I fear all the artists will withdraw their talent and subscriptions. The directors must openly announce the establishment in Harley-street as a private commercial undertaking, and pay for their concerts. They may rest assured that the musical profession will not long continue their services, after they have discovered that, instead of promoting the advancement of the art (vain cry!), they have been really assisting to advance a snug speculation for the sole benefit and glory of eight teachers of "music, drawing, and mathematics."

I am, Sir,
Your obedient servant,
A SUBSCRIBER.

## TO CORRESPONDENTS.

MR. J. A.—PERSIANI *and* ALBONI *appeared together in* 1848 *at the Royal Italian Opera, in Rossini's* Tancredi. PERSIANI *took her leave of the London Italian stage in* 1849, *at the same theatre. She has not retired from the profession, however, having been singing at concerts in London during the present season.* ALBONI *made her first appearance before an English audience as Arsace in* Semiramide, *on the 6th of April*, 1847, *the night on which the Royal Italian Opera first opened its doors to the public.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 22ND, 1854.

AT a general meeting of the members of the Amateur Musical Society, Mr Henry Leslie, composer of the oratorio of *Immanuel*, was elected to the post of conductor of the concerts, in the place of Mr. G. A. Osborne, retired. Mr. H. Leslie is the fifth gentleman who has held this appointment. The first was Mr. Balfe, the second Mr. Lucas, the third Sig. Negri, and the fourth Mr. Osborne. Who may be the sixth, time will show.

The Amateurs would seem to be capricious. We are of opinion, however, that unless the office of conductor be vested perpetually in one stick, the performances have little chance of improvement. Where there is no certainty of tenure, there is no authority; without authority, there is no discipline; and in the absence of discipline, the attainment of excellence becomes impossible. In the course of a few years the Amateurs have been subjected to four various beatings, and now they are on the point of undergoing a fifth. If matters progress in this manner, they will have all their enthusiasm knocked out of them, and their energy will be numbed.

Just as too many cooks spoil the broth, too many sticks spoil the band; and the only way to prosper is to stick manfully to one. Despotism is wholesome where there are many fiddlers, and especially if those fiddlers are amateurs, well to do in the world, and who can cheerfully submit to a moderate fine for not presenting themselves at rehearsals. It is to be hoped, however, for the sake of the society, which has a healthy influence on music and its professors, that Mr. Leslie will introduce some stringent measure, by means of which attendance at rehearsals will be made imperative. Nothing else will do. We presume that the object of the Amateurs is to play as well as possible, and not to regale their friends and supporters with a mere scramble. They have undertaken a task which does them credit; let them endeavour, then, to accomplish it worthily.

While on this subject, we may as well allude to the Quartet Association, which has just terminated its third season. A radical error in the constitution of this society has gone far to militate against its entire success. The system of having alternate leaders is a bad one. M. Sainton and Mr. Cooper are both excellent artists, and qualified to play first fiddle in any quartet. Of the two we prefer one; but, as that is beside the question, we leave our readers to guess which. The object originally proposed was to arrive gradually at the highest perfection by means of the same four executants practising continually together. The idea was good, and, as the brothers Muller had shown, practicable. But it has not been carried out as it might have been by such players as Messrs. Sainton, Cooper, Hill, and Piatti; and this mainly on account of the mistaken policy to which we have alluded. Here, then, is another illustration of the old saw about the cooks. The system must be changed, or the Quartet Association will stop far short of the proud position to which it aspired at the outset. Three seasons have passed, and nothing remarkable, nothing out of the ordinary routine, has been achieved. The quartets have, for the most part, been extremely well played; but that is all, and that is not enough to entitle the society to an exceptional rank among institutions devoted to the performance of chamber-music.

A proof of what may be effected by the diligent superintendence of one chief, invested with undivided control, yet anxious to do his duty, and make those who work under him imitate his example, may be seen in the Orchestral Union, whose performances have attracted so much attention during the last two seasons. The band of the Orchestral Union consists of thirty-one performers—sixteen stringed instruments, and the usual complement of "wind," bating two horns and two trombones. Under the direction of Mr. Alfred Mellon, the little phalanx has been trained to a degree of perfection which may be almost compared with that of the Conservatoire in Paris. In this instance the adage already twice cited does not apply. Mr. Mellon has been the only cook, and has proved himself a good one. A second adage—"The proof of the pudding is in the eating"—may be adduced as an apt illustration of his deeds and his success. On the other hand, the Orchestral Union and its conductor must be admonished of an important fact, which they would appear to have overlooked. They have done more than they bargained for. They have not only shown what can be effected by talent and perseverance with an orchestra of sixteen "strings," against a force of fifteen "wind;" they have demonstrated to a certainty that a band thus constructed is imperfect, and must always be imperfect, no matter how good the individual performers, and no matter how admirable the precision and delicacy realised. There is no *balance* of tone. In passages of force—in *tuttis* for example—where the wind instruments, and especially the brass, are employed, the "strings" are quite inadequate. The effect is thin; the tenors, violoncellos, and basses, are inaudible, or nearly inaudible; and there is no approach to what is called *body of tone*. This is not the fault of Mr. Mellon and his band, but the result of a theory which cannot be developed in practice. Two tenors, two violoncellos, and two basses, are inefficient under any circumstances. When Beethoven spoke of sixty performers, as his ideal of an orchestra, he no doubt contemplated just such another set of wind instruments as that of the Orchestral Union—since those who are acquainted with his scores are aware that he seldom

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employs more than two horns in his symphonies, and rarely introduces trombones. The addition that Beethoven would have made, then, to the band of the Orchestral Union, in order to carry out his plan, would have been neither more nor less than *thirty stringed instruments*. Could we have entertained any doubts of the wisdom of such an authority, the performance of Mendelssohn's Symphony in A major (at the last concert of the Orchestral Union) would at once have set them at rest. In this great work the composer has used no trombones, and only two horns. The execution was marvellous for decision and correctness;* and yet, from first to last, we were conscious of that want of balance without which no orchestral performance can be satisfactory and complete; while in the *forte* passages (of the *Allegro Vivace* especially) the violas were useless, and the basses of little weight. We do not insist upon the whole of Beethoven's contingency; but we must warn the Orchestral Union that a high place among the European instrumental bands can never be hoped for, without *at least double* the stringed force they now possess. In the applause that has been lavished on their efforts we have heartily joined; but the time has come, when not content with this, they must take steps to place their institution on a durable basis. They must either reduce their "wind" by one half, and *rescore* the works of the great masters to suit their purpose, or they must add fifteen to their strings, and thus approach half-way to the goal which the immortal Beethoven has pointed out.

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THE University System is undergoing one of those siftings and rummagings which Parliament periodically takes into its head to bestow on the antiquities of the land; the ostensible purpose being to render the "seats of learning" more practically available to the mass of the people,—the real motive, perhaps, going meanwhile a shade deeper. Of course, right or wrong, it would be quite beneath the pluck of Englishmen to suffer attack without offering a stout resistance. Statement is met by counter statement, commission by protest, report by memorial,—the *odium theologicum*, meanwhile, leavening, in no small degree, the whole lump of discord. Whether in the battle now imminent between the right honourables on the banks of the Thames and the right reverends on the more classic shores of the Cam and Isis, "heads of houses," "hebdomadal boards," vested rights, charters, and the like, will be able to hold their own against the keen utilitarian spirit now so plentifully sprinkled within the walls of St. Stephen's, remains to be seen. Some good, however, has already risen out of the threatened contest. Either through conviction or fear, the University authorities are bestirring themselves somewhat on the road to reformation. Henceforth the living are to take some place beside the dead. Modern languages, modern literature, modern science, may find elbow-room, unsnubbed by the ghosts of the departed. The natural philosophy of Faraday and the experimentalists, will have, at least, its chance of triumphing over that of Descartes and the mystics. Is it not possible, then, that our own art may be fortunate enough to get some step in the general promotion of things real and practical? We know the question is surrounded with difficulties. It is in vain, for instance, to expect any government assistance; under a semi-democratic constitution, such as ours, will the State trouble itself about imaginative arts—least of all about music. It will see after the health and, perhaps, morals of the people. It will do its best to provide them fresh air, clean water, decent lodgings, and Battersea schoolmasters; but if they want fiddlers they must find them, and pay them, themselves. Whatever aid, then, the universities can contribute to advance the study of music, must be voluntary on their part. Truly enough the "seats of learning" have, for centuries past, professed to teach music. They have, at least nominally, included it in their academical course. They have formally appointed professors, and, as formally, conferred degrees. But the system, as it now exists, has no vitality. Since the days of the madrigalists, when a "knowledge of music and singing at sight" formed part of every English gentleman's education, study of the subject has gradually dwindled down to mere liking and fashion. It has now become a mere matter of amusement, and, even as such, we suspect, takes but minor rank in competition with the pipe, the bottle, and the boat. We much doubt, for instance, the success of such an announcement as that "the professor of music will commence a course of lectures on the higher branches of the art." To make such a thing popular—to make it pay, in short—we much doubt whether the only prudent course open to the professor aforesaid would not be to promise, *en suite*, a "complete exposition of the art of double tonguing as applied to the cornet-à-pistons." So entirely, indeed, has music fallen out of serious consideration at the Universities, that the professorships, while retaining their legal privilege, carry with them no social importance save what is conferred by the personal qualities of the holders. Thus we find such men as Walmisley at Cambridge, and Blythe and Corfe at Oxford, plucking up resolution to toil through the wilds of Xenophon and algebra up to the degree of M.A.;—and in this very act of praiseworthy and voluntary labour confessing that, highly-sounding to outsiders as may be the titles, "professors of music," and "Mus. Doc.," they, in reality, give their holders no desirable amount of *status* in the Universities. But, surely, this condition of things might be improved. Surely, with a just recognition of the claims of a beautiful art, on the side of the Universities, and—what would certainly follow—a course of energetic action on the part of the Professors, music would make herself known as the great and useful, as well as the mere finical and ornamental. To say nothing of the spread of true taste and the principles which form it, musical lectures at Oxford and Cambridge would be of infinite benefit to that large class of men constantly in course of education for the Church. The clergy at present have a special craving for musical knowledge. They perceive its use in the public duties of their calling. They know their own deficiency in it, and failing its acquisition in those schools where they have been otherwise educated, very naturally fall into the hands of quacks. University lectures would be of infinite service to music, and church-music pre-eminently, if they went but the length of purging the clerical mind of that reverence for Ambrosian and Gregorian barbarisms with which—*whether for purely musical purposes or otherwise*—it has latterly been so seduously indoctrinated. On this point, the functions of the University Professors have been usurped by a set of men who, calling themselves "priests," appear to infer from their title a consciousness of authority to teach. And they do teach. Without anything beyond the merest alphabetical knowledge, without taste, without power, eithre

* Although, in the *reprise* of the *minuetto* after the *trio*, one or two violins *did* come in two bars too soon, but were immediately checked by the conductor.—*Printer's Devil.*

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creative or appreciative, they have contrived to persuade a host of men, who must always possess influence from their position, that the perfection of church music is only to be found in the monotonous "plain song" of a period when art could not yet be said to exist, and musical sound itself was but dimly struggling for utterance amidst the first uncouth attempts to form an intelligible scale. Fortified with knowledge of their subject, and armed with authority to speak, what might not the University professors do in this behalf—especially against such antagonists! At least, they could shew that art was ever progressive; that neither pope, nor priest, nor king, had power to decree its limit or fitness, that the most beautiful was, is, and shall be the best offering of the creature to his Creator; and finally, perhaps, *might* be able to gently insinuate a key to the whole mystery of the Gregorian position, by suggesting that such vagabonds as Purcell and Croft—to say nothing of the archer heretics, Bach and Handel—had the misfortune to be born after the Lutheran Reformation.

The other University function with respect to music—the conferring of degrees—has difficulties peculiar to itself. Where the exact sciences are concerned, it is easy to determine with certainty a man's capacity. His qualities must be either affirmative or negative. The results of his work must come out either right or wrong. Mere catechetical accuracy, carried to the limit of an examination-paper, will place him Senior Wrangler of his year. Even if he go beyond this; if he add invention to scholarship; if he be another Newton, or Laplace, or Adams, he need dread no criticism on his proceedings. His discoveries *must* be susceptible of demonstration. If right, he is capable of so proving himself. There is no room for difference of taste or opinion. But the case is widely different with the imaginative arts, and with music probably more so than with any other. Who is to say of a composer that he is *right* or *wrong*, beyond the limits of the mere grammar of his art? Who will venture to provide some infallible mode of proof whereby his *inventions* may be adopted or rejected, not only for to-day but for ever? A candidate for university honours in music may be shewn to spell his harmonies correctly, to commit no absurdities in modulation, and to write good counterpoint. But beyond these,—and just, indeed, at the commencement of those qualities which only can define a musician's place in the world,—everything must depend on the taste, liberality, and enlightened feeling of his judge. In such a case, genius itself may happen to appeal to a tribunal utterly insensible of its charms. We can imagine that, fifty years since, Beethoven would have stood a good chance of being "plucked" at either Oxford or Cambridge. To these difficulties there can be no solution, save what may be found in the appointment of only the highest class of men to the professorships; and we willingly concede that, at both Universities, the duties of examination are now more zealously and ably performed than at any former period. Yet, considering the mint stamp thus set on a man,—considering the mysterious importance, in many people's eyes, of the syllables "Mus. Doc," we cannot help regretting that the tests applied are not of wider range and more searching difficulty. If University distinction is to carry with it any speciality of rank and influence in the world of art, every possible precaution should be taken against the chance of its frivolous or unworthy bestowal.

But if there be this difficulty and uncertainty where tests of merit are applied, what shall be said of those wretched impostures, the Lambeth degrees, for which not the smallest demonstration of ability is required? Incredible as it may appear in this practical country, it is nevertheless a fact, that his Grace of Canterbury may legally, if so minded,—and for aught we know, daily does,—confer the degrees of "Doctor of Music" and "Doctor of Medicine" on anybody who can prove his ability—to practice the art of his choice, think you, incredulous reader?—by no means;—but simply to pay the sum of fifty pounds, or thereabouts, for the distinction! So that, in the face of common-sense, and to the personal danger of Her Majesty's lieges, the primate may, at any moment, unkennel on society any number of Mus. Docs., to whom the resolution of a discord may be a direful mystery, or M.D's, utterly innocent of the difference between tetanus and tartar emetic! Incredible as is such a system, it is still more incredible that people can be found willing to avail themselves of it. And yet we know there are men of such feeble consciousness of merit that they will condescend to sneak into importance on the shoulders of this miserable sham! The thing is altogether a reproach to the intelligence of the age, and should be at once abolished. If "degrees" in music are worth retaining, they should be confined to the Universities which profess, and in some sort practise, enquiry into the merits of the candidates. If the Universities will not interfere in the matter themselves, it certainly seems desirable that the existing Parliamentary Commission should examine the propriety of stopping these Canterbury be-Doctorings, which commenced in an ecclesiastical juggle, and are perpetuated to the establishment of a titular equality between the merest quack and the ablest practitioner of his art.

## MADAME MARIE CABEL.

THIS celebrated singer has been engaged by M. Perrin for five years, at a salary of forty thousand francs annually, with three months' *congé*. Madame Cabel is to perform during the first year of her engagement at the Théâtre-Lyrique, the scene of her first Parisian triumphs. She will then be transferred to the Opéra-Comique. The *répertoire* of Madame Cabel is to be selected by herself—a reserve being made in favour of Meyerbeer's *L'Etoile du Nord*, in which opera, if required by the direction, she is to appear at the Opéra-Comique at any time she may be called upon. In that case, *s'il a lieu* (no "Y-*grec*"), she is to receive an additional gratuity of seven thousand francs. A new opera is to be composed expressly for Madame Cabel's *début* at the Opéra-Comique.

The engagement was signed last week by M. Perrin, who came to London on purpose, and returned to Paris forthwith. Having been accorded the privilege of the Théâtre-Lyrique, M. Perrin, whose management of the Opéra-Comique has been marked by signal success, has now two theatres under his control. It remains to be seen whether he can make himself ubiquitous, and set them both a-going. Now that he has got Marie Cabel, he should look out for a tenor, as good in proportion. We wish he may get one.

FOREIGN MUSICAL COPYRIGHT.—On Thursday next the decision of the House of Lords will be given on this important subject, in the case of Boosey and Jefferys.

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## REVIEWS.

"March from 'Tannhauser.'" By Richard Wagner. J. J. Ewer and Co.

As, according to some German transcendentalists, it is the mission of Mr. Richard Wagner to announce to the world the "music of the future," he merits attention. But for that we should have dismissed the present composition with a line, which is as much as it is really worth. A more common-place, lumbering, and awkward thing of its kind we never perused. That, however, our readers may not accuse us of prejudice, we shall present them with a specimen. Here, for instance, is a lofty example of the "music of the future," which no one but Dr. Liszt is profound enough to understand.

Towards the end, this puerile, Frenchified, patchy tune is resumed, with all the pomp and stridency of the Wagnerian full orchestra (by which we mean one much noisier and much thinner than the legitimate full orchestra.) The rest of the march, including some school-boy progressions, laid down with an infinite quantity of swagger and bombast, is quite worthy of the above; and, at the end, the violins are screaming up to B flat in *alt.*, with this kind of passage:—

as is Mr. Wagner's frequent and disagreeable custom. There is a "future" for you—oh! musicians! Surely the "*as(e) in presenti*" is preferable.

"The Celebrated Quartet from Verdi's 'Rigoletto.'" Transcribed for the Pianoforte by Jules Benedict. Boosey and Sons.

Those young ladies who, after seeing Mario in *Rigoletto* at the Opera, are desirous of recalling some of the pleasant sensations they experienced, will do well to possess themselves of this "transcription" of the prettiest and most dramatic piece of music in the work—the quartet, or rather double duet, in the last scene, which is so admirably sung and acted by Mdlle. Nantier Didiée and Mario inside, and by Mad. Bosio and Ronconi outside, the dwelling-place of Tagliafico, or rather Sparafucile, the assassin. The whole quartet is faithfully reduced for the pianoforte, and preceded by an introduction, based upon the popular air, "La donna è mobile." Mr. Benedict has done his work ably, as is his custom; and the piece is showy and effective, while easy enough to come within the means of performers of moderate skill. It is, in short, an attractive *morceau de salon.*

"Leonie"—Nocturne. Jules Brissac. Boosey and Sons.

In A flat, with an episode in E—easy and commonplace, but by no means ungraceful—style, melody, ornaments and accompaniments as "old as the hills"—a *notturno*, in short, of the received pattern, of which doubtless some hundreds, neither better nor worse, are in existence.

"Calabraise," for Piano; "Ballade," ditto.—By Rosenhain Boosey and Sons.

The "Calabraise" is a bagatelle, from the studied simplicity of which the taste and ingenuity of a musician peep out more than once, and are gratefully recognized. There is a good deal of character in the first subject in C, (whether of the Calabria or the Abruzzi sort matters little); while the second theme, in A minor, where the melody is first given in the bass, is extremely quaint. The whole is written with that care and neatness which Herr Rosenhain never fails to bestow even on his smallest pieces. We wish as much could be said of one out of one hundred of the bagatelles with which our music-presses are teeming. The "Ballade" is also a pretty trifle—a kind of pastoral in C major, with another very quaint episode in E minor, terminating with a brilliant *coda*. The first melody is natural and pleasing, and the accompaniments at each recurrence of it are cleverly varied. The whole is easy to play, but scarcely easy enough for so brief and unpretending a movement. For this, however, no real amateur will reproach the composer.

"Wiesbaden Galop." By Waldmuller. Boosey and Sons.

The "Wiesbaden Galop" may possibly sound new at Wiesbaden, but here it will strike every one as very old—a sort of *rechauffé* of themes, gathered from other sources, and not sufficiently altered to prevent them from being recognized. When the copyright act is cleared up and explained, some clause might be introduced to prevent composers from committing piracy on each other—since, if authors may be pilfered with impunity, it little matters whether it be by music-vendors without capital or music-makers without ideas.

"La Fascination."—Polka. By Victor. Boosey and Sons.

We cannot compliment "Victor" on a victory. There is no kind of fascination in his polka, which is made up for the most part of the chromatic scale, twisted about in all manner of ways. Unless in that time so mystically announced by the author of *Modern German Music, Recollections and Criticisms*, ("There comes a time at which the power of ugliness to charm" &c.,) we see little chance for the polka of Herr Victor gaining any admirers out of his own immediate circle. With the method employed by this composer, a thousand polkas might be manufactured out of the chromatic scale, one more worthless than the other. "La Fascination," in short, is what the author above cited would denominate a "*less*" polka.

"The Queen of a Day."—Quadrille. By Edward Francis Fitzwilliam. Boosey and Sons.

It will not be forgotten that a very pretty opera, called *The Queen of a Day*, the music by Mr. E. F. Fitzwilliam, was produced, with success, at the Haymarket Theatre, some time ago. The themes of the present quadrilles are selected from that opera. They are, however, very ill-suited for such a purpose, and are much more graceful and effective in the place where they originally stand. Except the opening of No. 3 ("Sir Henry de Vere") there is not one *danceable* figure in the set. The system of making quadrilles, etc., out of operas is a bad one; and its effect was never shown more plainly than in the present case, where some really nice music is rendered almost wholly uninteresting. By the way, what does Mr. Fitzwilliam intend by the following curious progression of harmony—Figure 5—"Turnwell"

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It seems to us rather "turn ill" than "turn well".

"Hoist high the Flag again"—New National Song—Sung by Mr. Charles Cotton, Composed by E. J. Loder. Z. T. Purdy.

Mr. Loder is an old and hearty singer of national songs, and his strain in the present instance is vigorous and stirring. Musically speaking, there is no particular point to notice in this composition. The words of Dr. J. R. Wreford involve a patriotic Philippic (or rather Nicholaic) against the Russian bear, with some appropriate homage to the unconquerable nature of the British Flag, not forgetting a compliment to France, "our brave ally."

"To Arms." Composed by Stephen Glover. Z. T. Purday.

Another of Dr. Wreford's patriotic songs, and a spirited one. The music is bold, but by no means remarkable for novelty. At the present time, however, "England's patriotic appeal to her sons against the Russian despot," would be sure to find a multitude of echoes, and Dr. Wreford's lyric plenty of declaimers, were the music even less attractive.

"Deux Valses Melancoliques," for the pianoforte. By Frederic Chopin. J. J. Ewer and Co.; Wessel and Co.

These waltzes, which were written in the album of a certain Countess P—(Chopin was a great man for the ladies, and especially for countesses, duchesses, princesses, and so forth)—in 1844, three or four years before the death of the composer, having never been published in his lifetime, will be a *bonne bouche* for the admirers of the romantic and Polish composer. They are full of that tender languor for which all his music is characterised, and, moreover, are charming examples of his style. The first is in F minor, the second in B minor. Both are very short, and, for Chopin, uncommonly easy. As the mere announcement of their publication, will make all pianists—amateur or professional—anxious to possess them, we shall not attempt to describe them. And, indeed, there is no further description required, when we have said that they are pure Chopin—Chopin in his simplest and least affected mood, though as plaintive and sentimental as ever, if not as "swoony"—as the author of *Modern German Music, Recollections, and Criticisms* would say. In the one in F minor we find our old friend—

which is always welcome—as Chopin—often as it occurs.

"To Horse, to Horse"—"Oh, had my Fate been joined with thine"—"Away, gay landscapes"—"Maid of Athens"—"Farewell, if ever fondest prayer"—"Though the day of my destiny's over"—"When we two parted." From a work entitled *An Evening with Byron*. Composed by George Linley. Campbell, Ransford, and Co.

We presume these musical illustrations of some of Lord Byron's most beautiful lyrics are intended for an entertainment made up, like the late Mr. Wilson's *Night with Burns*, of monologue and song. Mr. Linley has evidently taken great pains with them, and has been more happily inspired than usual with his subject. Some of the songs are very pretty, and one or two extremely graceful. "To horse, to horse, my coal black steed," has been set with a great deal of spirit; and for expressive melody, united to a carefully written accompaniment, "Oh! had my fate been joined with thine," deserves especial notice. "Away, ye gay landscapes" is flowing, but the second part of the melody is hardly so good as the first. The "Maid of Athens," though a clever song, does not strike us as set in a tone characteristic of the words; the opening in A minor is too plaintive for the half-playful style which the poet assumes in his address to the Grecian damsel. "Farewell, if ever fondest pray'r" is not without merit, but the return to the subject is more singular than orthodox:—

"Though the day of my destiny's over," in A flat, is one of the most attractive and neatly accompanied of the set. The most likely to be popular, however, although not the most original, is "When we two parted," which is set with equal good taste and simplicity, and if taken into consideration by a skilful ballad-singer, can hardly fail to become a favourite, both in concert and drawing-room. Altogether, these songs do Mr. Linley much credit.

Melodies of Ireland and Scotland.—An entertainment with the above title was given, on Monday week, at Willis's Rooms, by Mrs. F. E. Grosvenor, and attracted a numerous audience. The first part of the programme was devoted to Irish song, and the second to Scotch. The lecture is written in a most agreeable manner, and contains some new and appropriate anecdotes of national customs and manners. Between the parts, Mrs. Grosvenor made a divergency with English melody, and sang Dr. Arne's "The Soldier Tir'd," and "The Hunting Song," the last being encored. The fair lecturer speaks well, and sings with taste, and the "Melodies of Ireland and Scotland" may be commended as worth the notice of lovers of national song.

Amersham.—Two concerts were given here on the 4th instant at the Town Hall in this quiet old country town, by Mr. W. H. Birch the respected organist, in aid of the fund now being raised for the benefit of the wives and children of the soldiers ordered to the east. The principal vocalists were Miss Lizzy Stuart, from London, Mrs. Hancock, from Uxbridge, and Messrs. Knowles, Marriott, Mudge, and Bridgwater, from the Chapel Royal, Windsor. The instrumentalists were Herr Nurich, who performed two solos on the violin, and Mr. Range who played solos on the flute. Miss Lizzy Stuart sang "Annie Laurie," and "Bonnie Dundee," and the four-part songs of Hatton were effectively sang there by the four gentlemen from the Chapel Royal. Several choruses and madrigals were effectively rendered by the united choirs of the Uxbridge Harmonic and the Amersham Choral Societies. Mr. W. H. Birch conducted, and his MS. overture, which was fairly performed by the band, was listened to with interest. We trust the concert will prove remunerative, but we fear the nobility and gentry of the neighbourhood did not feel so warm or sanguine in the cause as their more humble neighbours, or those whose kindly feelings prompted them to risk the expenses of a large concert for so admirable an object.

Baron Celli's Matinee Musicale was held at Willis's Rooms on Monday, the 3rd instant. The singers were Madame Persiani, Miss Stabbach, Miss Milla, Miss Tudor, Signors Belletti and Gardoni, Mr. Herberte, and Mr. Allan Irving; the instrumentalists, Herr Ries and Signor Bazzini (violin), and Mdlle. Caroline Valentin and Mr. Maurice Levy (pianoforte). Baron Celli supplied six *morceaux* for the programme—duetto "L'Invito Amoroso," sung by Misses Milla and Tudor; *Arietta Scherzosa*, "Le Modisto" (MS.), by Miss Stabbach; Melodia, "Il Delirio d'Amore," by Madame Persiani; terzetto, "I Capanari," by Messrs. Allan Irving and Herberte and Signor Belletti; terzetto, "Le Tre Prigionere," by Madame Persiani and Misses Milla and Tudor; and terzetto, "Fra l'ombre tacite" (nell' opera della *Secchia Papita*), by Madame Persiani, Signor Belletti, and Mr. Herberte. Madame Persiani was loudly encored in the *Melodia*, "Il Delirio d'Amore," which she sang with wonderful brillancy. The terzetto, "I Capanari," was much admired, and well sung. Mdlle. Caroline Valentin and Mr. Maurice Levy executed one of Mozart's duets for two pianofortes with great spirit, and Signor Bazzini played his *Souvenirs de la Favorita* on the violin with immense applause. Mr. Maurice Levy also performed a "Grande Marche" of his composition, which was received with favour. Signors Fossi and Li Calsi and Mr. Maurice Levy were the conductors. The concert attracted a large attendance to Willis's Rooms.

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Mademoiselle Vernetti Paravalli, *prima donna* from the theatres of Milan, Venice, and Turin, gave an Evening Concert on Wednesday, at the Queen's Concert Rooms, Hanover Square. It was Mdlle. Paravalli's first appearance in London, and she had for supporters Mesdames Taccani Comtesse Tasca, Marietta Albini de Vellani, Annie de Lara, Cesarini, Julie Mouat, Milla, Blanche Tudor, Signori Flavio and Onorati, and Messrs. George Tedder and Charles Cotton, as vocalists; and Mrs. Hales—late Miss Stevens—(pianoforte), and the Brothers Holmes (violin), as instrumentalists. The fair *débutante*, though decidedly clever, is hardly in the zenith of her power. Mdlle. Paravalli's voice exhibits unmistakable traces of being worn; but she showed, nevertheless, that her style and method were good. This was amply demonstrated in her first song, "Casta Diva," from *Norma*, which was sung with skill, and encored. Mdlle. Paravalli contributed largely to the programme, and introduced a pretty English ballad of her own composition, called "The Rose and the Heart."

Mr. W. H. Holmes' Pianoforte Concerts.—The third and last was as interesting as the others, and attracted as large and fashionable an audience to the Hanover Square Rooms. As the programme included no less than twenty-two pieces, it is impossible to give a detailed account of it. A masterly and ingenious *Fantasia con Fuga*, composed by Mr. Cipriani Potter, and admirably executed by Messrs. S. J. Noble and W. H. Holmes, began the concert; and a brilliant and effective duet for two pianofortes, by the same eminent musician, was equally well played by the composer and the concert-giver. Mr. Macfarren's fine quintet in G minor, for piano, violin, viola, violoncello, and double-bass, was attempted by Messrs. Gibson, Foalkes, Adlington, Schroeder, and Blakestone, all students of the Academy, and the first a pupil of Mr. Holmes. Mendelssohn's joyous *Allegro Brillante*, too, in A (Op. 92), was executed with infinite spirit by Mrs. John Macfarren (who is steadily advancing in her profession) and Mr. Holmes. Mr. Holmes himself introduced a new and ingenious *capriccio* on themes from *Tancredi;* a graceful romance, *Deux Minutes*, for two pianofortes and four players (Messrs. Maine, T. Chatterton, Noble, and Holmes); and some pianoforte solos, including a romance by John Field, and three pieces of his own—*Scottish Chimes*, *Chimes of England*, and *Prince of Wales' March*. His pianoforte playing, as usual, was finished, elegant, and spontaneous—real legitimate playing, and nothing less. Besides the above, fantasias on the harp (Mr. J. B. Chatterton), horn (Mr. C. Harper), piano (Miss Southgate), clarinet (Mr. Lazarus), and violin (Mr. H. Blagrove), were contributed; besides a *tarantella* for four players on two pianos (Miss Vinning, Messrs. Holmes, Pegler, and Noble); the *adagio*, *scherzo*, and *finale* from a very clever clarinet sonata (Messrs. F. Weber and Lazarus); Mr. Pegler's serenade, *The Night Dancers*, for four performers on two pianofortes (the composer, Messrs. Holmes, Noble, and Douce); and a number of vocal pieces, by Mrs. F. Taylor, Miss Lascelles, and Madame Weber, including a glee and a four-part song by Messrs. Foster, Land, M. Smith, and Lawler. Mr. S. J. Noble was the conductor. Mr. Land accompanied Mrs. Taylor in a song of his own. These concerts, which were chiefly instituted by Mr. Holmes, to make his friends and the public acquainted with the progress of his own pupils, have been eminently and deservedly successful.

Signor Paggi's Matinée.—This took place on Tuesday, at the residence of Mr. C. Salaman. Signor Paggi, a new comer, is one of the best oboists we have heard. His tone is mellow and agreeable, his style pure, and his execution irreproachable. These good qualities were developed in several pieces—the most striking of which were a song without words, entitled *Il Rimprovero*, and a brilliant *fantasia*, *Rimembranze Napoletane*, in the former of which the fine taste, and the latter the perfect mechanism, of Sig. Paggi was displayed to very eminent advantage. Sig. Paggi also played three pieces (two melodies of Rossini, and a *canzone* of his own, entitled *La Farfulletta*), with great success. He was greatly applauded in all his performances. Sig. Paggi is a Neapolitan by birth, and is likely to make his way. He appears unassuming, as well as talented—which is another point in his favour. He was assisted by Miss Ellen Williams, Mad. Nissen, Miss L. Pyne, Mdlle. Vestvali, Mr. A. Irving, Sig. Bettini, and Sig. Ciabatta (vocalists); by Messrs. G. Osborne and C. Salaman (pianoforte), who each played a solo, besides a duet together; and Mr. John Thomas (harp). The concert gave great satisfaction.

Manchester.—(*From our own Correspondent.*)—It is five years since we were favoured with an opera company—either from Her Majesty's Theatre, or the Royal Italian Opera, Covent Garden. In August and September, 1849, we had, first—the lamented Madame Sontag, with the strongest company that ever came from Mr. Lumley's establishment, including Lablache and his son, Calzolari, Coletti, Belletti, etc., with Balfe to conduct; Tolbecque to lead; Piatti, violoncello; Anglois, double bass; and about seven or eight good performers on the other instruments—all from Her Majesty's Theatre. Next, we had Alboni, assisted by Polonini, Tagliafico, etc., etc. This year, the lovers of Italian opera in Manchester have been hoping to see the *troupe* engaged by Messrs. Cramer, Beale, and Co., comprising Mesdames Cruvelli, Marai, and Cotti; Messrs. Tamberlik, Luchesi, Polonini, Tagliafico, and Susini, with Benedict to conduct, and Mr. Harris as *régisseur*, at our Theatre Royal in Italian Opera. But no! Last Saturday's *Guardian* announced the whole party as engaged for *one concert!* at our Concert Hall! which precludes their engagement at the Theatre Royal, or any other place in Manchester this season! Thus, unless the French Opera comes, or the Royal Opera Drury Lane Company, the lovers of opera here are condemned to another barren season. Nothing of musical interest has occurred lately.

Prior Park Exhibition.—(*From a Correspondent.*)—The students of the College of St. Peter and St. Paul, Atcombe, Stroud, gave their annual exhibition on Tuesday last. The entertainment was superior to the generality of college performances, and the selection of music far from uninteresting. As the *Musical World* is more devoted to the notices of musical than dramatic performances, I shall confine my remarks to the musical portion of the entertainment; but cannot refrain from observing what an excellent comic actor Mr. Coxon proved himself to be by his impersonation of Scapin in Molière's comedy of that name. A word of praise is also due to Master Welman, who delivered Beattie's poem "The Hermit" with great effect. The performance began with the chorus "Away, away," from *Masaniello*, which went well, but would have produced a better effect had it been sung with more spirit. Next came "Va pensiero," from Verdi's *Nabucco*, which was well sung by the chorus. Bishop's quartet, "Sleep, gentle lady," introduced a young gentleman (Master Rooker) whose *contralto* voice and expressive style won golden opinions. In the *Preghiera* from *Mosè*, Mr. Meade, who has a genuine bass voice, delivered the solo, "Dal tuo stellato soglio," with effect. Master Young, a mere child, to whom the music of Elcia was allotted, has a pleasing well-trained voice, and acquitted himself well. Mr. Williams, who sang the tenor solo, was suffering from nervousness to such a degree that it was painful to hear him. The chorus was excellent; the prayer was warmly applauded. After the Polacca and a selection from *Ernani*, including the conspiracy scene, in which Signor Gavica sustained the character of Silva, the first part was brought to a close by Haydn's "The Heavens are telling." The chorus was preceded by the recitatives "And God said" and "In splendour bright," which were well delivered by Mr. Pitchford. Mozart's "Gloria in Excelsis" (Mass No. 12); a German duo; Keller's "Lovely golden Light of Morning," sung by Masters F. and G. Young; the chorus of *Sbirri* from *Lucrezia Borgia;* Alphonso's solo "Si il furor di Borgia," by Mr. Meade; the duet between him and Rustighelli (Mr. Pitchford); Bishop's glee "Though he be now," by a chorus of twelve picked voices; and the chorus "Belo si celebre," from *Semiramide*, were included in Part II. Prizes were distributed to the most deserving students. The two silver medals were awarded to Masters Welman and Jarrett, and the performance was brought to a conclusion by Rossini's Hymn to Pio Nono. In the course of the entertainment, Mr. Williams played "A te, o cara" on the cornet-à-piston with applause. Mr. Esain, the Spanish pianist, also played, among other things, a galop of his own composition. The band was effective, and the general impression was that the performance reflected credit on the choir and its zealous and pains-taking conductor, Mr. Priest.

The Brothers Wieniawski have returned from Posen, and, after a stay of a few days at Berlin, proceeded to Munich.

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## FOREIGN.

ROME.—The Theatre of Apollo has opened with Verdi's *I due Foscari*. The execution was good, and the *prima-donna*, Mad. Luxuro Prétti, was much applauded. *Linda di Chamouni* is announced as the next opera. This will be followed by Signor Battista's opera, *Ermelinda*, and a new opera, entitled *Odio e Amore*, written expressly for the theatre by Sig. Defferari, the *libretto* by Romani.

IBID.—On the 18th June the Argentina Theatre closed for the season.

NAPLES.—At the Theatre of San Carlo, Verdi's *Il Corsaro* has been played with but little success. This disaster is attributed principally to the insufficiency of the singers in the principal parts, who were imperfect in the music and unable to cope with the exigencies of the score. Both the *prima donna*, Mad. De Rossi and Sig. Pancani, are described as having fallen off in the estimation of the public. Mad. Corrozzi-Zucchi is mentioned more favourably, and the tenor, Walter, sang his best. The decorations were magnificent, but the music is weak and the instrumentation poor.—At the Teatro Nuovo, Verdi's opera, *Luisa Miller*, has also been produced and condemned. In this instance the fault is attributed, not to the music, which has been successful all over Italy, nor to the singers, Mad. Cappelli, and Signors Brignoli and Villani, but to insufficiency of rehearsals, so that singers and orchestra were at loggerheads throughout the performance; the latter, more particularly, being described as superlatively bad.

MILAN, July 18.—(*From our own Correspondent*).—At the Teatro Santa Radegonda, a concert was given for the benefit of Signor Poletti, several artists assisting gratuitously. The flautist, Signor Briccialdi, obtained the "honours" of the evening. Signora Ersilia Pratesi (mezzo soprano), and Signora Amalia Diamonti (contralto), made their first public appearance. They were encouraged by the audience, although it was evident that the studies of both these young artists were far from being completed.

On Saturday, the 6th instant, the first representation of *Lucia* was given with Signora A. Fumagalli, the tenore Sarti, the barytone Sabatini, and the basso Lodetti. The general execution was far from being satisfactory. The barytone, Sabatini, was indisposed, and incapable of doing justice to his part. The basso, Lodetti, being a *comprimario*, but little was expected from him.

The *Elisabetta* of Donizetti, and Fontana, his pupil, has been in rehearsal for some time.

The Teatro Carcano was re-opened on the 9th instant, with Verdi's *Macbeth*, Lady Macbeth, Signora Eufrosina Marcolini; Macbeth, Signor Prattico; Macduff, Signor Vincenzo Massini, Banquo, the Spanish *basso profondo*, N. Llorens. The voice of the *prima donna* has lost its freshness: nevertheless, she was applauded. The barytone, Prattico, might sing much better. The tenore, Massini, has a good voice, and has made progress since he last sang in Milan. The *basso profondo*, Llorens, was also favourably received. He has a telling voice, and has succeeded in establishing himself as a favourite. He has, however, much to learn. Verdi's *I Masnadieri* was produced on the evening of the 12th instant, with Madame Mauri Ventura, and the Signori Petrovich, Ippolito, and Llorens. Several years have elapsed since Signora Ventura commenced her career: her voice is not bad, but her intonation is faulty in the extreme. Her acting is certainly original! The tenore, Petrovich, has a voice of good quality, and sufficiently robust for large theatres. But he, like many others in this country, has acquired the bad habit of forcing his voice beyond its natural powers, more especially in the upper notes, which will doubtless, ere long, prove injurious. The *basso centrale*, Signor Ippolito, has not a bad voice, but he does not know how to make use of it. The *basso profondo*, Llorens, was also applauded in this opera. The promised new opera of the Neapolitan composer, Rieschi, is expected soon.

The young *maestro*, Emanuele Muzio (pupil of Verdi), and the author of several works, has been engaged to compose a new opera for the Scala, to be performed during the coming carnival. The celebrated tenor, Calzolari, has been engaged for the I. R. theatres in this city, and will sing in the new opera of *Luigi Ricci*, in the season of next spring. Signor Borachi, the new *impresario*, of these Royal Theatres, left hence a few days ago for Paris and London.

RIO JANEIRO.—The company engaged for Italian opera is composed of Mad. Zecchini (Mad. Charton is also expected shortly with Sig. Bouché), Mad. Casaloni, and Signori Laboccetta, Gentile, Arnaud, Zati, Whitworth, Ferranté and Barbieri. The *dilettanti* are much annoyed that they could not have Mad. De la Grange, although she had been offered eight hundred pounds a month, two clear benefits, equivalent to two thousand pounds, all travelling expenses for herself and five other persons, with a carriage and house. All the above named artists were well received on their arrival, and the opera chosen for their *début* was Donizetti's *Elisir d'Amore*. Mad. Zecchini was enthusiastically applauded, and Sigs. Ferranti and Laboccetta also came in for a good share of the honours. The second opera produced was *Ernani*, in which the baritone, Arnaud, was highly successful. The third opera was Rossini's *Cenerentola*, in which Mad. Casaloni created quite a *furore*. She was recalled six times during the performance. The *ballet* company has not yet arrived, but is expected very shortly.

ROTTERDAM.—(*From a Correspondent.*)—The great Festival for the twenty-fifth anniversary of the "Society for the Advancement of Music" took place on Thursday, 13th July, Friday, and Saturday, and consisted in three grand concerts on the first day; a festival overture (for the occasion) by Hutchenruyter (the musical conductor of the Rotterdam concerts), a very clever and admirably scored work, was followed by Handel's *Israel in Egypt*: Soli.—Mesdames Ney, Dolby, Offermanns Hoven, and Messrs. Roger, Pischeck, and Formes. Chorus of 700 and orchestra of 200, conducted by M. Verhulst (the overture by the composer Hutchenruyter). Miss Dolby sang well, and the best, but an extempore cadenza which she was guilty of was out of place. Mdlle. Ney was so much out of her element that the duo for two *soprani* finished in the middle, and was begun again, which did not prevent her making several more gross mistakes. The choruses went well to the orchestra; but Verhulst is a young conductor. The second day, Friday, brought us Haydn's *Jahreszeiten* (*The Seasons*), which went considerably better than the oratorio by Handel. Always excepting Roger's sliding and skating, and singing false, they sang some things admirably, but were by no means unexceptionable. The enthusiasm of the audience was enormous, and the joy about their festival quite naïve, juvenile, and refreshing for a London used-up man. All the streets were decorated with flags. The building is, although temporary (admirably fitted for sound), chastely ornamented; and, as Sterndale Bennett said to me, "They do these things better than we." All the inhabitants smile and bow to the strangers, and a more amiable reception visitors never received anywhere. The lower classes sing and dance in the streets for joy, and every one tries to be serviceable to you. Miss Dolby is enchanted with them, and says the same. Illuminations, fireworks, Vauxhalls, and military music meet you at all corners. All distinguished German professors and critics are here. Van Baalen, the eminent bookseller, is the soul of all, from A to Z, and deserves unlimited praise; the arrangements for access, etc., etc., are admirably conducted, with politeness unlimited. The greatest liberality and generosity are displayed in all and everything. Verhulst's Psalm (oxlv.), is clever, but exceedingly Mendelssohnian (borrowing and having are *two*). The 9th went "*tant bien que mal*," but is too difficult to demand a lenient criticism. Lubeck played well, but Coenen like a barrel-organ. Mdlle. Ney sang brilliantly, but not always in time—Mdme. Offermanns De Hoven like a thorough musician. The hall, 300 feet long, 90 broad, and immensely high, is well ventilated.

KONIGSBERG.—Fräulein Johanna Wagner has produced a great sensation as Clytemnestra, in Glück's *Iphigénie in Aulis*.

AIX-LA-CHAPELLE.—Herr Pischeck has concluded his engagement, and Fräulein Leibhardt is at present the attraction. She has been favourably received by the frequenters of the opera, who consist mostly of English and French, and who, by the way, manifest a marked partiality for Mozart's works.

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BERLIN.—(*From our own Correspondent*).—Since the conclusion of the opera season, the entertainments at the Royal Opera House have consisted mostly of ballets. As there are a great number of strangers at present here, and the weather is very bad, the attendance, contrary to expectation, has been tolerably good. On the other hand, the summer theatres, which, since last year, have gradually risen in public favour, have been very unfortunate. The company at the splendid Park Theatre, in the Wilhelm Stadt, has been compelled, on several occasions, to remove in the middle of the performance from the summer to the winter theatre. The same holds good of Kroll's establishment, where the entertainments have been given in the Königsaal.

STUTTGARD.—Herr Steger, the tenor, from Vienna, has appeared in Masaniello, Raoul, Edgar, and Arnold (in the trio from *Wilhelm Tell*). M. Adolphe Adam's *Giralda* has been represented with success. The season was brought to a close on the 28th of June, with *Der Prophet*. On the 15th August, M. Meyerbeer's new opera, *Der Stern des Nordens* (*L'Etoile du Nord*), will be put in rehearsal.—Mad. Marlow is engaged for ten years, with the promise of a considerable pension on the expiration of that period. Herr Kücken has gone to the fashionable bathing place of Nordeney, where he intends spending the vacation.

CASSEL.—Dr. Spohr, with his family, has gone to spend a short time in Switzerland. In Berne, the *Verein für altclassische Musik*, under the direction of Herr Edele, gave a performance, in honour of the respected composer, of his oratorio *Letzte Dinge* (*Last Judgment*), in the Cathedral church, and the *Liedertafel* afterwards serenaded him.

FLORENCE.—The anonymous composer of *Matilde de Galigari*, just performed at the Teatro-Nuovo, proves to be the Marchese Azzolino.

TRIESTE.—At the Teatro-Mauroner the *Zingara* (*Bohemian Girl*), of Balfe, has been re-produced with the most splendid success, every piece having been warmly applauded. Only a few months have elapsed since its first brilliant reception in this city during the last Carnival. A greater "honour" than this could not have been conferred upon its composer. The *prima donna*, Signora Brignoli Ortolani, the tenore Mazzoleni, and the basso Della Costa, were enthusiastically applauded. The new opera in four parts, *Bianca Cappello*, of the young *maestro*, Alberto Randegger (a Triestino), one of the favourite pupils of Signor Luigi Ricci, was represented for the first time on the 8th with success. The composer was called no less than fourteen times during the evening. The artists were the Signore Brignoli Ortolani (Bianca), Carolina Berini (Piero Bonaventuri), the tenore Remorini (Francesco Medici), the barytone F. Della Costa (Cappello), and Carapia (Mondragone.)

HANOVER.—Fräulein Tomala, from Pesth, is engaged for next season as is also Fräulein Schwarzbach. The latter, however, does not appear inclined to fulfil her contract. The Count von Platen and Herr *Capellmeister* Fischer have returned from their journey in search of novelty, and are said to have concluded engagements with several talented artists.

HAMBURGH.—Mad. Herman-Czillag took leave here as Abigail, in *Nabucodonosor*. She has been succeeded by Mad. Schreiber-Kirchberger. *Masaniello* has been given for the benefit of Herr Heer.

## ADVERTISEMENTS.

SIGNOR GIULIO REGONDI has removed to 22, Manchester-street, Manchester-square.

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CONCERTS or ENTERTAINMENTS in the PROVINCES.—Mr. JOHN BLAGROVE (late Manager of Mr. John Parry's Entertainment) will be happy to undertake the arrangement and management of any musical tours in the ensuing Autumn and Winter. All applications to be addressed to Mr. John Blagrove, 71, Mortimer-street, Cavendish-square.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 30. SATURDAY, JULY 29, 1854. {PRICE 4d. STAMPED 5d.

## SKETCHES OF ENGLISH ARTISTS.

NO. III.

### JOHN BRAHAM.

One of the most remarkable singers of his time, and one of the greatest ornaments of the English stage, was born in London, in 1777. When scarcely seven years old, Braham became a pupil of Leoni, the professor and vocalist, and the original Don Carlos in Sheridan's *Duenna*. Leoni—whose real name was Levi—when a boy, was engaged by Garrick and brought out in a musical entertainment at Drury Lane called *The Enchantress*, the music written by a well-known character named Handel Smith, who was called "Handel" from his intimacy with the author of the *Messiah*. The boy Braham made such astonishing progress under the instruction of Leoni, that at the age of ten, in 1787, he made his first appearance on the stage, at the Royalty Theatre, as Cupid in an occasional piece called *The Birthday*, written in honour of the anniversary of Queen Charlotte, consort of George the Third. The Royalty Theatre was under the management of John Palmer—Gentleman Palmer as he was called—who afterwards died suddenly at Drury Lane while performing in the *Stranger*. The first public vocal display of young Braham was in the air "Gentle God, whose sacred powers," an invocation to Hymen, composed by Carter, the author of several beautiful ballads, among which we need only mention "O Nanny, wilt thou gang with me." At this time, Braham had a voice of extraordinary sweetness and compass, and could already execute florid music with the greatest fluency and the most perfect ease. In Dr. Arne's bravura song "The Soldier tir'd," he was always enthusiastically applauded; when singing this song, Braham used to appear on the stage in a soldier's coat, which was much too large for him, and never failed to excite the merriment of the audience.

This occurred exactly sixty-seven years ago. How many of all those thousands who then applauded and laughed are now living? Perhaps not one, while the hero of our sketch is still green and flourishing, hale and hearty, happy and full of life. What various vicissitudes of fortune must Braham have witnessed in his time! What changes since public fame first opened to him have happened in arts and science, in manners "domestic and foreign," and in politics. He has lived and flourished under four successive reigns—George III., George IV., William IV., and Victoria—and has, perhaps, seen the greatest revolutions of which history makes mention. But Braham never meddled in politics; art was his sole pursuit. From the moment he first attracted public attention, Braham became a special favourite with the nobility, and his intimacy with their Majestics George III., George IV., and William IV. is matter of notoriety. It has been said of him "that he was a prince among artists as well as an artist among princes."

Having lost his master Leoni, who left England in 1789, Braham placed himself under the tuition of a Mr. Davis, with whom he prosecuted his studies advantageously. In a short time, he had so grounded himself in music and singing, that he was enabled to take pupils, and became the master of several of his fellow students who had begun to learn at the same time as himself. It is even recorded that some time before Leoni went on the continent, young Braham actually taught his own master how to sing some of Dr. Arne's songs, so much even then was thought of his taste and style.

Among the earliest and best friends of Braham were the munificent merchants Abraham and Benjamin Goldsmid, who perceived his talents, and took him under their especial protection. Braham was in no small degree indebted for his subsequent career as an artist to those kind patrons, and never speaks of them to this day without expressing his admiration of their generosity.

In the latter end of the year 1789, Braham's voice broke, and he applied himself with assiduity to the study of the pianoforte, taking lessons, among others, from Clementi and Dussek. He soon became a proficient on the instrument, and acquired a neat and ready execution. But he did not neglect his voice at this critical juncture. By the most careful attention it soon recovered its strength and quality and Mr. Ashe, the flute-player, having accidentally heard Braham, advised him to accept an engagement for the Bath theatre, which he could procure. Braham accordingly went to Bath, and while there took lessons from Rauzzini, an Italian teacher and vocalist, the Veluti of his day. This artist, from his superior dramatic powers, was called the Italian Garrick. It is related of him that, at the end of the *Death of Montezuma*, he acted so naturally that Garrick, who was present at the performance, came behind the scenes and embraced him. Independently of his musical and dramatic abilities, Rauzzini, we are told, possessed a fund of *esprit*, and many amusing anecdotes are cited of his wit and humour. He had so great an affection for Braham that his house and table were always at his command, and he paid Braham for every concert at which he sang—an unusual proceeding for a master.

In a few years, Braham made such advances in the art of singing under Rauzzini, that he began himself to give lessons in Bath; and in 1795 he obtained as a pupil Lady Nelson, then Mrs. Nelson, who was desirous of learning Italian songs to please her husband, Captain Nelson, afterwards the celebrated admiral. The fame of the young and rapidly rising tenor soon spread to London, and Stephen Storace, the composer, went expressly to Bath to hear him, and engaged him for Drury Lane Theatre in the spring of 1796, to make his *début* in Storace's opera of *Mahmoud*. The composer, however, died before Braham appeared at the end of the season.

So great was the success achieved by Braham at Drury Lane, that in 1797 we find him engaged at the King's Theatre, (the Italian Opera in the Haymarket,) singing with the famous Mad. Banti and the celebrated tenor, Viganoni in *Zemira and Azor*. Our young English singer alternated the first male parts—which, at that time, except in Mozart's operas, were always tenors—with Viganoni, during the first season of his engagement, but was afterwards retained as sole *primo tenore*.

Resolved upon visiting France and Italy to gain greater experience in his art, Braham went to Paris with the intention of remaining only a few days. He, however, stayed eight months, and gave several concerts, the first of which was held at the Elysée-Bourbon, under the immediate patronage of Madame Josephine, wife of General Napoleon Bonaparte. The price of admission was one louis-d'or. During his sojourn at Paris, Braham was offered a lucrative engagement at the Italian Opera, which, however, he declined, being resolved not to be diverted from his principal object in leaving England, which was to



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proceed to Italy, and prosecute his studies under the best masters.

When Braham gave his first concert at Paris—which we have just said was under the patronage of Madame Josephine Bonaparte—he received a communication from General Bonaparte, in which that illustrious captain expressed his regret that he would be unable to attend the performance. On the same day, the hero of Marengo quitted Paris for Egypt, and seized upon Malta *en passant*. Braham was intimately acquainted with Jerome Bonaparte, the brother of Napoleon, a simple *citoyen*, with whom he used frequently to play whist. On one occasion, alluding to the political differences between France and England, Jerome Bonaparte, with perfect coolness and simplicity, addressed our hero as follows:—"Citizen Braham, my brother the General is determined to invade and conquer England. No power on earth can prevent it. England must fall, and London be laid in ruins. But, *mon cher ami*, do not be frightened. Pray give me your address—the place and number of your house in London—and I promise you I will occupy it myself, and take care of it for you. Citizen Braham, don't be frightened." Citizen Braham was not frightened. He liked Jerome Bonaparte, in spite of his rhodomontade, and Jerome had a great regard for Braham, although he was an Englishman. This scene took place in the house of Madame Montansier, directress of the Théâtre de Montansier (Palais Royal)

Braham soon after left Paris for Italy, and was not long in the "land of song" before he obtained an engagement. His first appearance in an Italian theatre was at the Pergola, Florence, in an opera called *The Return of Ulysses*, composed by Basili, in which Braham played the part of Ulysses. Unfortunately, however, the Telemachus was upwards of six feet high, and the Ulysses being barely five foot three, when father and son came on there was a general titter throughout the house. But the singing of the English tenor speedily excited admiration, and Braham's success was unquestionable. While at Florence, Braham was introduced to the celebrated tenor David, the Rubini of his day, who when asked to name the best tenor in Italy, replied, with equal wit and modesty, "Dopo di me, il Inglese"—"After me, the Englishman." A great compliment, however, was intended.

From Florence Braham went to Milan, where he met his countrywoman, Mrs. Billington. This renowned vocalist was then married to a M. Fleissont, who was so exceedingly tenacious of his wife's celebrity, that he could not endure that she should encounter the slightest rivalry or opposition. Mrs. Billington and Braham were engaged to appear together in a new opera, composed by Nasolini. Nasolini was an ardent worshipper of Bacchus, of which Mrs. Billington's husband took advantage. While the composer was writing the songs for Braham, Fleissont was with him early every morning, and plied him with wine until he was unable to collect a thought or to put pen to paper. With great difficulty Nasolini was enabled to write a song and duet in the opera, which was called *Il Trionfa di Claria*. During all this time rehearsals were held in the theatre, and the manager, who daily applied for Braham's song, was put off with trifling excuses. Things could not go on in this manner, and at length Braham's anger was excited. He was determined to have his triumph as well as Claria, and succeeded to admiration. It was the custom of Mrs. Billington to try her song four or five times at the rehearsal, with all the cadences and ornaments she meant to introduce. Braham listened attentively to these, and learned by memory every passage and roulade. Nasolini, at last, sent the act and duet, where Braham had to sing immediately before the *entrée* of the *prima donna*. Our hero accomplished his plan with the greatest success, and in the course of the air introduced, in succession, every one of Mrs. Billington's cadences which he had heard at the rehearsals. When the lady herself came on to sing, she was so excited and enraged, that she failed to produce the slightest effect. In consequence of the drunkenness and neglect of Nasolini, the opera was produced in a mutilated state, and there was no grand *scena* for the tenor. The public were dissatisfied, and the opera was not allowed to proceed to the end. The manager, Gherardi, who came forward to apologise, was hooted off. On the following day, however, he issued an announcement to the public, worded in a most humble manner, promising, that, at the next performance, the whole of the opera should be given, and that "Citizen Braham"—it was during the time of the Republic—would sing a grand *scena* written expressly for the occasion. Fortunately for the impresario, Braham was gifted with an excellent memory, and could sing the most difficult music at first sight, so that in a few hours' study he was enabled to make himself quite familiar with the new composition. Both tenor and prima donna this time met with the most flattering reception, and were tumultuously applauded in their several performances. In after times, Mrs. Billington and Braham frequently alluded to this anecdote in England, and referred with infinite satisfaction to their reminiscences of Milan, the unhappy manager, Gherardi, and the scottish composer, Nasolini.

About this time Mrs. Billington was engaged at Covent Garden, under the direction of Mr. Harris. She was in the zenith of her power, and possessed a voice of extraordinary power and beauty. In an Italian *bravura* which she introduced in one of her performances, she used to take G in alt with the utmost ease. The same feat is recorded of Signora Sinclari, a vocalist of reputation in the time of Mozart, who transcribed some of the most remarkable passages she was accustomed to execute.

From Milan, Braham went to Genoa, where he sang with Marchesi, the Veluti of his day, in the opera of *Lodoiska*, for thirty consecutive nights. At Genoa he studied composition under Isola. While staying here Braham had to submit to a great deal of inconvenience in consequence of the city being besieged by the English under Lord Keith. He applied to General Massena for permission to leave Genoa, and was informed that on a particular day he would obtain an answer; but before the day arrived the English and Austrians had entered Genoa, and the French had quitted it. Massena had done all he could to prolong the siege, expecting that some good news would reach him from Bonaparte; and his expectations were not far wrong, since, a few days after the surrender of Genoa, he received an account of the victory of Marengo.

At Leghorn Braham was introduced to Lord Nelson, who took great notice of him. Our hero visited the admiral's residence almost daily, and generally dined there twice a-week. After dinner he frequently sang duets with Lady Hamilton, who had a splendid voice, and a real taste for music. One day, at the request of Lord Nelson, Braham tried over a march on the piano, which the hero of the Nile intended should be his funeral march. While he was playing, General Abercrombie was announced; but Nelson told Braham not to leave the room, and requested him to continue his performance. The two illustrious commanders meanwhile walked up and down the saloon and carried on an animated conversation in an under tone. At that moment Braham could hardly have felt the presentiment that he was destined, not long after, to compose the "Death of Abercrombie," and the "Death of Nelson," which during a long series of years he has sung to hundreds of thousands of his countrymen.

Braham did not proceed, as he had desired and intended, to Naples. His engagements in the North of Italy were too numerous and lucrative to admit of his paying a visit to that picturesque abode of fishermen and *lazaroni*. From Leghorn he went to Venice. It was here that Cimarosa began to compose his last opera, *Artemisia*, for Braham; but, like Storace with regard to *Mahmoud*, the celebrated Italian Musician died before the work was completed. Our English tenor took part in the funeral service of the composer with Naldi, and by his pathos and expression profoundly affected the audience. As there are some who are sceptical as to the fact of Cimarosa having composed his last opera expressly for Braham, we extract the following characteristic letter, which has immediate reference to the subject, and will at once set the question at rest:—

*To the Editor of the* MARTINO.

"SIR,—In reading an account of Cimarosa in the papers of the day, I thought the following communication might not be unacceptable to the musical world. I think it was about the year 1800 I was engaged

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at the Fenice, at Venice. Cimarosa was the composer of a new opera (his last) called *Artemisia*; the libretto by Il Conte Collerco. I was with the illustrious compositore almost every day. He was evidently dying, though full of wit, spirits, and repartee. He took a great quantity of cicuta. The mistress of the house in which he resided called one morning, and begged he would pray to the saint of her parish, assuring him he was very powerful. Cimarosa thanked her exceedingly, but said he was afraid it would be of no use, as not belonging to her parish the saint would, very probably, pay no attention to him. He knew his time was come, and prepared for death, and died like a good Catholic and sincere Christian. The part of *Tenore Principale* he had written for me, but, never having heard me sing, he composed the principal arias merely from what he had heard of me from others; and surely never was music better adapted. He wrote for me a beautiful scena, con coro, that had a wonderful effect, it was so delightfully instrumented. I regret I could not get a copy of it. The copyist was so outrageously exacting in his demands that I was obliged to leave Venice without the aria. Poor Cimarosa left the opera of *Artemisia* unfinished. Mayer, the celebrated German composer, was requested to finish it, but he, from real modesty, refused. The opera was performed in its unfinished state. The music was applauded to the very echo, mingled with the tears of the audience. Unfortunately the poem was very mediocre. I assisted at Cimarosa's funeral, sung a song, and in a quartetto composed by Bertoni. A funeral movement was performed, and, in the midst of the most solemn and soul-striking harmonies, little snatches of musical phrases, taken from celebrated operas of the composer—from the *Orazzi*, *Ulysse*, and *Matrimonio*—were heard from some wind instruments placed in a distant part of the church: subdued in *pianissimo*—seeming to come from the clouds—they had a startling and unearthly effect. My heart trembled and tears started from my eyes. Little did I then think it would be my fate to sing in the last immortal operas of two of the greatest composers—Cimarosa and Weber.—I am, Sir, your most obedient servant,

"Giovanni Braham."

"Tenore, ma scrivo con molto umilita un Inglese."

This letter was published in the *Maestro*, a musical journal which was born and died in the year 1844.

On his journey homewards to London, Braham sang at Trieste and Hamburgh, and accepted an engagement at Covent Garden theatre. He made his first appearance in a new opera, called *Chains of the Heart*, written by Prince Hoare, the music by Reeve and Mazzinghi, with a success that is even now remembered.

(*To be concluded in our next.*)

## REVIEWS.

"A Treatise on Counterpoint and Fugue." By L. Cherubini. (Novello's "Library for the Diffusion of Musical Knowledge.") Translated by Mrs. Cowden Clarke. J. Alfred Novello.

Although the *Treatise on Counterpoint and Fugue* was only partially the work of the late Cherubini, and was prepared for publication by his pupil, M. Halévy, who (according to good authority) wrote the majority of the musical examples, it is still a work of great value and interest to musical students. Its appearance in Novello's *Library for the Diffusion of Musical Knowledge* must, therefore, be welcomed as a gratifying fact. The present edition is not only to be recommended on account of its being remarkably cheap; but it is got up neatly, with correctness, and in a very convenient form for those who are anxious to make themselves acquainted with the examples, and compare them with the precepts of the master. Our general opinion of the *Treatise on Counterpoint and Fugue*, and of M. Halévy's share in its composition, having been stated more than once, it is unnecessary to enter into further details. The announcement of the new edition issued by Mr. Novello, and an acknowledgment of the advantages it offers to the musical public, are all that is required.

A word, however, is due to Mrs. Cowden Clarke for her careful and sometimes even too literal translation, and for the short but interesting memoir of Cherubini which she has compiled from the biography of M. Fétis, first published in *La Revue et Gazette Musicale de Paris*, a translation of which appeared in the *Musical World* (1843.)

"A Treatise on Choir and Chorus Singing." By F. J. Fétis. Translated by the Rev. Thomas Helmore, M.A.

This translation of the *Chant en Chœur*, appropriately dedicated to the Rev. Sir F. A. G. Ouseley, Mus. Bac., Oxon., is ably made. Something of the kind has long been wanted. Not that we are disposed to rate the labour of the learned and industrious Belgian critic and musician so very highly as Mr. Helmore appears to do; but that we think any hints from an intelligent foreigner, and especially one so well qualified as M. Fétis, on a matter of such universal interest as the choral worship of the Church, are entitled to attention and respect, and are certain to be read with interest.

The treatise of M. Fétis is elementary, philosophical, and progressive. It comprises a course of instructions in the art of teaching choral singing in churches, including a series of observations and recommendations on the means of obtaining an efficient and well-balanced choir, and a large quantity of purely theoretical matter. The ten chapters into which it is divided treat respectively of the choice and classification of voices, the proportion of voices in the choir, the concord of voices in the unison or octave, the concord and exercise of the voices in harmony, the modifications of sound in regard to light and shade, the various *accents* or tonal qualities of voices, the pronunciation of words and vocal articulation, vocalisation in chorus, the melodic, harmonic, and rhythmical phrases, and finally, of animation in singing. It may be easily believed that all these subjects have been discussed by M. Fétis in a lucid and masterly manner. We are inclined to doubt, however, whether the work can be made generally applicable and useful. There is too much in it for a manual, or a mere elementary book, and too little for a philosophical treatise. Nevertheless, we advise all who feel an interest in the subject to possess themselves of the volume, since by merely reading it attentively they cannot fail to add largely to their stock of information; while such as are inclined and have the gift might gather enough of valuable hints and a sufficient number of plans, starting-points, and gradual steps of progress, to enable them to produce something themselves, which, while less comprehensive and elaborate, would be more readily handy and available.

In any case Mr. Helmore, for the pains he has taken, is entitled to the thanks of the musical community, and especially of those congregations which look to the advancement of the choral service as a matter of infinite importance to the ends of religion.

"Novello's Analysis of Vocal Rudiments." J. Alfred Novello.

This is the "*treble*" book of a useful set of analyses, by question and answer, which have already obtained considerable circulation in the United Kingdom. As the motto suggests, it begins from "the rudiments," and goes through each successive step progressively. The utility of the work is unquestionable, and its small size and convenient shape will further recommend it to the masses.

"Cerisette"—Morceau de Salon—for the Pianoforte. Jules Brissac. Wessel and Co.

A lively, dashing, and sufficiently-brilliant movement in C major, easy to play, and showy into the bargain. It has a graceful episode in A flat; and a kind of variation in the first theme, on which the Henri Herz style of passage of reiterated notes is cleverly employed. The author has not gone to any popular opera for his themes, but has invented them himself—which is already a point in his favour, more especially since they are good and well contrasted.

"Not Yet"—Song. Words by L. E. L. Music by Eliza Hughes. Rudall, Rose, and Carte.

The first subject of this ballad is graceful, and the interruption of the full cadence and imitation of the last phrase of the melody in the symphony (page 2) is extremely pretty. The enharmonic transition, however, from the common chord of A flat to the dominant on B natural (page 3) is not happy; there is too much of E natural for a short ballad in E flat; and the return to the original key (page 4) is forced and ineffective. Had Miss Hughes, who is a pupil of the Royal Academy of Music, consulted us about the publication of this song, we should have said, "Not yet"—decidedly.

"The Original Quadrilles." For the Pianoforte. Mrs. Ambrose Merton. C. Londsdale.

The title of these quadrilles is unfortunate, since they are by no means "original." There is one pretty figure (No. 3—*La Poule*); but the rest is trivial and insipid.

"Le Bal Costumé." Polka. By Mrs. Alexander Gibbs. Graddon and Gibbs.

A lively polka enough, and rhythmical, but so full of typographical errors, that it would be as well to have them all corrected before

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issuing another copy. The coloured portrait, too, of the composer (formerly Miss Graddon, the well-known singer), is neither a happy likeness, nor to be admired as a work of art. The polka is quite good enough, however, to make it worth the pains to scratch out the picture and rectify the errors of type.

"When o'er the Meadows green"—("*Une Plainte.*") Song. By Eugène Vivier. Wessel and Co.

The above is an English version of the charming romance for voice and pianoforte, with horn *obbligato*, which, under the title of "*Une Plainte*" was sung with such success by Madame Viardot Garcia at the recent concert of Mr. Benedict. The French words are full of sentiment, and the translation has been made with ability, and is almost as well fitted to the music as the original. Our favourable opinion of "*Une Plainte*" has more than once been expressed. There is a melancholy about it which is the more expressive since it is utterly free from affectation. The melody is one of the most plaintive which M. Vivier—whose tunes are always tinged with a certain hue of sadness, even where the themes are merry—has ever composed; and the pianoforte accompaniment is quaint, original, and musician-like. The horn *obbligato* is quite as interesting as the principal part, and the dialogue between the voice and instrument is managed with exquisite taste. It is long since a more attractive and beautiful song of its kind has come under our notice.

"Rossini: his Life and Works," is the title of a volume just brought out by the brothers Messrs. Escudier, authors of the *Theoretical and Historical Dictionary of Music*, at M. Dentu's, publisher and bookseller. This book, the most complete hitherto produced on the author of *Guillaume Tell*, is addressed both to musicians and the general reading public. It cannot fail to excite considerable curiosity in all classes, both on account of its original artistic appreciations and the numerous and interesting anecdotes with which it abounds.

Robbery at M. Jullien's.—At the Marlborough police-office on Monday week, James Anderson, a well-dressed young man, twenty-one years of age, was brought before Mr. Hardwick, charged with burglariously breaking into the premises occupied by M. Jullien, 214, Regent-street, and stealing therefrom two silver cornets, two flutes, and other musical instruments, of the value of one hundred pounds, the property of Messrs. Chappel and Beale. The burglary was effected at an early hour on Sunday morning. The whole of the property was identified. Inspector Lester, C division, informed the magistrate that the plan of operations in the committing of this burglary had been most cleverly contrived. A woman, with whom the prisoner cohabited, was placed in an adjoining street to the prosecutor's, in a state of complete intoxication, and refused to walk to the station-house. Hawkes and another constable were therefore obliged to leave their beats and carry her, and during the absence of these constables the entry to the premises was effected. Hawkes heard something exceedingly suspicious as he left his beat, which he mentioned to Mr. Lester, who hastened back, fortunately just in time. The prisoner was committed for trial.

No Song, no Supper.—When Fischer, the celebrated oboe-player, who was remarkable for the oddity of his manners, played concertos at the grand concerts given at the Rotunda, in Dublin, sixty years ago, a noble lord, who had been enraptured with his talent, came up to him, and, after having complimented him, gave him a pressing invitation to sup with a party of distinguished friends the following evening, adding, "You'll bring your oboe with you!" Fischer, who was a little nettled at that sort of invitation, hastily replied, "My lord, my oboe never sups!"

We regret to announce the death of Mr. Louis Schroeder, of Her Majesty's private band, by a sudden attack of cholera. Mr. Schroeder was celebrated as a trombonist in George IV.'s band, and has been ever since in the employment of the Court. He leaves a large number of orphan children, who will be placed under the protection of the Royal Society of Musicians, their father having been a subscriber to that institution. Mr. Schroeder's eldest son is a promising student at the Royal Academy of Music.

M. Jules de Glimes, the fashionable professor and conductor, left London yesterday for Ostend, where he intends passing some time before returning to Brussels.

## QUARTET ASSOCIATION.

The sixth and last concert, on the 13th instant, was well attended, and the programme, though too long, was interesting:—

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| Quartet No. 6, in D, MS. | *E. J. Loder.* |
| Ottet in E flat, Op. 20 | *Mendelssohn.* |
| Trio No. 4, in D, Op. 70 | *Beethoven.* |
| Tema con Variazioni, Violoncello, Sig. Piatti | *Piatti.* |
| Double Quartet No. 3, in E minor, Op. 87 | *Spohr.* |

We like Mr. Loder's sixth quartet so much, that we should not be sorry to make acquaintance with its five predecessors, and with whatever number of successors it may chance to have. We remember very well a beautiful quartet of his in E flat, which used to be performed at the concerts of the Society of British Musicians; but that, if we are not mistaken, was unnumbered. The present one, in D, is a very ingenious and captivating work, and produced an undeniable impression upon the audience. There is great merit in each of the four movements; but that which seemed to be most readily appreciated was the *Andante con Dolore*, in B minor, a quaint and charming inspiration, full of grace and tenderness. It was warmly applauded, and the quartet altogether was so successful that we may reckon upon hearing it again next year, if (as we hope) the Quartet Association resumes its "sittings" in Hanover Square. Mendelssohn's *octet* was played with great spirit, under the leadership of Mr. Cooper, the other performers being Messrs. Sainton, Dando, and Alfred Mellon (violins), Hill and Webb (violas), Piatti and Paque (violoncellos). The *scherzo* and *finale*, however, were taken much too slow; and there was a want of delicacy in detail throughout the entire performance. The double quartet of Spohr was better executed. This, both in style and plan, made an agreeable and instructive contrast to the *ottet*. M. Sainton led the first, Mr. Dando the second quartet. M. Sainton was supported by the members of the Quartet Association, Mr. Dando by the other gentlemen (already named). The trio of Beethoven—which, as Mr. Macfarren has justly hinted, in his analytical programme, bears so strong an affinity to the pianoforte sonata in the same key (Op. 10)—was played with energy by Herr Pauer, Mr. Cooper, and Sig. Piatti; and the solo of the admirable Italian violoncellist proved an effective medium for displaying those qualities of tone and expression in which he is unrivalled.

The entertainment would have been all the better for the omission of one of the long pieces. Fancy a Philharmonic concert with four symphonies!

Mr. Sterndale Bennett has returned from Rotterdam, where, as one of the judges of the Society for the Advance of Music, he had been invited to attend the Great Music Festival.

Dr. Liszt is at present at Brussels, whence he will return to Weimar.

Madame de la Grange is at present at Baden. On returning from St. Petersburg, she stopped at Warsaw, and sang in *Norma* with considerable success.

M. Horace Vernet, the celebrated historical painter, has accompanied the French military expedition to Constantinople.

Mr. G. J. Versley, late of Sheffield, has been appointed organist of the Earl of Stamford and Warrington's new church at Bowdon, near Manchester.

Jullien has gone to his *château* in Belgium, at Laaken, near Brussels.

Herr Rosenhain, the composer and pianist, and M. Jacquart, the violoncellist, have returned to Paris.

A Hint for our Theatres.—In the theatre at Munich a soluble glass was applied to the woodwork and scenery, for the purpose of preserving and, as far as possible, rendering them incombustible. The process was first suggested in *The Builder*, many years ago. This glass was, in fact, a solution of free silica, in caustic alkali; and if the wood is properly seasoned there can be no doubt of the value of the application, especially if it was injected under pressure. Professor Wray's researches into the silica beds of the lower chalk, prove that a solution of this nature could be obtained easily and economically; and the advantages it offers certainly render its application desirable.

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## ROYAL ACADEMY OF MUSIC.

THE fourth concert and the last of the present season took place on Saturday, the 8th inst., in the Hanover Square Rooms, which were crowded. We annex the programme :—

PART I.

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|---|---|
| Overture (MS.)—"Pagenstreiche" . . | *R. Harold. Thomas. |
| Selection from MS. Opera . . . . | *Charlotte Rowe, Assoc. |
| Fantasia—"Souvenir de Spa." Violoncello, Mr. Schroeder . . . . . | Servais. |
| Aria—"Vanne, disse." Miss Bignall . . | Meyerbeer. |
| Duetto—"Vaghi colli." Miss Buckland and Miss Whyte . . . . . | Winter. |
| Part Song (MS.) . . . . . | *Elisa A. Hughes. |
| Concerto in D minor (1st movement). Pianoforte, Mr. John S. Stone . . . . | Mozart. |
| Cavatina—"In questa tomba." Miss Freeman | Beethoven. |
| Recit. & Aria—"Se m'abbandoni." Miss Ellen Williams . . . . . | Mercadante. |
| Choral Fantasia. Pianoforte, Mr. Adlington | Beethoven. |

PART II.

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|---|---|
| Quartet—"Les Adieux de Raoul de Courcy." | Moscheles and Mayseder. |
| Chorus (MS.)—"The Gipsy's Life." | Alchymist. *Bolton |
| Recit & Aria—"Che Farò." Miss E. Trickett. | Gluck. |
| Part Song (MS.)—"Love's Whisper." . | *J. Parry Cole. |
| Concerto. Violin, Mr. Loades . . . | De Beriot. |
| Aria—"Come Dolce." Miss Eliza Hughes . | Rossini. |
| Song with Chorus—Miss Ellen Williams . | *Charlotte Carbery. |
| Aria—"Perchè non ho." Miss Tootell. . | Donizetti. |
| Coro—*Guglielmo Tell* . . . . . | Rossini. |

* Students.

We approve of the above selection, since it enabled the students to "exhibit," and thus helped to carry out the only object which the institutors of these concerts can possibly be supposed to have had in view. If the new compositions were none of them striking, and if the instrumental performances were none of them first-rate, they at least betokened diligence, and diligence is the mother of progress. At any rate, the friends and patrons of the institution were enlightened, and being enlightened were probably satisfied, if not absolutely in ecstasies with their young *protégés*.

Mr. R. Harold Thomas (pupil of Mr. C. Potter for composition and of Mr. W. S. Bennett for the piano) has more than once appeared as composer at the concerts of the Academy. His overture—anglicised, *The Frolics of a Page*—is lively, and though the instrumentation is not brilliant it is careful. The selection from Miss Charlotte Rowe's *Enchanted Isle* consisted of three choruses, several recitatives, an air with concertina *obbligato*, another air with harp *obbligato*, and a third air with no *obbligato*—or "*obligato*," as it is printed in the programmes, although there is an Italian professor in the Academy, who doubtless begins his instructions with a course of orthography. The airs have the most merit, since in part-writing Miss Rowe is at present not greatly advanced. The first, "No, no, no," was well sung by Miss Adelaide Attfield (pupil of Sig. Crivelli), the concertina *obbligato* being performed by the compositress, who appears to be an adept on that dulcet instrument, now in such high favour with the author of *Modern German Music, Recollections and Criticisms*—perhaps because it may be regarded as a "freakish" instrument. The next air, "Ah! king of my heart," was sung by the same young lady, and the harp *obbligato* was entrusted to Miss Vinning (K.S.) Miss Freeman gave the third air, "I go," very carefully. Mr. Schroeder (pupil of Mr. Lucas) improves in the mechanism of the violoncello, but does not gain in warmth of style or quality of tone. Moreover, the *fantasia* of M. Servais is little better than rubbish. The air from *Robert le Diable* was rendered with sentiment, though without power, by Miss Bignall (pupil of Sig. Negrini); while Misses Buckland and Whyte (pupils of Sig Garcia) in the pretty duet from Winter's *Rape of Proserpine* were quite as tame as the music. The part-song of Miss Eliza Hughes (pupil of Mr. Macfarren) is graceful, but fared but ill at the hands, or rather the voices of the executants. Mr. Stone, (pupil of Mr. C. Potter) showed promise in the very grand and passionate first movement of Mozart's finest concerto for the piano. Miss Freeman, by her quiet and unaffected reading of the *contralto* air, "In questa tomba oscura," proved herself capable of understanding the music of Beethoven. This young lady and Miss Ellen Williams, who sang the recitative and air from Mercadante's forgotten opera, *Nicotri*, with remarkable cleverness, are among the most steadily improving of the Academy students. Mr. Adlington (pupil of Mr. W. H. Holmes) played the pianoforte part of Beethoven's Choral Fantasia with great firmness, but the time throughout was too slow. The principal vocal parts in this imaginative work were faintly sustained by Misses Spiller, Hughes, and Trickett (pupils of Sig. Crivelli), Mr. J. F. Goodban, Mr. G. Dolby (Sig. Crivelli), and Walter Bolton (pupil of Mr. Cox); so that the general performance was ineffective.

The quartet for voice, pianoforte, harp, and violin, entitled *Les Adieux de Raoul de Courcy*, is an imitation of something of the same kind by Blangini. There is hardly enough in it, we think, to have exercised the united wits of two composers; but that is the business of MM. Moscheles and Mayseder, not ours. It was inefficiently performed. The "voice"—Miss Banks (pupil of Mad. Ferrari)—was weak; and the violin—Mr. Egerton (pupil of M. Sainton)—scratchy ("scrannel," if the author of *Modern German Music, Recollections and Criticisms* will allow us the use of the word). The pianoforte—Miss Spiller (pupil of Mr. C. Potter)—and the harp—Miss Vinning (K. S., pupil of Mr. J. B. Chatterton)—were much better; but the *ensemble* was "doubtful." The chorus from *The Alchymist* of Mr. Bolton (pupil of Mr. Lucas) is not very good, nor was it very well executed, although Messrs. G. Dolby and W. Bolton took commendable pains with the solo parts. The beautiful air from Gluck's *Orfeo*, and its impressive recitative are, at present, beyond the powers of Miss Trickett, who will doubtless sing it more effectively when she has progressed a little further. The part song of Mr. J. Parry Cole (pupil of Mr. Lucas) would be better if it were clearer, and *vice versa*. It was sung out of tune, moreover, which did not improve it. Mr. Loades (pupil of M. Sainton) played the concerto of De Beriot famously. Here is a young-gentleman-violinist of decided promise, who, if well cared for, has a chance of becoming a real credit to the Academy. The air from *Tancredi* tested the powers of Miss Hughes unfavourably. She must work at it again, in the solitude of her study. We observed nothing remarkable in the song and chorus from the *Arcades* of Miss Charlotte Carbery (pupil of Mr. Lucas). They are "*arcades ambo*," to all intents and purposes. Why did Miss Tootell (pupil of Sig. Negri) select so difficult an air as that from Donizetti's *Lucia*—or rather why did her master select it for her? These Italian *bravura* songs are not for beginners. The chorus from Rossini's masterpiece was performed in a somewhat slovenly manner. The concert was too long.

This is probably the last year of the Royal Academy of Music in Tenterden Street, Hanover Square. The lease of the premises having expired, the institution must remove to another locality. Where that may be time will show. Meanwhile we trust that certain reforms, much wanted, may accompany the change of place—since, as it is now conducted, and has been conducted, indeed, for many years, the Academy is not what it should be, and was designed to be—a useful and a national school for educating and fostering the musical promise and talent of the country. Will no one petition Government to recall the Earl of Westmorland from Vienna. That illustrious nobleman, we are confident, has a greater relish for the harmless cannons of counterpoint than for the "villanous" guns of the Autocrat.

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DUBLIN.—DR. WHITE'S LECTURES.—The entertainment presented last evening by this elegant and accomplished musician was heard with delight by a numerous and highly influential audience. His admirable entertainment, comprising vocal illustrations of the minstrelsy of different nations, was received with decided applause.—*Freeman, July* 26.

THE ST. JAMES'S THEATRE is taken upon a long lease for English performances. The new lessee is Mrs. Seymour, late of the Haymarket Theatre. The season is to be inaugurated with an original five-act drama by Messrs. T. Taylor and C. Reade.

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## DRAMATIC.

HAYMARKET.—A new three-act drama, entitled *The Old Chateau, or a Night of Peril*, was produced on Monday with success. It is more properly an Adelphi than a Haymarket piece, the tragic portion involving a murder and an execution, and the comic comprising more than the usual quantum of extravagance. The story is simple and plainly told, and the scenes follow each other naturally. Domville (Mr. Rogers), an elderly gentleman, has been ruined at the gaming table. General the Marquis de Leyrac (Mr. Howe), returned from the wars after making a large fortune, proposes for Julie (Miss Reynolds), daughter of Domville. The General is not young, and the young lady's heart is previously engaged to Armand (Mr. W. Farren), her drawing master, who has left her to try his fortune in the world, but with the full assurance of unalterable love. Julie, however, to save her father from ruin, marries the General. Lalouette (Mr. H. Marston), an adventurer, who has been mainly instrumental in the ruin of Domville, pays court to Julie, who rejects his addresses with scorn. Stung by her treatment, he vows vengeance against her, and, having accidentally discovered her attachment to Armand, excites the jealousy of the General by hints and surmises. Jeannette (Mrs. Fitzwilliam), the foster-sister of Julie, and wife of Michael Sammson (Mr. Buckstone), formerly grocer and a member of the National Guard, now retired merchant and banker—a man of "land and beeves"—is acquainted with Julie's secret attachment. In the course of three years Armand returns, having amassed a large fortune. Overwhelmed with grief upon hearing of Julie's marriage, he is about to quit his native country for ever; but, wishing to take a last farewell of his mistress, prevails upon Jeannette, who was once in love with him herself, to procure him an interview. Without apprising Julie, Jeannette writes to Armand, and makes an appointment with him to come to her husband's old chateau near Paris, at eleven o'clock on a certain evening, near a certain balcony, when the signal for his entrance is to be the opening of the window. Jeannette is determined not to tell Julie, but to leave things to chance and to be present herself at the interview. By some means Lalouette gains possession of the letter before Armand, takes a copy of it, and shews it to the General. The husband, led at once to believe that Jeannette is merely the go-between of his wife and Armand, is worked up to a pitch of high excitement. Sammson being in the confidence of the General and Lalouette, the trio set off for the chateau and secretly arrive before the ladies, taking possession of the room where the meeting is to be held. The General orders Lalouette to station himself under a tree near the window, with directions to shoot any man he may observe stealing away from the house. When left alone, Jeannette enters; the General informs her he knows all, and determines to test his wife by what occurs at the interview. Jeannette, though assured of Julie's perfect innocence, fears lest in the meeting of the two lovers something may fall out not altogether agreeable to the eyes and ears of a jealous husband. Trusting, nevertheless, everything to the wife's purity, the General having concealed himself, when Julie comes in, she leaves her with a prayer for her safety. Armand enters, and in the brief words which pass between him and Julie the General is satisfied of his wife's innocence. Unmindful of his previous instructions, he is stealing from the house by the balcony, when he is shot by Lalouette. The General dies, expressing a desire that Julie and Armand may be united. Lalouette is handed over to justice.

This piece wants poetry to elevate the common-place character of the incidents. We know not how it may tell in the original—it is borrowed from the French drama of *Une Jeune Femme*—but the translation is neither polished nor vigorous.

There are some good situations in the piece; but the comic characters, though inimitably played by Mr. Buckstone and Mrs. Fitzwilliam, are out of keeping with the rest. Mr. H. Marston, who enacts the villain, is no improvement on Mr. Vandenhoff. Miss Reynolds supported the part of Julie with grace and feeling, and Mr. Howe made up well and acted with bluntness as the Old General. No piece we have seen for a long time at the Haymarket has been put on the stage with more elegance and splendour than the *Old Chateau*.

The success was never once uncertain, and the author, Mr. Stirling Coyne, was obliged to bow from his box at the end.

The Spanish Dancers continue highly attractive.

ST. JAMES'S THEATRE.—OPERA COMIQUE.—In spite of the intense heat of the weather, which has helped mightily to thin most of the London theatres, the St. James's has been attended by fashionable audiences every evening on which the charming and fascinating Marie Cabel has appeared. The *Diamants de la Couronne* has proved the most attractive opera produced by the company of the Théâtre Lyrique, and, independently of the superiority of Auber's music to that of any other composer whose work has been produced, we do not hesitate to say that Madame Marie Cabel's Caterina is the most striking and interesting character in which she has appeared in London. Perhaps it was because it was the last, and consequently made the deepest impression. The fair artist, however, could hardly be of that opinion; since, on the occasion of her benefit, Wednesday last, she selected *La Fille du Régiment* in preference to *Les Diamants de la Couronne*. After all it is a mere matter of choice whether Madame Cabel's Caterina or Maria is preferable. Many doubtless think the former, having no other reason than that they like the music of Auber better than the music of Donizetti.

Mad. Marie Cabel was welcomed by an audience of true devotees on Wednesday night. The hot weather seemed to have no effect upon her voice, unless it was to render it still more soft and flexible. If Jenny Lind be entitled to be called the "Nightingale," and Alboni the "Thrush," surely, without any stretch of metaphor, Marie Cabel may be called the "Lark." No lark, indeed, could sing more sweetly, or pour forth its unpremeditated lay more joyously than she on Wednesday night. Her singing was the very exhilaration of pleasant sounds, and her acting perfection, both as the Vivandière in costume and the Vivandière out of costume, as the daughter of the regiment, and as the daughter of her newly-found mother. In the second act Madame Cabel introduced the scene from M. Adolphe Adam's *Taureador*, in which the variations on "Ah! vous dirai-je, Maman," were introduced. This was one of the most finished and brilliant displays of bravura singing to which we have listened for a long time, and was a genuine triumph for Madame Cabel, who was ably supported by MM. Legrand and Louis Cabel in the two male parts. Madame Cabel was re-called at the end of the opera, received with enthusiastic applause, and honoured with a shower of bouquets.

In our next number we shall give a *résumé* of the performances of the Théâtre-Lyrique company at the St. James's.

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TUNES AND FORTUNES.—Says a Wall-street friend the other day, when we were praising Jullien, "I prefer *harmony* abridged, for then it is *money;* and that you will allow is the better half. Jullien's *tunes* are well enough in their way, but the tune I prefer is *for-tune*, composed of *notes* on any good bank."—*New York Musical Review.*

HERR MARSCHNER, the well-known composer and *Capellmeister* to the King of Hanover, has been passing some time in London. His visit has not been a professional one.

MARIONNETTE THEATRE.—A polyphonic entertainment, entitled *A Bottle of Champagne*, by Mr. Byron, has been exhibited at this theatre with considerable success.

MRS. CAROLINE SOUTHEY, widow of the poet, Robert Southey, died on the 20th, at Buckland, near Lymington. Her father was the poet Bowles, canon of Salisbury Cathedral.

PACINI.—This composer will shortly arrive in Paris to superintend the rehearsals of his opera, *Gli Arabi nelle Gallie*. He is also engaged to write a new opera for the Italian Theatre.

CARLSRUHE.—Fräulein Garrigues has pleased so much, that she has been engaged for ten years, commencing in the autumn.—Fräulein Zschiesche, from Danzig, has appeared as Regia, Agatha, and Anna (*Don Juan*), but without producing any particular impression. Herr Ander, from Vienna, has played Lyonel, Stradella, and Florestan with success.

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## DRAGONETTI'S WILL.

HEATH *v.* CHAPMAN.—This suit was instituted in the Vice-Chancellor's (Kindersley's) Court, on Saturday, July 22, for the administration of the will of the late Signor Dragonetti. It appeared from the report of the judges' chief clerk as to the evidence taken in the cause, that Signor Domenico Dragonetti, shortly before his death, was desirous of bequeathing by his will the several annuities following, (that is to say): An annuity of £25 to be paid to Signor Giovanni Zimolo, of Venice (the husband of the testator's late sister, Marietta Zimolo), for his life, and after his decease to be paid in perpetuity every year to the church at Mestre, where the said Marietta Zimolo was buried, for masses and requiems for the soul of the testator, and the said Marietta Zimolo; secondly, an annuity of £20 in perpetuity to the Cathedral Church of St. Mark, at Venice, for masses and requiems for the souls of the said testator and the poor dead, and for other pious uses; thirdly, an annuity of £20 in perpetuity to the Roman Catholic Church in Moorfields, London, for the purpose of having masses and requiems said and performed for the benefit of the soul of the testator, and the souls of the poor dead, and for other pious uses; and, fourthly, an annuity of £10 per annum for the defendant, Mary Chapman, during her life. It was also proved that the testator was informed by his solicitor, that bequests for pious uses, and masses for the dead, were contrary to the spirit of the English law, and that difficulties might arise in supporting or carrying out trusts for such a purpose in this country, and that if he determined upon carrying into effect these gifts, it could only be done either by an actual transfer of a sufficient amount of stock in his life-time into the names of trustees to carry out his intentions, or by the actual payment of the necessary amount of money. A few days afterwards the testator had interviews with his friends, Mr. J. B. Heath, Mr. Vincent Novello, and Count Carlo Pepoli, as to the transfer into their names, and the application by them of sufficient stock for the purposes he was desirous of effecting; and these gentlemen at such interviews severally promised to the testator that they would perform the trusts so to be reposed in them, and on the 1st of April, 1846, the testator accordingly transferred £3,023 Five per Cent. Annuities into the names of these trustees, to be applied for the above purposes. The testator afterwards made his will, but no question at present arose upon that will. It was now contended, on behalf of the next of kin of Signor Dragonetti, that the above trusts for superstitious uses were void in law, and that they were consequently entitled to the £3,023 so given to the trustees.

Mr. Elderton and Mr. Hoare appeared for the trustees; Mr. Wickens for the Attorney-General; Mr. Baily and Mr. Baggallay, Mr. Bagshawe, Mr. Anderson, Mr. Hackett, and Mr. Ellison for other parties.

The Vice-Chancellor said, in the first place, a transfer of stock had been made, in this case, to trustees, with a verbal declaration that the money should be applied in a particular way; it was suggested that this was a violation of the wills act. He did not, however, think that it was, and there was nothing to prevent a testator from creating a trust *inter vivos*. It was clear that a trust might be created by parole, and if there was an actual transfer, such a trust would be perfectly good. The material question was, whether the uses and purposes to which the testator had dedicated his money were void, as being what the law denominated "superstitious uses." It was evidently considered, by the law writers, formerly, that a gift for masses for the soul of a testator or other person, or to a priest for the purpose of saying such masses, was void, and by the statute of Edward VI., it was declared that property, dedicated to such purposes, should go to the Crown, and the interpretation put upon this was, that such purposes were superstitious and illegal. It had been held in several cases, and particularly in one decided by Lord Cottenham, that such a gift was void. It had been argued that the law was altered by the statute of 2 and 3 William IV., c. 115; but what that statute intended was, that Roman Catholics were to be put upon the same footing as Protestant Dissenters, and the law upon the subject of superstitious uses was left untouched. It had also been submitted that masses for the souls of the poor dead were charitable uses. His opinion was that they were not charitable uses. The saying of masses for deceased persons had reference to the purgatorial process gone through by the souls of the dead to make them fit for future happiness; but it could not be said that this had any reference to a charitable use. A pious purpose was not always a charitable purpose, though it might be that a charitable purpose was always a pious purpose. It might be said that leaving money to keep a candle continually burning, or for making wax figures of the Virgin, or for bell-ringing, by which process it was formerly supposed that the demons were scared away—were all of them pious uses, but certainly they were not charitable purposes. His opinion was, that the gifts now under consideration were not for charitable purposes, and, consequently, the money would not go to the Crown, but that they were for superstitious uses, and were void; the money would, therefore, go to the next of kin, with the exception of the gifts to M. Zimolo and Mary Chapman, which would stand good.

## ITALIAN OPERA AT MANCHESTER.

*To the Editor of the Musical World.*

Manchester, 24th July, 1854.

SIR,—Your Manchester correspondent, quoting the *Guardian* as usual, is led into the mistake of saying that we are not to have an Italian Opera Company at the Theatre Royal this season. More than a month ago, if my memory serves me correctly as to time, the *Manchester Examiner and Times* told us the Italians were certainly coming, and the same paper confirms the statement on Saturday last. Thanking you for all your recent improvements,

I am, Sir, your obedient servant,
A CONSTANT READER.

*To the Editor of the Musical World.*

SIR,—The many antagonistic hypotheses in regard to the different tastes and styles of music are not only interesting and amusing, but sometimes painfully ludicrous. While all claim to understand the true spirit of song, no two can agree on the same interpretation. One talks for the people, another for the critic, while another still points to the temple of high and divine Art. *This* claims for the writers of negro-melodies the highest position on the musical ladder, and condemns the more classical melodic and harmonic forms of the great masters altogether. All the older productions are discarded with hardly a dissenting voice, and the rare melodies that have held the whole civilized world spell-bound for so long a period, must give place to "Lucy Neal," and "'Twas on a Sunday morning."

This is not only true in the Profane School, but Sacred Music is suffering under this rage for innovation. From the vigorous and plain harmony of even twenty years ago, such as we find in the Handel and Haydn collection of Church Music by Mason, we get works published now filled with the old fugue tunes of fifty years since revived, light and frivolous melodies, and frolicsome ballads, like picturesque parcels done up in scented wrappers, and thrown out upon the psalm-loving community as fancifully and with as much parade as were the worthless wares of the famous Dr. Dulcamara. The truth is, every schoolboy is writing tunes, and, with a little grammatical re-touching, they will do for the superficial market; when, in truth, Sacred Music seems gathering up the worn-out garment that the ancient musical Punch has cast off, and thrown into the cesspool of obloquy. What is the "——," or the "——," but a collection of ballads clad in sacred poetry, with a sort of galvanised effort to sanctify them by religious sentiment? Is sacred song thus to be apostatized, and the lackadaisical ballads of sentimental Lotharios and bacchanalian refugees to be chanted in the house of God? With many of the tunes we want the fiddle and the bones; and if sacred music is thus to be interpreted, the Church must become, sooner or later, a *salon-de-danse*, and the organ-loft the prescribed seat for the orchestra.

Seriously, why not keep these two departments separate? They were never intended to usurp the place of each other, as each is distinct in itself, and easily understood by all. Let the Church have her own sublime poetry and song—the theatre its romance and sentiment. While one appeals strongly and fervently to the heart and our better nature, the other pleases with its light, graceful, and fascinating arias. In a word, give us the music of the Church in all its sublimity, strength, and purity, plain and simple, entering into the very temple of our holiest and highest aspirations, and leave the tinsel and arabesque work of the opera to the lighter and more wayward feelings of the heart. Few men are able to edit a musical work, and while the market is open to every tyro of the art, the good-natured public must be actually buried under rubbish and worthless trash. Let us give over wasting our time on the fleeting follies of such works as "——," the stupid *olla podrida* of "——," and produce something better. Let us collect and collate the best tunes of past years, selecting the wheat from the chaff, and give them to the world without mangled and distorted harmonies. This love of German mysticism and wonderful! very wonderful!! effects, only belongs to the simpleton and ignorant pretender, and he that would adopt, study, and dream over it, should have for his coat of arms a mug of *lager bier*, with a *pipe rampant*, over a *hurdy-gurdy couchant*, on a field of quagmire *stagnant*. I am, Sir, yours,

OLD SCHOOL.

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## TO CORRESPONDENTS.

R. L. M.—*We believe she is in her nineteenth year.* KALKBRENNER *was her first master,* MR. THALBERG *her last. A reference to the* Musical World *of Saturday, June 24, will afford our correspondent any further information he may require.*

A SUBSCRIBER TO THE ROYAL ITALIAN OPERA.—MDLLE. CORBARI (AMALIA) *is at Barcelona, where she is engaged as* prima donna assoluta. *She is a great favourite with the public, and her performance of the principal character in* VERDI'S Rigoletto (Gilda) *has created a furore.* MDLLE. ANGRI, *who was recently married, is also at Barcelona.*

W. B.—MADAME STOLTZ *is still in London. She makes her* rentrée *at the Grand Opera in Paris about the middle of August in* La Favorite *or the* Prophète—*it is undecided which.* M. FIORENTINO *has returned to Paris.* MR. H. F. CHORLEY *is gone to Munich.* M. JULES DE GLIMES *has returned to Brussels. We are unable to answer our correspondent's question about Her Majesty's Theatre.*

A CONSTANT READER.—MADAME SONTAG *was in her fiftieth year when she died.*

A SUBSCRIBER.—*We cannot make use of the paragraph.*

PANOPTICON ORGAN.—*The continuation of the article on this subject will appear in our next.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, JULY 29TH, 1854.

NOT one of our great musical societies can be said to have done much for the progress of the art this year. The Philharmonic Society has adhered to its time-honoured routine with an obstinacy worthy of a better cause, only diverging from it in favour of works (Mr. Schumann's Symphony for example) which have served to establish a great want of judgment on the part of the directors. The solo performances, too, have evinced a marked absence of liberality to the subscribers, who, while paying four guineas (a large sum) to the funds of the society, were obliged to go elsewhere and hear the majority of pianists and violinists who were worth a hearing and immediately at hand. There has been, in short, a continuance of the system of cliquism which, if persevered in, must ultimately be as disastrous to the Philharmonic as it has been to other and older institutions. The result of the season was a loss of £50. This, we are aware, is a small deficit; but with better management, there would have been none at all; and it behoves the members, if they take any interest in the future prosperity of the Philharmonic Society, to keep a sharp look out after those in whose hands they annually entrust the management of affairs. The £50 might some fine day be multiplied by 10; and that would be less agreeable—since, although the society is known to be solvent, it is not rich, and can ill afford to bear an annual loss. With regard to the orchestra, moreover, there has been no improvement of late, while the system of rehearsals remains as imperfect and unsatisfactory as ever. With the vaunted influence of Mr. Costa, conductor in *perpetuo*, this is inexcusable. Year after year, the same faults are remarked in the performance of the same symphonies. The do nothing, or care nothing plan, which is adopted at the Royal Italian Opera, obtains equally at the Philharmonic. The vocal music is always badly accompanied, and the concertos are not much better. If the public is still expected to pay four guineas for a season ticket, or a guinea for a single concert, some stringent reforms must be brought about, or the Philharmonic Society will certainly lose its position.

The third season of the New Philharmonic Society has not been much more beneficial to the interests of music than the forty-second season of the elder institution. The new works introduced have not been sucessful, and in several instances had no claims to be produced at all. The rehearsals have exhibited too much of the "helter skelter" system. The members of the band were never to their time; and the conductors—Herr Lindpaintner and Dr. Wylde—seem to have possessed, or at least to have exerted, little or no authority. Why discipline should be strictly enforced wherever Mr. Costa is director, and utterly set at nought elsewhere, it would be difficult to explain. But such is too evidently the case. Our orchestral performers will not pay the proper attention to other conductors; and to this despotic monopoly of one man must be attributed nearly all the deficiencies that are observable where he is not engaged as conductor. It is the same thing at the provincial festivals as in London. At the Birmingham Festival, for instance, the preparatory business (although, as everywhere else, inefficient for the purpose) goes on regularly and well; the conductor is feared and obeyed; and the performances are, consequently, if not irreproachable, at least satisfactory. But at the meetings of the three choirs of Gloucester, Hereford, and Worcester, the case is quite different. The Autocrat of all the Orchestras is not there; the conductors are the organists of the respective cathedrals; and the band, paying little or no attention to those gentlemen, take matters entirely into their own hands. The result may be heard at the evening concerts, which, of their kind, are unparalleled for incompleteness. Something of this has, we fear, begun to show itself at the New Philharmonic, where the performances are by no means so excellent as at the outset. Against the system of changing conductors, moreover, we have invariably remonstrated. It is a system incompatible with anything like perfection in performance. Dr. Wylde, who is an energetic as well as an enterprising man, with a real love of his art, must look to this, unless he would see his newly raised fabric crumble to pieces before him. He must also change the style of the programmes. These are too rambling and fragmentary, and without any definite form. They are, besides, a vast deal too long, and fairly tire the audience out. We wish well to the New Philharmonic Society, or we should not take the pains to comment on its defects. It has accomplished much good, and the subscription is only half that of the rival society—for both of which reasons it deserves the support of the profession. But it must change its policy or surrender its colours. The establishment of a chorus, solely attached to the society, is an excellent notion, and with wise management may be made the means of achieving great things. The success of Cherubini's *Requiem*, last year, should have induced the directors to produce some other work of the same kind and of equal interest, or at least to have repeated the first. Failing to do this, they grievously disappointed the expectations of their regular supporters, the majority of whom, as Dr. Wylde has himself stated, are professional subscribers, to whom such works as the *Requiem* of Cherubini present uncommon attractions. We hear that the directors of the New Philharmonic Society, whoever they may be, propose to invite a number of professional musicians to assist them with council and advice, as associate honorary-directors. Let them abandon the idea. It is a mistake. No good whatever can come of it. The broth will be spoiled—that is all.

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A Leeds paper has the following :—

"Leeds Parish Church Organ.—The improvements which for for the last six months Messrs. Holt, of Bradford, have been engaged upon are now nearly completed. The pedale organ will now consist of the following stops :—32 feet double open (wood); 16 do. open (wood); 16 do. stopt (wood); 8 do. open (metal); twelfth, fifteenth, sexquialtra, 32 feet double reed (wood); 16 feet reed (wood); 8 feet reed (metal); 4 feet reed (metal). The principal feature in this arrangement is the 32 *feet reed stop*, this being the only one in England available. By an ingenious mechanical contrivance, Mr. W. Holt has made this stop to answer the touch as quickly as the trumpet or oboe stops in the swell organ. There are two other stops only of this description in this country, one in the York organ and the other in the famous Birmingham organ; but they speak so slowly that they are of little use. It is highly creditable to Mr. Holt to be the first person who has succeeded in making the large reed stops available both in promptness of reply and firmness of tone; we can confidently assert, on high musical authority, that for great body, depth, and quality of tone, the pedale portion of our parish church organ has no rival in any ecclesiastical building in Great Britain. We understand there will shortly be a public opening of the above instrument, when the choir will be considerably augmented, and the improvements of the organ fairly tested."

This is a good illustration of what we have often said of the country organ-builders—namely, that they are perpetually deceiving themselves as to the quality and importance of their work, and, in consequence, misleading their neighbours who happen to know no better. Now, without reference at all to *how* the new work at Leeds has been executed, there are such faults in its plan, and particularly in its adaptation to the older parts of the instrument, as we should scarcely have thought any good judge of organ effect would have committed.

The first glance at the scheme of this much-puffed pedal organ, reveals the extraordinary defect that it contains no *metal* 16-feet stop, without which it can make no pretension to completeness. It is, in fact, altogether mis-shapen and ill-balanced. Its full combination will give plenty of thunder, but this at the expense of all crispness. The roar of the brass will be there in abundance, but none of the decisive, well-defined stroke of the double-bass bow. There is, in truth, no stop more essential to the effect of a large pedal organ than the 16 feet metal. It imparts all the point, brightness, and pungency of tone, which no extent of wood-combination will ever yield. The boasted "32 feet reed" might well have been dispensed with, if its presence could only be secured at the sacrifice of the missing register. On what "high musical authority" the Leeds pedal organ has been pronounced unrivalled in England, we know not; but it is certainly not for a moment to be compared with that at Birmingham, or that at the Panopticon; neither will it produce anything like the effect of that at St. Sepulchre's, in London, although the latter has no 32 feet register of any sort.

Futhermore, the pedal organ at Leeds is out of all proportion to the manual-work to which it has been adapted. The features of the Leeds manuals are but of the most common and ordinary description. They possess no character of magnitude or beauty which cannot be claimed for any one of a hundred church organs of the ordinary *large* class. The addition, therefore, of such a pedal organ with its "32 feet reed," tending rather to crush than assist the effect of the manuals, evinces anything but taste or discretion. Again, if we remember rightly, the manual compass of the Leeds organ commenced at FFF in the bass, and of the pedal at CCC,—thus forcing on the performer the alternative of either leaving the manuals unconnected with the pedals, or of using a distorted scale of the most ludicrous description. These things we know, used to be tolerated; but how comes it, in 1854, that a gentleman, possessing sufficient confidence in his own judgment and ability to throw down the gauntlet to Mr. Hill (*vide* the allusion to the Birmingham reeds), should not have seen the propriety of assimilating the compass of his manual to his pedal organ, and thus destroying one of the most mischievous anomalies that any instrument can contain? Mr. Holt's invention for quickening the speed of his pedal reeds we suspect to be an old acquaintance *redivivus*. If we are right, he will probably have to dispute its authorship with Mr. Nicholson, of Worcester, who also claims it;—the joke of the matter being, meanwhile, that it *rightly* belongs to neither.

About the *quality* of the Leeds pedal organ we can, of course, at present say nothing; but unless Mr. Holt's work has made marvellous progress since we last heard any of it, we cannot help thinking this sort of puffing comparison with the recognised excellencies of our best builders a trifle premature, if at any time advisable.

## GRISI AND MARIO.

There is no longer any doubt about the American expedition of these renowned singers. Grisi's farewell benefit takes place on the 7th of August, and on the 9th the two artists sail from Liverpool, in the "Baltic" steamer.

The terms of the engagement are £17,000 for six months. £11,600 has been lodged already in the hands of a London banker; and the rest is to be paid, by instalments, of £1,000 monthly, in advance. In case that any one of these instalments should not be forthcoming at the beginning of the month, the £11,000 in the hands of the London banker are forfeited, and Grisi and Mario free to depart, unmolested and "quits" with the *entrepreneur*, who, in spirit and munificence leaves the Czar of all the Russias as far in the shade, as the liberal and enlightened government of the United States the miserable serfdom of the Russian people.

## ROYAL ITALIAN OPERA.

On Saturday *Don Pasquale* was repeated; on Monday—an extra night—the *Huguenots;* on Tuesday, the *Prophète;* on Thursday, *Lucrezia Borgia*, with *La Prova d'un Opera Seria*. To-night Mad. Grisi will make her last appearance in *La Favorita*.

Rossini's *Comte Ory* is in rehearsal. *Le Comte Ory* is one of the most charming of the composer's lighter operas, but it will be sacrificed by being brought out so late in the season.

The third performance of *Lucrezia Borgia* was not given on Thursday night, in consequence of Sig. Mario being seized with a sudden hoarseness, which rendered it impossible for him to sing more than half the notes set down for him in the trio of Act II. There was some disturbance when this was announced; but Mr. Harris coming forward with a gratuitous proposition from Mad. Grisi to sing the air in the rehearsal scene of *La Prova*, at once quelled the dissatisfaction of the audience. Mad. Grisi was received with enthusiastic applause when she appeared, and again at the end of her song—the cavatina from *La Favorita*.

Boosey v. Jefferys.—The judgment of the House of Lords in this case is postponed until Tuesday next.

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## ROYAL OPERA, DRURY LANE.

After long delays and numerous announcements, *Masaniello* was at last produced on Monday night at Drury Lane. There had been so much talk about the opera, the management, it was affirmed, having determined to do so much for its revival, that a good deal of curiosity was excited. *Masaniello* has always been a favourite with the English public. The extreme beauty and striking character of the melodies, the stirring and richly-colored choruses, the exquisite ballet dances, and the perfect symmetry of the work, recommended it at once to ears educated and uneducated. Perhaps no opera ever written—not excepting *Il Barbiere di Siviglia*—so equally delights the *connoisseur* and *amateur*. While the numberless recondite beauties it contains are only revealed to the former, the most superficial ear is fascinated by the grace and irresistible charm of the tunes. The *libretto*, too, is very attractive, although the principal lady fails to interest the spectator—a serious drawback to the success of a book. Fenella, however, is a delightful creature, and enchains attention throughout. Masaniello himself is a true hero, and we feel devoted to his fortune from the moment he appears.

Notwithstanding these numerous attractions, since the retirement of Mr. Braham from the stage, *Masaniello* has been produced at but rare intervals in this country, it being found difficult to procure an adequate representative of the Neapolitan fisherman. *La Muette di Portici* was brought out at the French Grand Opera in 1831. In the same year, we believe, an English version was given at Drury Lane, but the score was shamefully mutilated. The popular ballad, "My Sister dear," was interpolated, and Mr. Braham wrote a kind of belligerent ballad, "I've sworn he shall not perish," which Masaniello sang in the fourth act, where the conspirators want to sacrifice the viceroy's son in the fisherman's cabin. Some of the finest music also was entirely overlooked. The opera, however, was got up with great care and splendour, and enjoyed a long and prosperous run. Mr. Braham achieved an immense success. The late Mr. Tom Cooke supported the part of Alphonso, and the rest of the characters were adequately filled.

The most sucessful of those who attempted Masaniello after Mr. Braham, were Messrs. Sinclair, Wilson, and C. E. Horn, but none of them achieved celebrity in the performance. *Masaniello* on the English stage was disassociated from any name but that of Braham. The causes of this may be easily found. To sing the music of Masaniello as it should be sung, requires a large and energetic style. In the majority of operas the part of a lover is generally assigned to the tenor, who has to sing strains of a soft and tender character. The music of Masaniello, on the contrary with rare intervals, is bold and animated throughout. Not that the music of the revolutionary fisherman is devoid of tenderness and expression; the "Sleep" song being one of the most plaintive and touching ever written, and one or two other passages of almost equal beauty occurring.

The production of *Masaniello* as a ballet at Her Majesty's Theatre many years ago, under Mr. Laporte's management, with all the choruses sung, was a novelty and a disgrace.

At the Royal Italian Opera, as is well known, *Masaniello* was got up with great splendour in 1849, and has remained one of the standard works of the *répertoire*. Sig. Mario first played the hero, but was soon succeeded by Sig. Salvi. Signor Tamberlik made his first appearance in England as the Neapolitan fisherman, and is in no small degree indebted for the great reputation he now enjoys to his admirable performance of that character. At Her Majesty's theatre, under Mr. Lumley's management, the production of *Masaniello* was chiefly noticeable for the performance of Fenella by Mdlle. Monti, one of the most perfect and touching pieces of pantomime acting ever witnessed. Mdlle. Monti, as is generally known, died about twelve months since in Italy.

The recognised English version, written by the late James Kenney, Esq., converted the grand opera of *La Muette di Portici* into the opera-comique *Masaniello*—that is to say, the recitatives were all spoken, this constituting the difference between grand and "comique" opera, according to which theory, therefore, *Fidelio* is a comic opera. The new version given on Monday night, faithfully adhering to the original text, satisfied us that the opera would have lost nothing by having the dialogue spoken. It might have been the fault of the translator—and indeed nothing more ineuphonious ever was written than the new book of *Masaniello*—but the recitatives sounded ungrateful and harsh. In the French and Italian, on the contrary, the recitatives are always smooth, natural, and effective.

It was our intention to have gone into the performance of Monday night at some length; but the unexpected closing of the Royal Opera on Tuesday has rendered criticism to a certain extent unnecessary. The directors in some respects are entitled to praise for the manner in which *Masaniello* was brought out and put upon the stage. Auber's score was rigidly adhered to, and the liberties taken with it at Her Majesty's Theatre and the Royal Italian Opera carefully avoided. The cast included Mr. Sims Reeves, Masaniello; Mr. Weiss, Pietro; Mr. Leffler, Borella; Madame Rudersdorf, Elvira; and Mdlle. Louise, Fenella. Mr. Mapleson, who came on as Alphonso, was so terror-stricken, as to be unable to do justice to himself. Mr. Mapleson is a young man, and has been studying for three years in Italy. The choruses went well, and only wanted a little additional strength in the sopranos. The band was zealous, but, from lack of power in the strings, ineffective. For Auber's full and rich instrumentation a strong force of "strings" is indispensable. The *corps de ballet* was less efficient than the band.

Mr. Sims Reeves's Masaniello was the feature of the evening; and no artist has sung the music more finely since Braham. The celebrated song to "Sleep" was given with a sweetness and pathos never surpassed, and the effect it produced was extraordinary. Mr. Sims Reeves was called upon unanimously to repeat the air, which he sang with even greater expression than before. The duet of Liberty in act second, between Masaniello and Pietro—which, by the way, did not follow the Covent Garden version, beginning in one key and ending in another—was finely delivered by Mr. Sims Reeves and Mr. Weiss, and loudly applauded. In the last scene, Mr. Sims Reeves's acting and singing were equally admirable. His management of the *pianissimo* was wonderfully effective; and the allusions to the familiar melodies of the first act were given with the finest possible taste. It is to be regretted that such a performance should have been immediately followed by the unexpected closing of the theatre.

Many causes conduced to the detriment of the Royal Opera at Drury Lane, the fortunes of which at one time looked so fair and promising. One great error consisted in keeping the theatre open every night. Had there been three performances in the week only, the public would not have grown wearied, and a large subscription might have been ensured. The rule at the Italian Opera is to open twice in the week—the Thursdays, excepting on certain occasions, being considered extra nights. When many more performances are given than those included in the subscription, subscribers grumble, and not unreasonably. A second mistake in the Drury Lane management, scarcely less serious, and quite as easy to avoid, was in not casting the operas with the whole strength of the company. The fact of giving performances nightly compelled the directors to this, since it was necessary to give the singers some repose. Another fault was in setting the Royal Opera in direct competition with Covent Garden, more especially in the grand *spectacle* operas.

The Royal Opera has accomplished good, and might have accomplished more. In a company comprising Mr. Sims Reeves, Herr Formes, Herr Reichardt, Mademoiselle Agnes Bury, Madame Caradori, and other useful and zealous artists, were all the elements of success. No doubt the unparalleled heat of the weather kept numbers from the theatre for the last eight or ten days; but it was not exactly the weather which broke the fortunes of the establishment. Whether the Royal Opera will open again we are not informed. We trust it may, and that the directors will have gathered experience from their first essay.

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Chieti.—*L'Elena di Toloso*, of Petrella, has had the most favourable reception, interpreted by the *prima donna*, Possi-Montegazza, the tenore Ferrari, and the barytone Vitti. Much applause for the *prima donna*.

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## PROVINCIAL.

THERE is very little news this week. Just now, indeed, is the dead season among the provincial lovers of harmony, who only begin to stir with the great music-festivals. There will be two festivals this year—one of the three choirs of Gloucester, Hereford, and Worcester, to be held at Worcester; and one at Norwich.

A correspondent from Leeds writes as follows:—

"On Monday evening, the Leeds Choral Society held its annual meeting, when from fifty to sixty members sat down to an excellent dinner, provided by Mr. Riley, of the Griffin Inn. Mr. Shaw was appointed chairman. After the usual toasts, he rose to present a handsome ivory *bâton*, ornamented with silver mountings, to Mr. R. S. Burton, organist of the parish church, and conductor of the Leeds Choral Society. In doing so, he said, "That he knew no one better qualified to conduct a band of musicians than Mr. Burton, and it afforded him great pleasure to be the medium of presenting him a testimonial from the members, as a professor who had so freely given his time, talents, and money to encourage music in the town of Leeds." Mr. Burton, in returning thanks, said, "He was ready to abet and encourage the progress of music in Leeds, and, whatever might be said to the contrary, he would faithfully continue to do his utmost on all occasions, more especially to the Society which had afforded him such good proofs of the confidence they reposed in him. The testimonial was doubly welcome, since it had been given him by the performing members of the society." The *bâton* has been exhibited during the week in Mr. Butterworth's music-shop, and has attracted much attention. The centre plate bears the following inscription:—

"Presented to R. S. BURTON, Esq.,
by the Members of the West Riding Orchestral Union and the Leeds Choral Society,
as a tribute of respect for his valuable services as their Conductor."

BRIGHTON.—We learn that Mr. Frank Bodda, with five of his pupils, Miss Lascelles, Miss Manning, Miss Clara Dethridge, Mr. Alfred Pierre, and Mr. Wesley, gave a *soiré musicale* on Friday week, at his private residence, Nottingham Terrace. Besides the solos, duets, etc., which are indispensable in concerts of this kind, several glees and madrigals were sung, of which we may name, as most effective, "Who shall win my lady fair," and "Down in a flowery vale." The concert was well attended.

We extract the following paragraph from a Plymouth paper:

"A fire broke out in the theatre here on Thursday night last during an amateur performance by the officers of the Militia. Mrs. Hudson Kirby having to come from an illuminated scene at the back of the stage, her dress caught fire, and in her terror she ran among the combustible materials at the wings. The flames, however, were speedily extinguished, no great amount of damage being done to property, but Mrs. Kirby was much burned on the arms, neck, and shoulders. Her face was luckily untouched. The performance came, of course, to a premature close."

At SANDGATE, the Misses Bennett and Mr. J. Angus Fairbairn, at present on a tour in Kent, gave one of their entertainments, entitled *Songs of Scotland*, on Friday evening, when the Assembly Room, called Milton Hall, was filled with a highly respectable audience.—Last week, Mr. George Russell gave his musical entertainment of *Leaves from Life's Volume*, in the same Hall. The audience was not numerous.

Our correspondent at Manchester thus rectifies an error of last week:—

"I learn from Mr. Knowles, proprietor of the Theatre Royal here, that in spite of the Concert Hall people, the Cruvelli party of Messrs. Beale has been engaged for six nights. A series of six operas will be given by the following eminent artistes and chorus from the Royal Italian Opera, Covent Garden, London:—Madlles. Cruvelli, Marai, and Cotti; Signori Tamberlik, Luchesi, Polinini, Susini, and Tagliafico, with a chorus of thirty. The orchestra is to be under the direction of Signor Benedict. The repertoire of operas includes *Norma*, *Ernani*, *La Sonnambula*, *Fidelio*, *Otello*, *Il Barbiere*. The first of the six will be given on the evening of Saturday, August 26th."

If well supported, it is also Mr. Knowles's intention to engage the Drury Lane opera company for *ten weeks*, to begin in October next. C. Hallé and Loder joint conductors.

REDDITCH.—A Philharmonic Society has been established here, with Robert Clive, M.P., for its President; it now numbers nearly fifty members.

NEWCASTLE-ON-TYNE.—A concert was given on Tuesday evening in the Music Hall, for the benefit of Mr. Aldridge, conductor and leader of the orchestra at the Theatre Royal during the late season. The concert was given by some amateur friends, and others, as a compliment to the musical talents of Mr. Aldridge, and his gentlemanly demeanour to all with whom he has come in contact.

MANCHESTER.—A number of reed bands from various towns in Lancashire and Yorkshire, competed at the Belle Vue Gardens for four prizes. Each band played two pieces of its own selection. The Burnley Mechanics' Institution band (twenty-four performers) obtained the first prize, which was a sum of £16, and a cocoa-wood clarionet presented by Mr. J. Higham, of Victoria-street, in this city. The second prize (£9) was won by the Worsley Temperance band; the third (£5) by the Ancient Shepherds' band, Stalybridge; the fourth (£3) by the Hartshead band, Ashton.

HULL.—The fifteenth public performance of the Kingston Sacred Musical Society took place under the management of Mr. R. W. Hall. The whole of the solos were by resident performers.

Our file of provincial papers offer nothing else for extract.

## FOREIGN.

PARIS.—The re-opening of the Grand Opéra is definitively fixed for the 15th of August. The new direction of the Imperial Academy of Music will be solemnly inaugurated by a *Cantata*, the music of which is by Queen Hortense, and the poetry by M. L. Belmontet. The greatest efforts are being made to attain the highest degree of perfection possible, both in the musical and choreographic departments; rehearsals are held every day, and M. Roqueplan is doing his best to justify the high honour to which he has been raised—he is, moreover, warmly seconded by the Commission.—*La Nonne Sanglante*, by MM. Gounod and Scribe, is in full rehearsal, and will be the first novelty of the autumnal season. It will probably be brought out about the end of September. A new ballet, the music by M. Labarre, is spoken of, in which Mdlle. Rosati will play the principal part.—Verdi's new opera, in five acts, the poem by Scribe, will soon be put in rehearsal, the parts having already been distributed. Madame Cerito's engagement terminates on the 30th of October, but it will doubtless be renewed. M. Halévy's *La Juive* will be resumed for the *début* of Madame Donati.

At the Opéra-Comique, *Gille Ravisseur*, Grisar's best work, has been played with success.—*La Fiancée du Diable*, which was suspended in consequence of the indisposition of M. Couderc, has been resumed.—The new opera by MM. Foucher and Varney is in rehearsal, and will shortly be produced.—The new work by the Prince de la Moskowa has unfortunately been delayed by the illness of Mdlle. Rey.

The director of the Italian Opera (M. Raggani) is now busily employed in selecting his company for the forthcoming season. He is in treaty with M. and Mad. Ardavani, barytone and *soprano*, who have been singing in Spain and Holland with considerable success. M. Raggani has also secured the valuable services of Sig. Bettini.

The following is a complete list of the company engaged at the Vaudeville, which would seem to announce that the management have a leaning to genteel comedy:—Mesdames Fargueil, Luther, Saint-Marc, Chambéry, Armand, Bilhaut, Duplessy, Jarny, Mocker, Dupuis, Jallais, Clorinde, Millot, and Laure; and MM. Brindeau, Félix, Delannoy, Chambéry, Labe, Allié, Félicien, Lagrange, Chaumont, Léonce, Parade, and Galabert.

The new opera, by MM. Scribe and Adolphe Adam, is in active rehearsal. The principal part is confided to a new tenor, M. Sapin (*premier prix* of the Conservatoire), who has been lately engaged. There is some talk of a one-act opera, by M. Varney, formerly *chef-d'orchestre* at the Théâtre Historique, and author of the *Air des Girondins*. The principal part is said to be intended for Mdlle. Favel.—At the Théâtre Français, the new piece by MM. Lurine and Albéric Second, entitled *La Comédie à Ferney*, has proved completely successful. It was well played by Mdlle. Judith, MM. Geoffroy, Brindeau, Monrose, and Anselme. The part of the Prince de Ligne, confided to M. Brindeau, will be the last which that artist will "create" at this

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theatre, as he is engaged for the new *troupe* at the Vaudeville. The new drama of M. Liadières (first entitled *Gustave Vasa*, but at present christened *La Suède*), is in rehearsal. The committee have definitely received, as *sociétaires*, Mdlle. Delphine Fix and Mdlle. Favart.—At the Gymnase, a kind of counter-part to *Les Filles de Marbre* has been produced with success. It is entitled *Les Cœurs d'Or*, and is from the pens of MM. Léon Laya and Jules de Prémaray, the feuilletonist.—An elegant little comedy of M. Victor Mangan has been brought out at the Variétés, under the title of *Les Réprisailles*. *Les Noces de Marluchet*, with M. Lassagne in the principal part, continues as attractive as ever.—An amusing *vaudeville*, *La Mort de Pompée*, by M. Jules Cordier, is the last novelty at the Palais Royal.—A new three-act drama, entitled *Harry-le-Diable*, from the pens of MM. Fournier and Meyer, has been favourably received at the Ambigu.

MADRID.—Sig. Camillo Sivori has just left the capital, after having reaped the highest honours. He has played his *Carnaval de Madrid* twice before the Court. He next proceeded to Seville, where, in spite of the excessive heat, he gave four concerts in one week. After the second, the Society of St. Cecilia gave him a serenade by torchlight. At the last concert, which attracted an immense crowd, a rich amateur presented the celebrated violinist with a golden wreath, and the stage was covered with sonnets in his praise. Sig. Sivori intends next proceeding to Cadiz, Xeres, Malaga, Valencia, and Gibraltar. [All this is on the authority of the Spanish papers.—ED.]

VIENNA.—(*From our own Correspondent.*)—At the Imperial Opera house, *Fidelio* has been produced to a very crowded house. Fräulein La Grua was greatly applauded in the principal part, and was well seconded by Herr Ander as Florestan, and Fräulein Liebhardt as Marcelline. Herr Mayerhofer played the part of Rocco, but was certainly no improvement on Herr Staudigl. On the 14th inst., we had Donizetti's *Lucia di Lammermoor*, with Fräulein Wildauer as Lucia; and, on the 18th inst., Fräulein Pruckner, from the Mannheim Theatre, appeared as Henrietta, in Auber's opera of *Der Maurer* (*Le Maçon*.)

ISID.—The German opera season commenced with a French opera, *La Dame Blanche*. Next were produced: *Les Huguenots*, also French; *Guillaume Tell*, ditto; *La Sonnambula* and *Linda di Chamouni*; next *Der Freischütz*, *Martha*, and *Don Juan*. *Robert le Diable*, *Fra Diavolo* and *Fernand Cortes* are in rehearsal. M. Flotow has been engaged to write a new opera for this theatre.

BERLIN. — (*From our own Correspondent.*) — Herr August Lewald, *régisseur* of the opera at Stuttgart, has arrived here, charged with a commission from the King, to invite M. Meyerbeer to be present at the first representation of his opera of *L'Etoile du Nord*, on the 1st September next.—A short time since, Herr Deichmann, director of the theatre in the Friedrich-Wilhemstadt, generously offered his establishment for a free benefit for Lortzing's family. As, however, his *troupe*, is, at the present moment, incomplete, Herr Engel has volunteered the services of his operatic company, who will play, for the above charitable purpose, in Kroll's theatre. The violinist, Signor Bazzini, is engaged for a number of concerts to be given at the establishment just named. The young Portugese pianist, Arthur Napoléon, is also expected.

MUNICH.—On the 15th inst., at one o'clock, the Grand Industrial Exhition was opened with great pomp and ceremony by the king and all the notabilities of the town. The catalogue contains the names of six thousand five hundred and eighty-eight exhibitors from thirty-two German states, of which two thousand three hundred and fifty-six are Bavarian, one thousand four hundred and eighty-one Austrians, and seven hundred and sixty-eight Prussians. With regard to the musical department of the Exhibition, we find in the catalogue the names of seventy-three piano-manufacturers, of which eight are from Bavaria, one from Brunswick, one from Frankfort, two from Hamburgh, three from Hanover, four from the two Hesses, one from Nassau, twenty from Austria, nine from Prussia, five from Saxony, six from the collateral branches of the house of Saxony, one from Schwarzburg, twelve from Würtemburg. The makers of other instruments number eighty-six, three being from Baden, thirty-six from Bavaria, one from Frankfort, two from Hamburgh, one from Hanover, one from the Grand Duchy of Hesse, one from Nassau, twenty-three from Austria, three from Prussia, one from the younger branch of Reuss, nine from Saxony, one from Saxe-Weimar, and four from Würtemburg. Two organ-builders have sent in organs from Bavaria, two from Austria, two from Prussia, and four from Würtemburg. Berger (Bavaria) and Tempele (Austria) exhibit kettle-drums, and Wendel (Bavaria) and Röde (Hamburgh) ordinary drums. The grand organ built by Zimmermann was played on at the opening of the Exhibition by the *Chorregent*, Herr Pentenrieder. The *Prüfungsconzerte* (examination concerts), in the Royal Conservatory of Music, were brought to a close on the twelfth inst.; the progress made by the pupils both in vocal and instrumental music was very satisfactory, and did great credit to the various professors. The General Music-Director, Herr Lachner, is on leave of absence, the musical department of the theatre being temporarily confided to the newly engaged *Orchesterdirector*, Herr Friederich Meyer, from Stettin, who has given great satisfaction by the manner in which he has directed the performances of Flotow's opera of *Martha*.

BRESLAU.—After a lapse of eight years, Rossini's *Tancred* has again been produced at the *Stadttheater* to an overflowing house. Fräulein Johanna Wagner was very successful in the part of Tancred. Fräulein Geisthardt was, also, good as Amenaide.

AIX-LA-CHAPELLE.—The opera company, under the direction of Herr L'Arronge, can not be accused of idleness, having produced fifteen different works in the course of four weeks. Fräulein Johanna Wagner will appear at the end of the present month, and Herr Formes about the middle of August.

WEIMAR.—The season was brought to a close on the Grand Duke's birthday, when Franz Schubert's opera of *Alfons und Estrella* was given. In spite of all the exertions of Dr. Liszt and every one else engaged, the result was not satisfactory. Before the opera, a *Fest-Ouverture*, by Rubinstein, was played in honour of the occasion. The theatre re-opens on the 18th of September.

LEIPSIC.—Herr Theodore Formes has been successful as Gennaro, in Donizetti's *Lucrezia Borgia*.—Herr Julius Rietz has resigned his appointment as *Capellmeister* at the theatre, in order to devote his whole attention to the *Gewandhaus* concerts, of which he has been named director. Herr Witt, from Königsberg, succeeds him as *Capellmeister*.—Herr Ferdinand David has gone to Liefland to see his family. He will not return before the beginning of September.

STOCKHOLM.—The theatre closed on the last day of June. During the season, which commenced on the 1st November, Mozart's *Zauberflöte*, which was put upon the stage with great splendour, was played sixteen times, to crowded houses; *Die Nürnberger Puppe*, nineteen times; Weber's *Preciosa*, six times; Mozart's *Figaro's Hochzeit*, three times; Donizetti's *Leonore*, three times; and the same composer's *Tochter des Regiments*, seven times. In the last week of the season, Dalayrac's *Schloss von Monteners* was produced.

WARSAW.—Mad. De Lagrange achieved a triumph on the night of her benefit, when she played Norma. Although the prices were doubled, every place was taken at two o'clock in the afternoon.

LUBECK.—The Municipal authorities have voted Herr Engel, the manager of the theatre, an annual sum of 10,000 marks (4,000 thalers), on condition of his engaging an operatic company.

MANNHEIM.—M. Roger, the French tenor, has appeared with great success as George Brown, in *La Dame Blanche*. M. Roger is thoroughly master of the German language. He has resigned his engagement with the Grand Opéra, and will not return to Paris.

POSEN.—Herr Wallner, manager of the *Stadt-theater*, has announced that he shall not give operas next winter. Herr Springer, also, the manager of the theatre at Magdeburg, intends to renounce grand operas, and play only smaller and less expensive works.

BRUGES.—A concert, lately given by the *Société Royale des Chœurs*, was rendered highly interesting by the performance of MM. Leonard and Gregoir, who played an original duet for violin and piano with great effect. M. Leonard was also much applauded for the manner in which he executed his own *fantaisie militaire*.

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BREMEN.—The *Gesangfest* of the united *Liedertafelen* of Bremen, Brunswick, Hanover, Oldenburg, etc., which took place on the 10th, 11th, and 12th of June, was but thinly attended, scarcely one hundred and fifty persons taking part in it, on account of the bad weather.

KÖNIGSBERG.—Herr Schumann's *Paradies und Peri* will shortly be put in rehearsal, and be produced in the course of the Autumn.

FLORENCE.—A new mass, by Signor Gamucci, was executed last week in the Church *del Carmine*. The music was well executed, both by the vocalists and instrumentalists. A new motet, for tenor voice, by the same composer, has also been performed. It is well spoken of. The words are those of the "Ave Maria." Although suffering from indisposition, Sig. Mori, who has a good tenor voice, sang the principal part extremely well.

MILAN.—A new opera, *Ida di Danimarca*, the music by Sig. Rieschi, is in rehearsal, and will shortly be produced at the Carcano.—Great expectations are excited on account of the posthumous opera of Donizetti, called *Elisabetta*, about to be brought out at the theatre of Santa-Radegonda.

FORLI.—A new opera entitled *La Duchessa de la Vallière*, by Sig. Petrocini, has been produced with success, the composer being recalled several times. Mdlle. Arrigotti and Sig. Coliva, who played the principal parts, were greatly applauded. Another new opera, *Margherita di Borgogna*, by the same composer, will shortly be given.

BARCELONA.—Verdi's *Trovatore* has been played here with success. Signora Amalia Cabari, the *prima donna*, is an immense favourite with the public. Mdlle. Angri also comes in for her share of applause; the other parts are played by Signori Irfré and Superchi; the last named, a barytone, will be remembered at Her Majesty's Theatre.

AMSTERDAM.—The director of the German Theatre here, with a view of putting an end to translations from the French, which he thinks destructive of native dramatic literature, has proposed to give prizes in money, in addition to the sum paid for copyright, for the best pieces annually produced at his theatre.

DRESDEN.—Fräulein Lagrua has brought her series of representations to a close for this year, as Rosina in the *Barber of Seville*. *Masaniello* and *Der Prophète* have been given and drawn full houses.

FRANKFORT-ON-THE-MAINE.—That great friend and patron of opera and drama, Count Albert von Nostitz, president of the Conservatory and Intendant of the theatre at Prague, during Herr Hoffman's management, stopped in this city for three days, on his way to Ems. In compliance with his wish, Wagner's opera of *Lohengrin* was given. Besides this, *Die Weisse Frau*, with M. Roger, and *Clavigo*, with Herr Haase, were played during his sojourn here. After the *Weisse Frau*, the company, which contains a great many Austrian artists, gave the Count a serenade.

DUSSAU.—It is said that Herr Kalliwoda, the composer, is to be appointed *Hof-Capellmeister*, in place of the late Herr Schneider.

TRIESTE.—*Bianca Cappello*, an opera by Alberto Randegger, is performed every night with considerable applause.

PADUA.—The first representation of *Don Sebastiano* was given on the 7th inst. with the young *prima donna* Angela Orecchia, the tenor Landi, the baritones Guicciardi and Selva. The music of Donizetti has been deservedly appreciated, and increases in the favour of the public on every performance. Signora Orecchia has pleased greatly. She possesses one of the finest *mezzo soprano* voices, and made her *debut* in the above-named opera at the Carcano, in Milan, during the last carnival, when she had equal success. Her master was Signor Francesco Lamperti.

VIGEVANO.—A new mass composed by the *Maestro di Cappella*, Antonio Cagnoni, was executed in this cathedral on the occasion of the solemnity of San Pietro. The principal soli were sung by the tenor Prudenza. The music was admired.

BRESLAU.—M. Roger is expected here on the 20th inst.

STETTIN.—The theatre opens on the 15th September next. Herr Hein, the manager, has obtained a liberal *subvention* from the town funds.

## WAR AND MUSIC.

[The following letter, communicated to the Editor of the *Neue Wiener Musik Zeitung*, may, perhaps, prove interesting to our own readers.]

"*Kuschau, September*, 1849.

"MY DEAR FRIEND,

"If these lines ever penetrate to you through the narrowly-watched Russian pallisades of our town, which is now elevated to the dignity of a wooden fortress, you will be not a little astonished at their contents, for they contain neither the latest intelligence concerning the important military movements going forward, nor engrossing descriptions of the varied camp life here, but simply a few details on a very pleasing musical adventure.

"You are aware how fond I always was of playing the organ. Well, one morning, at early mass, I had hardly finished the last note when an individual, who looked like a Russian general of high standing, addressed me very politely and requested: 'that I would repeat the last fugue by Bach in E minor.' 'I very much regret, your Excellency,' I said, in reply to his strange demand, 'that I can only fulfil your wish on condition of your honouring me with a visit at my own house.'—'I should have done so, without your friendly invitation,' he answered in a very courteous, though military tone. 'I am Adjutant-General Schilder, and am excessively fond of classical German music. During a year that I spent in the Caucasus, I have sadly missed the performances I used to hear every week in St. Petersburg. I stop one day in Kuschau—invite all the musicians of the place to meet me. Of course you are the organist?' On his learning that I was merely a *dilettante*, and son of the organist, he immediately got me to introduce him to my father. Bach was followed by Beethoven, Beethoven by Mozart, Mozart by Mendelssohn, and so on. Schilder revelled with delight in my father's fine musical library, and I could not make up my mind whether the General's taste or his memory was the more wonderful. He was perfectly well acquainted with the key and beginning of most classical quartets for stringed instruments. The plan proposed by him was soon executed. Six Cossacks carried a fine piano, by Seuffert in Vienna, with all necessary adjuncts, to Schilder's lodgings, whither we all proceeded in the evening. In obedience to his wish, we began with Haydn's quartet in G (with the variations on the *Kaiserlied*—"God save the Emperor"); this was followed by others of the same description, diversified occasionally by piano pieces and songs. Our good-natured host listened with a perfect air of devotion. During the pauses, however, he snatched up the real Italian viola, and extemporised on it in a sterling and excellent manner: he also played on the pianoforte very well. The conversation became much merrier and more unconstrained than you would fancy, over a capital bowl of punch. The General's suite was composed of highly-educated German officers, and I remarked that several of them had studied the Hungarian language with great success.

"Schilder is in the prime of manhood; tall, and strongly-knit. Since his wound, he supports himself on a stick. His whitened hair and thick moustache, however, form a contrast with his bearing and speech. His face is strongly marked and bony, while his quick eye and lofty forehead indicate as much intellect as energy. He speaks German quite as well as the officers of his suite. He was greatly pleased with the plaintive Hungarian national airs which I played him, and the stock of the music publishers here was immediately rifled and carried off to Russia. German and French papers of every shade were lying upon the table. The following day, Schilder paid us a visit, and thanked us heartily for the pleasure he had had the evening before. He could not tear himself away from the viola, but purchased it at a fair price."

## THE ORGANIST FROHBERGER.

THE city of Halle, in Saxony, gave birth, in the course of one century, to three learned organists; to Samuel Scheidt in 1587, to John James Frohberger in 1637, and to Handel in 1684. But the glory of the last obscured, and, *quasi*, stifled the fame of the two former. Samuel Scheidt is quite forgotten; the name of Handel is European.

Frohberger seems to have been the harbinger of Handel. Like him he travelled through Germany, Italy, and England; indicating to him beforehand, as it were, the way he had to follow; like him also, in his early years, rapid progress and precocious talents gained him the support of devoted protectors. But the parallel between them goes no further. Frohberger was a profound organist, but his studies as well as his successes confined themselves to the key-board. Handel was a great composer. It must be stated nevertheless of Handel, that in his music the composer

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often betrays the organist. It is the organ with its powerful stops and its majestic sounds which formed the style of Handel. The organ requires serious studies; the organist should be conversant with all the contrivances of composition; he must be endowed with a rich, ready, and glowing imagination; his fingers, with a manly strength, ought to possess pliancy and rapidity. The artist struggling with the organ is like an *athlète;* let none imagine that the instrument yields freely its secret springs of harmony; one must wrestle them out from its bosom. But, when subdued, it repays abundantly the efforts put forth. It excites, it inebriates him who masters it; and, like a generous steed, it seems to inspire with a renewed ardour the intelligent hand by which it is subdued and ruled. Behold this silent organ, these motionless keys—the imprisoned air sleeps in the vast receptacle. But let a skilful hand press upon the keys, and open a way to the quickening breath—suddenly, harmony bursts and bounds through: a magnificent edifice arises; grave and profound voices sustain, upon their wide bases, the highest tones of the scale; while other sounds fill up the void, and connect these voices, separated by so immense a distance. The agile keys move rapidly; the air, docile and quick as thought, runs through all the tubes, and escapes with a song! Chords succeed each other, as tide succeeds tide; the church is filled with surging tones. As, in a clear night, the immense canopy of heaven is studded with countless stars, so, when hearing the organ, we fancy we see the sounds escape from every tube, and, mysteriously made visible, scintillate at the top of the vaults, and sparkle like a firmament of stars amid the arches! The multitude standing within the vast edifice are stirred as they are penetrated by these sounds; while the organist, moved by his own inspiration, himself thrills at the harmonies created by the pressure of his own fingers.

We are conversant with harmony now-a-days; but the composers who lived almost two centuries since were also familiar with it. Our organ builders are skilful, but theirs were not less qualified than ours: the organs were excellent and the performers learned men. Mere boys, well qualified in other respects, and born in a country wherein music is, so to speak, entailed with the blood, contemplating from early years these beautiful instruments, proved shortly profound harmonists; and the music which they created afterward was grave, serious, and vigorous. The organ, on the other hand, is itself a severe master; every fault in it becomes *signal*, and falls heavily upon the sinner; one false note is a chastisement! The old composers, consequently, were robust musicians. Their successors displayed more gracefulness, but less strength; more wit, but less energy; they were trained at the pianoforte.

John James Frohberger, born in Halle in 1637, was a disciple of that vigorous school. His father, a chanter in the church of St. Maurice, conducted his musical education, and taught him singing, the harpsichord, and organ. The Swedish ambassador in Vienna, passing through Halle, and chancing to hear the young artist, was struck with his beautiful voice, with his expressive singing, and his precocious skill on both instruments. He directly proposed to take him to Vienna with him, and to introduce him to the Emperor Ferdinand III. Both father and son acceded to the proposal joyfully. Arrived in Vienna, the ambassador, according to promise, introduced to the Emperor the Saxon youth, who was not yet fifteen years of age. The Emperor found him worthy of his protection, and desired that he should finish a training so auspiciously commenced.

There lived in Rome, at that time, a master of high repute, Geronimo Frescobaldi. This master, the most illustrious of that period, was attached to the most celebrated church in Christendom; he was the organist of St. Peter; and on the day when he entered upon his office, more than twenty thousand people had come from all parts of Italy, and thronged the immense church. Such was the illustrious master to whom Ferdinand III. entrusted his young *protégé;* who set out immediately for Rome, pensioned by the Emperor. After a three years' instruction and patient training, Frescobaldi had nothing more to teach his disciple. "Go," said he, "return to Vienna; bear back to your country the fruit of your studies." Frohberger left Rome in 1655, went through France, sojourned in Paris for some time, and afterwards in Dresden, and arrived in Vienna, rich with a genius now fully developed. His travels were not useless to him. At Dresden the Elector heard and applauded him. In Paris he had become acquainted with the musicians most in renown: he had even adapted to the harpsichord new ornaments which a celebrated lute performer, Denis Gautier, surnamed *Denis the Old*, had brought into fashion. What a glory for the lute, and for Denis the Old!

Paris at that time had no lyric theatre. The Italian singers that Mazarin had called to France in 1647, to perform *Les Amours d'Hercule*, by Cavalli, had not been very successful, and had departed long since. Lulli had not yet obtained from Louis XIV. the privilege of an opera. Nevertheless, music was much cultivated, and people played on the lute and the theorbo.

There existed at that period in France a certain most benign and innocent sovereignty: a sovereignty to which the King of France himself granted the privilege, and of which he had not to fear the encroachments: and yet its power was unlimited and uncontrolled. This sovereignty was solely and entirely musical: and the man assuming it was called the *King of the Violins*. This despotic king, whose sceptre was a bow, reigned, ruled, and played on the violin—poorly enough, in all probability. According to his letters patent, he had to travel through France for the purpose of establishing bodies of violin players in every province: and granted letters of violin mastership at the rate of *ten pounds*. Thus, for the sum of ten pounds, one was declared a licensed violinist. It appears that the number of violin amateurs was very large; and the *louis* pouring fast into the purse of the king of the violins, he realized a pretty good sum of money.

History has not transmitted to us all the deeds of these kings; but it saved some of them from oblivion. Amongst them Lulli stands first, although he did not bear the illustrious title. At the age of nineteen, having been commissioned to lead and train the small band of twenty-four violins of Louis XIV., he really became king of the violins. He exhibited the utmost attention, showing great diligence in the education of these young artists, whom he used to call his children. Yet he never hesitated to break a violin on the head of one of those beloved children, if he deemed it necessary to make an example of him. Under such a paternal training, the school could not fail to thrive. The art of violin playing was in some respects in its infancy. The high tones were, at that time, undiscovered musical regions, and long after that period, inspired the orchestra with a kind of terror. Old amateurs still remember when the performers were struck with fright at the discovery of a *C* on the *E* string. "Beware of the *C!*" said the frightened leader of the orchestra in a low whisper; and the inauspicious hint ran through the ranks of the band as an admonition to look for this monster. Our skilful artists now ascend like daring *æronauts* to an atmosphere of music to which they have accustomed themselves, and of which our ancestors had not even a thought.

Meantime, Frohberger, whom we left in Vienna, was now eighteen years of age, already celebrated, ranking among the first and beloved by the Emperor who treated him kindly, and had given him the office of court-organist.

F. HALEVY.

*(To be continued.)*


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VOL. 32.—No. 31. SATURDAY, AUGUST 5, 1854. {PRICE 4d. STAMPED 5d.

## HOUSE OF LORDS—WRIT OF ERROR.

[Before the LORD CHANCELLOR, LORD BROUGHAM, LORD ST. LEONARDS, and other Peers.]

JEFFERYS *v.* BOOSEY.

THIS was a writ of error upon a unanimous judgment of the Court of Exchequer Chamber, reversing the judgment of the Court of Exchequer. Mr. Boosey had commenced, in the latter-named court, an action in the case against Mr. Jefferys for an infringement of the copyright of one of the airs of the opera of *La Sonnambula*. The question that was raised was as to the right of an assignee of a foreign author to have a copyright in a work first published in this country by such assignee. The defendant Jefferys denied that any such right existed, and a further objection was raised by him in the court below, to the effect that in point of form there had been no valid assignment of the copyright to the plaintiff Boosey. The declaration stated that the plaintiff was the proprietor of the copyright of and in a certain book, to wit, a musical composition called "Come per me sereno—Recitativo e cavatina, nell' opera *La Sonnambula* del M. Bellini," which had been first printed and published in England within twenty-eight years then last past, and which copyright was subsisting at the time of the committing by the defendant of the grievances thereinafter mentioned. That the defendant, after the passing of the act of Parliament made and passed in the session of Parliament holden in the 5th and 6th years of the reign of her present Majesty, intituled, "An Act to amend the law of Copyright;" and within twelve calendar months next before the commencement of that suit, did unlawfully print, and cause to be printed for sale, divers copies of the said book, contrary to the form of the statute, &c., and did unlawfully publish and cause to be published divers other copies of the said book, and unlawfully had in his possession for sale and hire divers other copies of the said book, well knowing the said copies and each and every of them to have been unlawfully printed, contrary to the form of the said statute in such case made and provided. The defendant Jefferys (now the plaintiff in error) pleaded—first, that the plaintiff Boosey was not the proprietor of the said copyright in the declaration mentioned; and, further, that there was not at the time of the committing of the supposed grievance a subsisting copyright in the said book. Issue having been joined upon these pleas, the action came on to be tried before Lord Cranworth (then Mr. Baron Rolfe), at the sittings in Hilary Term, 1850. In proof of the above issues, evidence was given on the trial on behalf of Boosey, that the opera of *La Sonnambula*, of which the song mentioned in the declaration was a portion, was composed at Milan, in Lombardy, in February, 1831, by Signor Vincenzio Bellini, an alien, then domiciled and residing at Milan aforesaid; that Bellini was, by the law of Milan, entitled to copyright in the opera and all the parts thereof, and had lawful power and authority to assign the same; that on the 19th day of February, 1831, by an instrument in writing, signed and executed according to the law of Milan, and valid by the law there, Bellini assigned the copyright of the said opera to one Giovanni Ricordi, also an alien, and then domiciled and resident at Milan; and that such copyright, and the right of assigning the same, thereupon became, according to the law of Milan, vested in Ricordi. That Ricordi came to this country, and on the 9th of June, 1831, in England (but being then an alien, and domiciled and resident out of the British dominions), duly executed in the presence of two witnesses, who attested the same, an indenture between him and Boosey, whereby, and for a valuable consideration, Ricordi assigned to Boosey the copyright of the opera *La Sonnambula* for publication in the United Kingdom of Great Britain and Ireland only. That Boosey was a native-born British subject, resident in England, and that he published the opera of *La Sonnambula* in London, on the 10th of June, 1831. That there had been no prior publication of the said opera, or of any part thereof, either in the British dominions or in any other country. That on the 10th of June, 1831, Boosey made the usual entry at Stationers' Hall in respect of the said opera, and deposited copies of the work at the British Museum and other institutions, as by law required; and on the 13th day of May, 1844, he caused a further entry to be made at Stationers' Hall under the statute 5 and 6 Vic., c. 45. On this evidence the learned judge before whom the said action was tried, adopting, as he thought he was bound to do, the last decision of the Court of Exchequer on a subject of this kind, directed the jury that the evidence was not sufficient to entitle Boosey to a verdict on either of the issues, and that the jury ought to find a verdict on both issues for the then defendant, Jefferys. The jury accordingly found a verdict for Jefferys on both issues, on which verdict judgment was afterwards entered up. To this direction a bill of exceptions was tendered on behalf of Boosey, and a writ of error brought in the Exchequer Chamber. The case was argued before the Court at the sittings after Easter Term, 1851, when the Court held that the direction of the learned judge, founded on the decision of the Court of Exchequer, was erroneous, and ordered a *venire de novo* to issue. On this judgment of the Exchequer Chamber the present writ of error was brought into the House of Lords by Jefferys. The case was argued last February by Mr. Sergeant Byles and Mr. Quain for Jefferys, the plaintiff in error, and by Sir F. Kelly and Mr. Bovill (with whom was Mr. Raymond) for Boosey, the defendant in error, when certain questions were put to the judges, who requested time to consider them. Those questions in substance required the judges to state their opinions whether a foreign author at that time resident abroad could by an assignment to a British subject lawfully vest in him copyright in an unpublished work; and if so, whether the assignment made in this case by Ricordi (who was himself the assignee of Bellini) to Boosey conferred on Boosey the rights of an original publisher according to the law of England. The judges were further required to say whether on the evidence given at the trial Ricordi had become the lawful assignee of Bellini, so as to possess a copyright in this country (assuming a foreigner resident abroad to be capable of possessing such right), and to be capable of disposing thereof to a native born subject, and thereby to give the latter the privilege of copyright here. On the 29th of June the judges delivered their opinions. Mr. Justice Crompton, Mr. Justice Williams, Mr. Justice Erle, Mr. Justice Wightman, Mr. Justice Maule, and Mr. Justice Coleridge delivered opinions to the effect that copyright existed in a foreigner, that the assignment here was valid, and that Boosey was entitled to recover. Mr. Baron Alderson, Mr. Baron Parke, Lord Chief Baron Pollock, and Lord Chief Justice Jervis were of a different opinion, and held that Boosey had no lawful title to maintain the action. The case then stood over to this day.

The LORD CHANCELLOR now moved the judgment of the house. Having stated the nature of the case and the pleadings, the trial before himself when a baron of the Exchequer, the bill of exceptions against his ruling, and the judgment thereon, and then the argument before this House, and the judges' opinions, his lordship said this case had been very ably argued at the bar, and it was impossible to overrate the advantage which the house had derived from the assistance of the judges: their arguments had exhausted the subject, and the house had now only to decide between their conflicting opinions. He should have been glad to avoid expressing any opinion, but it was his duty not to shrink from that responsibility, and he now therefore gave his advice to their lordships as to the decision which they should adopt. He adhered to the opinion he had originally pronounced. The right now in question was not the right to publish, or to abstain from publishing a work not yet given to the world, but was the right to have the exclusive power of publishing such a work. Copyright thus defined was, if not the creature of the statute law, at least a right entirely regulated by it. The question here turned chiefly on the 8th Anne,



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c. 19. The object of that statute, as expressed in the preamble, was to encourage learned men "in composing useful books." His opinion was that that statute was to be construed with reference to British authors only. *Primâ facie* the Legislature must be taken to legislate only for its own subjects, and the object thus declared to be in its view must be taken to be a merely national object. Of course, the foreigner who was not resident abroad, but was resident in this country, and was subject to its laws, was for the time he was so subject to them in the condition of a native-born subject; and if he came here and published his work here, though he came here only for the purpose of publishing it, he would be within the protection of the statute. But if he resided out of the kingdom at the time of such publication, the statute did not protect him. He (the Lord Chancellor) was aware of the argument which had been used against this rule, by representing an absurdity as flowing from it. Thus it was said that it was absurd to give the protection of the statute to a man who crossed over from Calais and published his book here, and to refuse it to one who stayed in Calais and got an agent in this country to publish it for him. But the answer to that argument was, that in all cases in which a rule was laid down there must be a line drawn somewhere, and that no line could be drawn in any case without some instances of its application appearing that would bear the semblance of hardship or absurdity. There was some distinction between copyright in books and patents for inventions. The Crown had, by the common law, a right to grant to a subject a monopoly in a certain manufacture, and all that the statute of James did was to confine the exercise of that within definite limits. His opinion was founded on the general doctrine that this British statute was passed for British subjects, properly so called, or for those who obtained that character for a time, by being resident in this country, and living under the allegiance to the Crown, and under the protection of the laws of England. He did not find any authority in the cases which impeached this doctrine, except in the present case and in those on which it proceeded, and which must therefore be considered to be now under review. His lordship here entered into a detailed examination of all the cases, remarked how, in this instance, the minds of the ablest men had differed on this subject, and concluded by expressing his opinion that the judgment of the Court of Exchequer Chamber must be reversed.

Lord BROUGHAM said that he must begin his observations by expressing his entire concurrence with his noble and learned friend as to the great ability with which this case had been argued at the bar of this house, and the great advantage which their lordships had derived from the opinions of the learned judges. It was not necessarily to be assumed that the much-vexed question of the common law right to literary property was disposed of in this case, though undoubtedly, in the opinions of some of the judges, useful light was thrown on that question. He himself could not avoid forming some opinion upon it. With relation to patents for inventions, Lord Coke, in commenting on the statute of James, had said that that statute was to be considered as a judgment in Parliament against the right of exclusive manufacture, except by grant from the Crown; and, indeed, by the 10th section of that statute, certain monopolies which then existed were expressly protected and declared to be saved from the operation of the act. For himself, he believed that literary property was like, or even more than, patented inventions, the mere creature of the legislature, and such, he thought, might be considered the principle on which a case argued by himself, in 1812, had proceeded. Then, if the right was created by the legislature, could it be said that the legislature had it in contemplation to vest the right of copyright in anybody but the subjects of the realm, and those who claimed under them? Legislatures in general only legislated for their own subjects. The statute of Anne was not an exception to that rule. It was a statute for the encouragement of learning, by giving to those who published useful books a monopoly in the publication of them. That was an encouragement given at the expense of the subjects of the realm, to whom it raised the price of those books; and being thus given at their expense, it must be considered to have been given exclusively with a view to their advantage. By the earlier statutes certain high functionaries were entrusted with the power to fix the price of books, another fact which showed that the legislature had entirely directed its attention to what was to occur within the kingdom. He entirely agreed with his noble and learned friend, that the apparent absurdity of giving the right of exclusive publication to a foreigner resident here, and refusing it to a foreigner not resident here, was answered by the fact, that no law could lay down any rule of distinction on any subject without incurring the risk of exhibiting instances in which the application of the rule might appear to produce absurd results. But instances of that kind did not show that the rule thus possibly capable of an absurd application did not exist. He now came to the point that by the law of Milan, Bellin had a copyright, and by the law of Milan Bellini transferred that copyright to Ricordi. Such was the statement in the bill of exceptions. But his answer was that that copyright, created by the law of Milan, existed nowhere but in the particular country the law of which created it. Being the creature of a positive law it could exist only by the force of that positive law, and consequently could not have existed in countries where that law had no force. Such was the principle on which, long ago, in Somerset's and Wedderburn's cases—for both England and Scotland had the unfading honour of deciding that the status of slavery could not be indelibly fixed on any man—it had been declared that slaves brought to this country became, by that fact alone, free men. The law of copyright was the law of each country—its forms must be observed in each, and in no other country could that law have any force. Applying these various principles of law to the present case, and finding nothing in any of the decided authorities to controvert but much to confirm them, he was of opinion that the judgment of the Court of Exchequer Chamber, which held that copyright existed in this case, and was enforceable here, was erroneous, and must be reversed.

Lord ST. LEONARDS said that, after the elaborate arguments which their lordships had just heard, he should confine himself, in delivering his opinions, to making a few observations on the case. He cordially concurred with his noble and learned friends as to the advantage which the house had derived from the able arguments at the bar and the elaborate opinions of the judges. In consequence of these arguments and opinions their lordships had rather to select the opinion they would adopt than to form any original opinion. The simple question was, whether a foreigner could obtain in England a copyright by first publishing his book here, though he himself was resident abroad. This supposed right was put upon two grounds; first on common law, and then on the statute. As to the common law, he never entertained a doubt that no such right had ever existed. If a mechanic invented a machine, and disposed of a single copy of it, that copy might (except for the statute) be multiplied by the person who had properly obtained possession of it. It was the same with a description of a machine as with a machine itself. It appeared to him, therefore, perfectly clear that there was no common law right in one case or in the other. There was a distinction between the right of a man to his own manuscript, over which he had the most absolute power, as he had over any one of his personal chattels, and the right to multiply copies of that to the exclusion of other persons. The former was a common law right, the latter entirely depended on statute. But, even if the common law right existed, what common law right could a foreigner resident abroad possess? If he came here and owed an allegiance, a temporary allegiance, to the Crown, he might possess such a right, but he could not possess it while he remained abroad. Then, if the right was created by the statute, the same reasoning would apply. The operation of a statute could not be extended beyond the dominions of that State in which it was passed. Then, what was the meaning of this statute? In the year preceding that in which it was passed, the legislature, deeming that increase of population was increase of wealth and of strength, passed an act to encourage foreign Protestants to settle in this country—a fact which showed that the legislature did contemplate advantages to be derived from foreigners, but from foreigners resident here, and not resident abroad. Then, as to the cases. Everyone must admit that this case was wholly uninfluenced by authorities, no one of which would decide it. The house was, therefore, again required to look at the statute, and to decide what was the meaning of the legislature. That meaning seemed to him to be clear from doubt. The first publication was to take place in this country, and no protection was given to books printed abroad. The object of that was to advance the interests of the British people, as well as to increase the amount of their learning. Of course the statute did not require that the work must be composed here—such a matter was beyond the power of legislation—but it must be printed here; and that fact gave the key to the other provisions of the statute. The terms of the 12th Geo. II., c. 36, prohibiting the importation of books reprinted abroad, showed that the legislature assumed that the books to be protected under the statute of Anne must have been books printed in this country. To be protected by the statutes, the books must first have been published here and first printed here; and if so, that would go to show that the persons who printed and published them could not be foreigners who were resident abroad. These considerations rendered the constructions of the statute plain and easy. The Court of Queen's Bench, some years ago, said that "the statute of Anne not only gives protection to authors as to books thereafter to be published, but to books previously printed; but the British legislature must be supposed to have legislated with a view to British

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interests and the advancement of British learning." If, then, there was no common law right, and if the statute did not apply to foreigners as foreigners, then there must be a new right, and the foreigner must bring himself within the terms of the act, and must be able. It might be said that if residence here was necessary, it would be difficult to say what was sufficient residence; but no such question would arise. It would be sufficient that he had such a residence as imposed a temporary allegiance on him, and gave him that protection of the law to which every foreigner was entitled equally with the subjects of this realm while he remained in this country. None of these difficulties would arise in the United States, for there they had expressly enacted that the native citizen only, or such persons as had been resident there for a certain time and in a certain manner, should be entitled to copyright. The Americans, therefore, had taken care to enable themselves to import the works of foreign authors, to refuse altogether copyright to those authors, and to obtain advantages for which they paid to the authors whose works they used no consideration whatever. The literary men and others in the States had endeavoured to introduce another system of law, but they had not succeeded. That was some argument to show that in refusing here to give copyright to foreign authors, it was not necessary to put a strained construction on the existing law, though undoubtedly, had the law borne a different construction, that different construction must and would have been given to it without reference to the mode of dealing with these matters practised in other countries. Under these circumstances he was clearly of opinion that there was no common law right, but that, even if such a right did exist, a foreigner resident abroad had no claim under it. Then, as to another point; suppose the copyright to exist in Milan, it could have no effect in this country. Copyright was not like a personal chattel, which the owner could transfer at pleasure to another person. It was a right which existed only by force of the law of the country that created it. Again, the transfer, though good by the laws of Milan, was only good there, and was not a good transfer of this sort of right by the laws of this country. Bellini was assigning in this country that which did not exist in this country. The assignment was therefore valueless. Besides which, the assignment was only to a part of the British dominions. Now, the right was one and indivisible. If capable of being assigned, it must be assigned in its entirety; but here it was only partially assigned, and in that respect the assignment was incomplete. Then, again, the assignment was defective in form, according to the laws of this country; and being so, it could not be enforced here. The assignment was altogether the creature of statute, and was required to be in the form given by the statute; and if not in that form it was invalid. For all these reasons he was of opinion that the judgment of the Court below was erroneous, and must be reversed.

Judgment of the Court of Exchequer Chamber reversed.

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Musical Taste in Italy.—We are happy to give publicity to the following, from an Italian paper, *Il Pirata*, relating to the coolness with which Rossini's *Cenerentola* was received at the theatre in Leghorn, being of the same opinion as the writer regarding the present taste of the Italians in musical matters:—

"We cannot withhold expressing our disgust at the reception given to this masterpiece of melody and composition. The fact is the ears of the public are accustomed to other things, and these ears which of late years have grown to such enormous length, cannot appreciate the beauties of an opera written when Italy could boast of having a really good school of singing, and composers who knew how to write for the voice. In our time shouting is called singing, spasmodic convulsion is mistaken for expression, and the public is in ecstacies, provided they have half-a-dozen murders; the happy author is then called for and crowned with laurel. Alas! Let us however hope that if our contemporaries do not relish Rossini's music, if we have got into the wrong path and forgotten all the traditions of the past, that our successors at least may evince more judgment, and a truer appreciation of the really beautiful in music."

To which we say "Amen!" with all sincerity and heartiness.

Hyssop won't do.—In a town in America, a certain doctor was choir-leader. One Sabbath, the hymn given out by the minister, commenced with the following line: "With hyssop purge thy servant, Lord." The doctor pitched the tone and led off, but broke down before finishing the line. He tried a second and third time with the same result, when a wag on the ground-floor rose in his pew, and, turning his face upward to the choir, exclaimed: "Try some other herb, doctor."

Yankee Punning.—The fellow who tried to get up a concert with the *band* of his hat is the same who, a few weeks since, played upon the affections of a lady.—*New York Musical Review.*

## A FRENCH APPRECIATION OF HENRIETTA SONTAG.

(Translated from *Le Moniteur.*)

Henrietta Sontag was seventeen years old when she made her *début* at the Théâtre Italien, Paris, as Rosina in the *Barbiere di Seviglia.* Light complexioned, pretty, and *distinguée*, with beautiful blond hair, a clear voice, the agility of a bird, a vast amount of seductive grace, and little or no sentiment, she assumed a position, from the first, in the esteem of the amateurs of Louvois, a little above that allowed to Mad. Damoreau—then the Signoretta Cinti—and very near to that claimed by Mad. Mainvielle-Fodor, the Italianised French lady, whom Stendhal christened at the time a "Sublime Bird-organ" (*serinette sublime.*)

Like all exceptional organisations, destined to achieve a brilliant future, Henrietta Sontag had several successive styles. She entered the second phase of her talent at the time that Maria Malibran, two years her junior, made her *débuts* with the splendid success so well remembered by all of us, at the Opéra, in *Semiramide*, which was given for the benefit of Galli, and at the Italiens in *La Gazza Ladra.* From 1828 to 1830, there was a contest on alternate evenings between the two *virtuose*, whose respective admirers, according to invariable custom, insisted on regarding them as rivals. On the part of Sontag, the struggle rose to the height of emulation, but with Malibran it sometimes descended to jealousy, although everyone, including Sontag herself, did justice to her talent. Malibran knew that she was greater than her fellow-competitor for public favour, but felt and avowed that the latter had reached a provoking and incomparable perfection. In the midst of the boundless enthusiasm caused by the lightning inspiration of her own genius, Malibran would envy the starlike serenity which the pure art of Sontag attained without an effort. Often, after one of those marvellous performances of her rival in the *Barbiere*, poor Marie would exclaim, with tears in her eyes, "It is shocking that any one should sing so well." But this was nothing. One evening, Rosina took it into her head, without reflecting much upon the difficulty of the task, to undertake the part of Donna Anna in *Don Juan*, which no artist, even Giulia Grisi, could attempt to sing after Malibran. This caprice turned out more than a revelation,—it was a transfiguration. The "thrush"—as Sontag was then called—laid an egg in the nest of the eagle. Malibran never forgave her, and, on one occasion, when the two singers—one having to play Donna Anna, and the other Zerlina—were to dress in the same room, Marie, who had taken possession, shut herself in and locked the door, refusing not only to open it for her rival, but even to give her her costume, for which Henrietta was begging almost upon her knees. The consequence was, that Donna Anna kept the stage waiting, and was unable to sing the recitative of the first act, in which her expression, her voice, her look, her gestures, and, in fact, every thing she did, was "epic."

The Countess Merlin succeeded in effecting an apparent reconciliation between Malibran and Sontag, at a *soirée*, by means of a plan, which, with Machiavelian talent, she had prepared for the occasion. The guests, however, were in the secret. The rivals being unexpectedly called to the piano at the same moment, the accompanyist courageously began the *ritornello* of the duet in *Tancredi.* There was no avoiding the alternative, and Aménaïde and her knight sang the duet in such a manner as to electrify the whole assembly. Yielding to the enthusiasm they had excited, the two artists, under a spontaneous impulse, threw themselves into each other's arms, embraced, and separated—mortal enemies. The *dénoûment* of this comedy was artistic. The manager of the Théâtre Italien conceived the lucky idea of reviving *Tancredi*, and the success of the experiment occasioned so lively a sensation in Paris, that, for a moment, diverted public attention even from politics—and from what politics?—from the politics of that year which saw the premonitory warnings of the Ordinances of July! The old King, Charles X., absorbed by the cares of royalty and almost divorced from the world, was suddenly awoke, in the recesses of his palace, by the magic echoes of a duet marvellously executed, and his last visit to the theatres was to hear Malibran and Sontag, associated like sisters, in one and the same triumph.

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The two came into contact, on another occasion, under more intimate circumstances than the life and triumphs of the stage. From a piece of indiscretion in the memoirs of the Countess Merlin—which has long since found its way from the book to the newspapers—we know that the celebrated violinist, De Beriot, was cured of a hopeless passion for Henrietta Sontag by his marriage with Garcia's illustrious daughter. Maria Malibran, at first the *confidante* of a despised lover, ended by lighting in her own heart that flame which she had endeavoured to extinguish in the heart of another.

A short time after this Mdlle. Sontag left the stage to marry an ambassador—Count Rossi. Like a skilful fisherman who knows how to angle in the waters of success, M. Scribe sought for inspiration in this unheard of good fortune of the singer, and, in conjunction with M. Auber, produced the *Ambassadrice*. The piece is charming, but, in writing it, the author was guilty of a want of tact which very much resembled a want of breeding. In giving the name of Henrietta to his heroine, he of course made it generally understood that the Countess di Rossi herself was intended. M. Scribe had not long to wait for the reproof he merited, and the crowned heads of Europe took upon themselves to administer it. At Berlin, Vienna, and St. Petersburgh, the great artist of the Théâtre Italien took her place, honoured and respected, at the tables of Kings and Emperors. There is no doubt that the silent respect paid to the woman of talent was slightly perceptible in the welcome accorded to the Ambassadress—a delicate distinction which seemed to say :—"You may forget the past; we shall remember it."

Up to this point, the artist had wanted the great consecration of talent in this world—misfortune. One day, however, the noble lady found herself as poor as the young artist had been on her first appearance. The despair of her family imposed a heavy task upon her. She did not hesitate. Abandoning the name of Rossi, which she had received as a boon, and adorned with all the modest virtues of domestic life, she courageously resumed that which, twenty years beforehand, she had left behind her on the road to fame. Since Mad. Sontag had retired from the stage, two generations of singers had shone and disappeared. Like another *Sleeping Beauty*, when she awoke from her dream of fortune, she saw a new public and a new style of art. Possessed herself of a pure style, a real taste, a quiet grace, and sober judgment, it was by violent exaggeration, glaring colouring, and material effects, that success was now to be achieved. Moreover, if we may venture to say it—there was another more terrible danger than all the rest combined. She had long passed that age twice celebrated, by Balzac and Charles de Bernard, the poets of twilight love; she was ceasing to be a woman to be undividedly the wife and mother. She did her duty, however, and trusted to Providence, and Providence, who had inspired her with courage, gave her once more youth, beauty, talent, and the success of former days.

Let us attempt, in a few words, to analyse her talent, which, if not the greatest, was assuredly one of the purest that ever enriched the Italian school. As singer and actress, we can, perhaps, compare Madame Sontag to no one better than to Mdlle. Mars. The two possessed the same perfection, confident in itself, the same experience of stage effects in which nothing was risked, and all so well regulated by taste, that the refinements of art were inseparable from the simplicity of nature. If Araminthe and Celimène could be touching and passionate in the Duchesse de Guise, Rosina reached the acme of pathos in the second act of the *Sonnambula*, and exhibited an equal superiority in Donna Anna, Zerlina, Norina, the Countess, Linda di Chamouni, and the *Vivandière*. But the best eulogium that can be pronounced upon Sontag is that she alone, after the death of Rubini, represented and adorned the great Italian school, and was the last model of a style that has for ever disappeared.*

But the following says far more in Madame Sontag's praise. To the last day of her life and of her triumphs, the respect of all who knew her persisted in restoring the emblazoned coronet to the artist who had voluntarily resigned it. Her comrades never called her anything but "*Madame la Comtesse.*" Even amidst the loud applause with which the crowd greeted her reappearance on the stage, before and after justice had been rendered to the singer, it was easy to distinguish the respect which was entertained for the virtuous lady, the devoted wife, and mother. Combined with the most exuberant enthusiasm, there was always a something which seemed to say, "Will *Madame la Comtesse* permit us to applaud her?"

* Our contemporary seems to have forgotten the existence of Marietta Alboni.—ED. M. W.

## MINNELIEDER.

(From *Le Ménestrel*).

We live in an age of discoveries and recoveries. Every day some remains of the past are exhumed either in France or Germany. The following is a letter we have received from Elsenach, bearing date the 20th July:—

"A short time since a magnificent manuscript on vellum, ornamented with miniatures, was discovered in the grand-ducal library at Jena. It contained a small collection of *Minnelieder* (songs of the *Minnesänger*, or troubadours of Germany) of the conclusion of the thirteenth and commencement of the fourteenth century, all unpublished, and all with the tunes noted down. After having ordered an exact copy to be made, the Grand Duke offered the original manuscript to the King of Prussia, who has always taken a great interest in these specimens of antique German poetry. His Royal Highness having expressed a wish to hear the *Minnelieder*, Professor Lilgenkren, of the University of Jena, carefully revised the text, which is in the Swabian language, and Herr Stade, music-director in the same University, wrote orchestral accompaniments, which in no way interfered with their original character. The *Minnelieder* were executed by a union of the Philharmonic Societies of Elsenach and the neighbourhood, at the foot of the mountain on which stands the celebrated castle of Wartbourg, where a poetical tournament took place in the year 1207, the most celebrated of the *Minnesänger* of the period being the competitors. The Grand Duke and Grand Duchess of Saxe-Weimar-Elsenach, with the Duchess of Orleans, honoured the festival with their presence, and an immense concourse of spectators was attracted. Their Royal Highnesses expressed their entire satisfaction to Herr Stade, and to the performers, about four hundred in number."

The verses of the *Minnesänger* are, without dispute, the most curious monuments existing of ancient German literature. The largest collection of *Minnelieder* is that which was made in the fourteeth century, by Rudger von Menesse, a senator of Zurich. A splendid manuscript copy of this exists in the Bibliothèque Impériale at Paris. It contains about fifteen hundred *Lieder*, by one hundred and forty various authors.

MEYERBEER'S MOTHER.—We read in the *Revue et Gazette Musicale*, of Paris, that Amalia Beer, the mother of the illustrious composer of *Robert le Diable* and *l'Etoile du Nord*, died lately at Berlin, aged eighty-seven. All who were acquainted with that lady are agreed as to her superior mind and accomplishments, and unite in their tribute of grief to her virtues, her kindness, and her liberality. In the course of her long existence she enjoyed the happiness, so precious to a mother, of seeing all her sons distinguished either in science, letters, or art. This felicity was much increased by the repeated triumphs of Meyerbeer, who was with his mother in her last moments, and never left her until she had ceased to exist.

AUTOGRAPHS.—In an artist's album in Paris, Alboni wrote five bars of music, containing her lowest and her highest note, and underneath, "The compass of my voice.—MARIETTA ALBONI." An actress contributed the following:—"I make my *début* to-morrow night at the Comédie Française, and am very much afraid.—DELPHINE MARQUET." M. Fouché compared birth to a box-office, thus:—"If people paid on entering life, wouldn't everybody ask his money back on leaving it?"

CHURCH MUSIC.—*Dwight's Journal of Music* reports that an organist in one of the Connecticut-River Churches, gave out to his choir Jullien's *Prima Donna Waltz* adapted to the well-known hymn, "A charge to keep I have, a God to glorify," etc. A book of music for sabbath-schools has been published in Boston, containing this same *Prima Donna Waltz*, adapted (!) to the words, "He knows we are but dust," etc. The same book contains Strauss' *Duke of Reichstadt's Waltz* set to sacred words.

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## ROYAL ITALIAN OPERA.

The last week but one of the season has arrived, and Madame Grisi's last performance on the stage in England (except at her benefit, which takes place on Monday) was given on Thursday. It is to be regretted that she did not, as was contemplated, bid farewell to the English stage as Ninetta in *La Gazza Ladra*, the character in which she first appeared at Her Majesty's Theatre, and with which her name was so intimately associated for many years. This, however, was impossible, in the absence of an efficient representative of Fernando Villabella. Sig. Ronconi, for reasons not very clear, declining to undertake the part and give up the Podestà to Sig. Lablache, Sig. Tamburini, we believe, was invited by the manager to undertake the part of the father for Mad. Grisi's last performance, but refused. Had he consented, the cast, with Madame Grisi as Ninetta, Signor Mario as Giannetto, Signor Lablache as the Podestà, and Sig. Tamburini as Fernando, would have recalled the best days of the Italian Opera in the Haymarket. *Anna Bolena* was announced as one of Madame Grisi's final performances, but was withdrawn, like the *Gazza Ladra*, for no reason assigned. Madame Grisi's recent performances have, therefore, been confined to *Lucrezia Borgia*, *La Favorita*, and *Norma*.

On Saturday *L'Elisir d'Amore* was substituted for *La Favorita*, postponed in consequence of Signor Mario's hoarseness, which prevented him from continuing his performance of Gennaro in *Lucrezia Borgia* on Thursday. Donizetti's charming lyric comedy went off with *éclat*, Madame Bosio singing delightfully, and Signor Ronconi keeping the audience in a state of incessant excitement by his whimsical extravaganzas. This is the first time that any other artist has performed the character of the mountebank, Dulcamara, with Signor Lablache in the same theatre. *L'Elisir d'Amore* was followed by the second and third acts of *Masaniello*. We have frequently objected to curtailments of great works like the *Muette di Portici*, which answers no purpose whatsoever, except that of ruining their standard attraction. Sig. Tamberlik sang the barcarole magnificently, and was ably supported by Sig. Tagliafico in the "Liberta" duet, which was loudly applauded, and, as usual, shamefully curtailed of one half, beginning in one key and ending in another. *Norma* was given on Monday, with the second act of *Il Barbiere;* and on Tuesday, Sig. Mario having recovered from his indisposition, *La Favorita* was performed for the last time, with Mad. Grisi as Leonora. On Thursday, the last performance of *Lucrezia Borgia* took place.

The theatre has been crowded on the farewell nights of Mad. Grisi, but the other nights have suffered in consequence. This was no more than what might have been expected. One great attraction, like the serpent-rod of the prophet, swallows up the rest.

One more performance, and Mad. Grisi bids adieu for ever to the English public.

On Monday, her benefit night, she takes her leave in the first act of *Norma* and the first three acts of the *Huguenots*. Mdlle. Robert, the well-known *danseuse* from the Grand Opéra at Paris, made her first appearance this season on Tuesday night, in the *divertissement* in *La Favorita*, and was very favourably received. She appeared for the second time on Thursday night. Her dancing is remarkable for elegance and agility.

To-night *Otello* will be repeated.

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Mr. T. M. Mudie has arrived from Edinburgh, to pass the midsummer holidays in London.

## DRAMATIC.

Opera-Lyrique.—St. James's Theatre.—On Wednesday last this company terminated their series of performances by Donizetti's comic opera *La Fille du Régiment*, in which Madame Marie Cabel played the principal part. The representation being for the benefit of the director, we do not feel called upon to do any more than notice the fact, so much the more that we have already called attention to the remarkable success obtained by Madame Cabel in this particular part. A few remarks on the doings of the company and on the operas produced may not be inopportune, as they may help to point out the difficulties to be surmounted, and serve as a guidance, by indicating past errors, to any future operations that may be contemplated. The operas produced under the present management have been *Le Bijou Perdu*, *Le Roi des Halles*, *La Promise*, *La Sirène*, *La Fille du Régiment*, *Les Diamants de la Couronne*, and *Le Domino Noir*, not to mention several small operettas in one act which were introduced to make up the programme of the evening's entertainment. We thus find seven operas given in about as many weeks, which alone would speak well for the energy displayed by the direction. We must deduct, however, from our list two operas—*Le Domino Noir* and *Le Roi des Halles*—in which Madame Cabel did not appear, and which must consequently be struck off. And here we may tender a word of advice. Let no future manager (let not M. Desgranges, if, as we hope, he returns) produce, in London, a work, however great its merit, unless it can be brought out in the best possible manner, so that it may not suffer from comparison with previous performances, as was more particularly the case with *Le Domino Noir*, which, at the St. James's Theatre, we have seen with Mad. Charton and M. Couderc. An opera should be done well or not at all. It would be more advisable to give artists a holiday, by which they as well as the public, would be the gainers—to say nothing of the critic.

The company of the Opéra-Lyrique in general, it must be confessed, did not come up to general expectation, with the sole exception of Madame Marie Cabel, who went far beyond it. Madame Cabel was a tower of strength, but it must be owned that even she was not always put forward under the most favourable auspices. The opera chosen for her *début* did not please the London audience, and attention was divided between the merits of Mad. Cabel and the demerits of M. Adolphe Adam. Exceptions were taken—criticism was on the alert—the music was condemned; and the lady could not fail, with all her genius and talent, to suffer in the conflict. No English manager would have made such a mistake, as to produce his trump card under such auspices, knowing, as he would know, that novelty does not necessarily imply superior attraction, and that it is always a fatiguing task to judge of the merits of a new opera and a new singer at one and the same time. It will be objected that, having played the *Bijou Perdu* a great number of nights in Paris, the company were not prepared with any other of the operas subsequently produced, and which form an indispensable portion of the *répertoire* of the Opéra-Comique. We merely answer, that it would have been better to defer the opening for a week or more, and then start with a much better chance of success. We have heard it objected that Madame Cabel did not wish to provoke a comparison with her predecessors. But the truth is, that Madame Cabel need not have feared any comparison with any predecessor. They had their particular talent, and she has hers, which is of the highest possible order.

Madame Cabel thus came before the London public under very serious disadvantages; and it was only after the production of *La Fille du Régiment* and *La Sirène* that she received the enthusiastic praise to which she was entitled. After the latter opera, her success no longer doubtful, she went on increasing in popularity, and was recognised for what she undoubtedly is—a gifted, original, and perfect *artiste*. In the *Diamants de la Couronne* she so confirmed the public opinion in her favour, that there can now be no further doubt about her novel and extraordinary talent. We have at different times given our opinion of Madame Cabel at length, and we feel persuaded that, should she revisit London on any future occasion, she will have every reason to be satisfied with her reception.

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We may dismiss the remainder of the company in a few words. Mdlle. Girard is an intelligent and clever person, and ably seconded Madame Cabel. Madame and Mdlle. Vade were also very useful in their particular line of subordinate characters. The men, with the exception of MM. Sujol, Junca, Colson, and Pierre Laurent, were not at all up to the mark, and this department of the company must be considerably modified before the public can be satisfied. The management must now be convinced of one fact—that the composition of a theatrical audience is essentially different in Paris and in London. In Paris, each theatre has its special audience, which rarely goes elsewhere; in London, on the contrary, the same people who go to the St. James's frequent the Italian Opera, and the style of execution to which they are accustomed at the latter makes them very difficult to please wherever else they attend.

## PROVINCIAL.

THERE is nothing but stagnation in the provinces at the present moment, and this is likely to be the case until the tours, the Italian and German Operas, and the festivals commence. A new organ has been opened at Blackburn. The following account of the ceremony is taken from the *Manchester Examiner and Times*:—

"On Thursday last, the new organ, built by Messrs. Gray and Davison, of London, for the Independent Chapel, Chapel-street, was opened with considerable *éclât*. The principal portion of the performance consisted of selections of music from Handel. The solo parts were sung by Miss Whitham, of Huddersfield, Miss S. Brindle, of Blackburn, and Messrs. Thomas Hinchcliffe, of Leeds, Henry Graham and Robert Sanderson, of Blackburn. The choruses were splendidly rendered by the members of the Blackburn Choral Society. At each service, the Rev. A. France, minister of the chapel, delivered an appropriate lecture. Mr. Henry Smart, of London, late of Blackburn, presided at the organ, and will do so again on Sunday morning and evening next."

We expect a detailed account of this new instrument from a correspondent.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The Grand Opéra re-opens on the 15th. The performance will be free to the public, and the opera *Robert le Diable*. Besides this, in honour of the Emperor's *fête*, a cantata will be executed, the music by Queen Hortense, and the words by M. Belmontet. It is said that Mad. Stolz will appear, on the 17th inst., in *La Favorite*. The Théâtre Français closed last week, ostensibly for repairs, and, like the Grand Opéra, re-opens on the 15th inst., the public being admitted gratis to the performances, in honour of the Emperor's *fête*. A few days before the end of the season, M. St. Germain, who had previously played at the Odéon, made a successful *début* in *Le Dépit Amoureux* and *La Famille Poisson*.—M. Perrin is neglecting no measures which can tend to ensure the success of his new enterprise at the Théâtre-Lyrique. Mad. Ugalde is engaged, and M. and Mad. Meillet-Meyer are retained. As far as possible, M. Perrin is carrying out the agreements entered into by M. Séveste, both with singers and composers. The new opera, written by M. Adolphe Adam for Mad. Marie Cabel, is in rehearsal, and M. Perrin has also sent for the opera of M. J. B. Wekerlin, which is already copied.

M. Boyer, the new manager of the Vaudeville, has engaged Madame Guillemin.—*Les Cœurs d'Or* continues attractive at the Gymnase. M. Couderc's rondo is encored every night.—A one-act trifle, entitled *M. Bannelet*, by MM. Gaston de Montheau and C. Nuitter, has been produced at the Variétés.—The old farce, of *Le Dîner de Madelon*, which dates from 1813, has been revived at the Palais Royal, for M. Prosper Gothi.—At the Ambigu, we have a new drama, in six acts, by MM. Brisebarre and Nus, entitled *Suzanne*. There is also here a *troupe* of Danish dancers. M. de Chassériaux, who has been appointed administrator at the Grand Opéra, entered upon his office a few days since.

M. Martin Norblin, formerly professor at the Imperial Conservatory, and first violoncello at the Grand Opéra, and the Société des Concerts, and who often shared in the successes of the well-known Baillot, has just died, at the age of seventy-two. M. Armand Dancla, one of his pupils, pronounced a short address over his grave.

MILAN, 28th July, 1854.—(*From our own Correspondent.*)—*Elisabetta; or, the Exiles of Siberia*, the posthumous opera of Donizetti, completed by the *maestro* U. Fontana, was produced for the first time in this city on the 23rd current at the Teatro Santa Radegonda. The parts were thus distributed:—Elisabetta, Signora A. Fumagalli; the Count (tenor), Signor Sarti; Michele (barytone), Signor Marra; Ivan (bass), Signor Vinals. The result has been unfortunate both as regards the music and the execution. Of the former, I shall not trouble you with a detailed account, as I perceive that you have already noticed it. The latter scarcely reached mediocrity. The inundation scene at the end of the second act was exceedingly well done. Its inventor, Signor Donghi, was called for and warmly applauded. Signor Sarti was also well received in a tenor air.

29th, 11·30 P.M.—I have just returned from the first representation of a new *opera seria* in four parts, *Ida di Danimarca*, the music by Signor Luigi Rieschi, the *libretto* by Signor Carlisto Bassi. Signor Rieschi is advanced in life, and has resided many years in Milan. This, I believe, his third opera, will add but little to his reputation as a composer. A short and unmeaning prelude of about a minute's duration constitutes the introduction; this, the following chorus, and the solo of the barytone, gave an unfavourable augury of what was to follow. Some of the soli of the *prima donna*, and the tenor, were better, and obtained several calls for the *maestro*, which, to be impartial, however, were chiefly the work of friends. A chorus in the third act was mere confusion. The accompaniments display little skill, and are noisy and common-place. In fact, as the phrase is here, "Canto spiegato non c' è!" The scene is laid in Denmark, at the beginning of the sixteenth century. The principal characters were thus cast:—Gustavo Jutland, Signor Vincenzo Prattico (barytone); Ida, Signora Eufrosina Marcolini; Olvardo, Sire di Nordenberg, Signor Atanasio Pozzolini (tenor). The general execution was indifferent.

BERLIN.—(*From our own Correspondent.*)—The King of Prussia has given M. Meyerbeer permission to wear the Bavarian order for Science and Art, which was awarded him by the King of Bavaria.

The concerts in the Park-Theater in the Wilhelm-Stadt are very well attended, as are, also, those of the various military bands, which were nearly becoming obsolete, but are now more in vogue than ever. One took place last week for the benefit of the Elizabeth-Kinder-Hospital, which must have realised a considerable sum for the institution.

Herr Thorné, manager of the theatre at Riga, is here, making engagements. Herr Leo, from Rostock, and Herr Hein, from Stettin, are also here for the same purpose.

MAYENCE.—A musical festival will be got up at the end of the present month by the *Liedertafel*, at which Schneider's *Weltgericht* is to be performed. The *Gesangvereins* of the neighbouring towns of Darmstadt, Frankfort, Mannheim, Offenbach, Wiesbaden, and Worms, have received invitations.

MANNHEIM.—Never, perhaps, has Mannheim been so rich in "stars" as at the present moment. No sooner has one gone than another appears. After Fräulein Wildauer and Herr Ander, who played in *Die Regimentstochter*, *Figaro's Hochzeit*, *Robert der Teufel*, *Martha*, *Wilhelm Tell*, and *Lucia di Lammermoor*, we had M. Roger, the Frenchman, who was received with flattering marks of approbation as George Brown in *Die Weisse Frau* (*La Dame Blanche*).

AIX-LA-CHAPELLE.—The Royal Prussian *Kammersängerin*, Fräulein Pauline Marx, has been very successful as Norma, Antonina, and Indra. Among other celebrities we have here Fräulein Johanna Wagner, and Mad. von Strudiot-Mende, who made her *début* as Fidelio, and gave general satisfaction.

PINEROLA.—Verdi's *Trovatore* opened the season with success. The singers were Signore Adele Rebussini and Dalla Porta, and Signori Temistocle Miserocchi, Antonio Grandi and Maymò.

PADUA.—Donizetti's *Don Sebastiano* continues to be received with increasing favour.

COLOGNE.—The state of Herr Robert Schumann's health is such as to preclude all hopes of his recovery.

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ELBERFELD.—The well-known organist, Herr J. A. van Eyken, pupil of Mendelssohn (poor Mendelssohn!) and J. Schneider, has been appointed to the situation at the *Reformirte Kirche*, vacant by the death of Herr Schornstein, who held it for forty years. On the 21st of April, Herr Van Eyken gave his farewell concert at Rotterdam, on which occasion he played several compositions by Bach, Schumann, and Mendelssohn, as well as some of his own, before an audience of more than a thousand persons.

GENOVA.—At the Teatro Apollo, *I Due Foscari* of Verdi, by Signora Louisa Luxoro Pretti, Signori Stecchi and Giannini, has given general satisfaction. The sisters Ferni have been playing with great success.

UDINE.—The theatre has been opened for the annual fair with Verdi's *Trovatore*, by Signore Piccolomini and Irene Secci-Corsi, Signori C. Baucardè, F. Cresci, and Pons.

TURIN.—Teatro Gerbino. *Il Don Procopio* has been produced with tolerable success, the artists being Signora Lipparini, Signori Banti, Bonofos and Frizzi.

LIVORNO.—The Teatro dei Floridi has opened with *Cenerentola*, by Signora Borghi-Mamo, and Signori Testa, Everardi, and Mattioli. The *prima donna* and the barytone Everardi are great favourites. *Lucrezia Borgia* was produced on the 23rd with success. Signore Basseggio and Borghi Namo, and the Signor C. Negrini, were the singers.

FORLI.—The new opera, *Luisa de la Vallière*, by Sig. Petrocini, (which was performed for the first time two years ago at Venice), has been produced with success. The artists were Signora Maria Arigotti, Signori Stefani and Coliva.

VICENZA.—The season of the fair has been inaugurated with *Rigoletto*:—Gilda, Signora Lotti; Maddalena, Signora Ghini; the Duca, Sig. Galvani; Rigoletto, Sig. Benceich. The execution gave great satisfaction.

SINIGALLIA.—Verdi's *Trovatore* opened the season of the fair, with success. Leonora, Signora Gariboldi Bassi; Azneena, Signora Borghi Vietti; and the Signori Carrion, De-Bassini, and Nicolo Benedetti.

TURIN.—A new sort of spectacle is announced for the coming spring, to take place at the Theatre d'Ancennes. It is styled an *Opera Napolitana*, and is a species of Marionette performance, the actors being, however, living personages. At Naples the adventures and tribulations of *Puncinello* have ever been an inexhaustible source of merriment and enjoyment, and it remains to be seen what success he will obtain in other parts of Italy. The operas produced will be—*Elena Tolosa*, *Le Precauzioni*, *Le Miniere di Freimberg*, *Don Checco*, *Gli Zingari*, and *Il Ritorno di Puncinello*.

ODESSA.—The success of Verdi's *Il Trovatore* has been very great. The execution on the first night was so good, that there were no fewer than twelve recalls during the performance.

GENOA.—A new *opera buffa* will be produced at the Carlo Felice during the ensuing carnival, by Sig. Chiaromonte, as soon as he has concluded his engagement at Milan.

FLORENCE.—The opera *Il Columella*, by Signor Fioravanti, has been produced at the *Arena Goldoire*, the principal singers being Sig. Stella Bermati, Signori Ferri, Cavalieri, and Bartolini. The execution was far from being perfect. At the *Cocomero* Donizetti's *Lucrezia Borgia* will shortly be produced with Sig. Bonaimi and Pierfederici and Signori Biundi, Corte and Mitrovitch.

LEGHORN.—*Lucrezia Borgia* has been played at the Theatre de' Floridi, by Signore Basseggio and Borghi-Mamo, Signori Negrini and Anconi. The tenor Negrini is described as having done wonders in the duet, and in the final air; but we can scarcely believe it. The enthusiasm of the Italian papers for such singing as Negrini, proves that they have forgotten what good singing is.

BRUNSWICK.—The sixth *Liederfest* of the *Elmsängerbund* was celebrated on the 15th and 16th of July, by twenty-eight *Vereins*, numbering about one thousand singers from the various towns. Three prizes were offered for the three best *Vereins*. Herren Carl Zöllner, from Leipsic; Jul. Otto, from Dresden; Tschirch, from Gera; Franz Abt, from Hanover; and Mählbrecht, Brunswick, were the judges. Twenty *Vereins*, or societies, entered the lists. The first prize was carried off by the *Neue Liedertafel*, from Hanover, for the execution of Herr Zöllner's quartet, "Halt." The prize consisted of a large silver vase. The second and third prizes were awarded respectively to Stendat and Offleben. A vocal and instrumental concert was given on the second day in the *Ægidienkirche*. The programme included Weber's *Jubel*-Ouverture, the overture to the *Zauberflöte*, the C major *Kapelle* of Kreutzer, Mozart's *Bundeslied*, Marschner's *Liederfreiheit*, Abt's *Weihgesang*, the 100th Psalm of Mühlbrecht, and a Hymn, after the 67th Psalm, by Herr Julius Otto.

DANTZIG.—Herr von Flotow's *Indra* is in active preparation.

SOOLBAD NAUHEIM.—A concert has been given in the *Conversationshaus*, at which M. Roger was the chief attraction. The other artists were Fräulein Sophie Förster and the young violinist Herr Mascheck.

HAMBURGH.—Verdi's *Nabucodonosar* has been repeated, with Mad. Schreiber-Kirchberger, instead of Mad. Hermann Czillag, as Abigail. She was very successful.

EISLEBEN.—Herr F. Kühmstedt's oratorio, *Die Verklärung des Herrn*, will be performed, at the end of the year, under the direction of Herr F. G. Klauer.

WERNIGERODE.—The *Gesangverein für geistliche Musik*, under the direction of Herr Trautmann, organist, have lately executed Händel's oratorio of *Samson*.

STUTTGART.—Herr von Lindpaintner has returned from the Festival at Rotterdam. On his first re-appearance in the orchestra, for the purpose of conducting the performance of *Don Juan*, he was received with the greatest applause.

SIENNA.—Verdi's *I Lombardi* has been played here to good houses, and with a fair amount of success. The tenor part is filled by Signor Massimiliani, who has made considerable progress since he was here last year. Signor Crivelli has an excellent barytone voice, and, in the part of Pagano, both sang and acted admirably, being re-called several times during the progress of the opera. The *prima donna*, Signora Prezzolini, is a *débutante*, and acquitted herself most creditably.

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NEW YORK.—Our correspondence cannot be expected to be overabundant in news, since the city is now almost deserted, and no one goes to the theatres unless compelled. All the world has emigrated; and the Italian operatic company, under Mr. Maretzek's management, would do well to follow the example of its patrons. The present company is not at all calculated to draw, even were the city full, and you may easily imagine what must be its desolate appearance under the circumstances. The new tenor, Sig. Beraldi, has a tolerable voice, but is a very poor actor. The baritone, Sig. Graziani, is a better actor, and has a fine voice, which he uses to advantage. He is the favourite of the *troupe*. Signora Gomez, the *prima donna*, has little voice, and does not excel as a vocalist; while the *contralto*, Signora d'Ormy, has a certain degree of energy which makes up for her defect as a singer. Verdi's *Luisa Miller* is in rehearsal. At Niblo's, Madame Anne Thillon has been singing with her accustomed success, in English opera. Dibdin's operetta of *The Waterman* has also been performed, with Mr. Fraser in the part of Tom Tug.

At BOSTON, the Händel and Haydn Society has made a good move in the establishment of a solo school, to which members are to be admitted gratuitously—the only condition being they shall give their services when called upon. Non-members will be admitted on payment of three pounds quarterly. The class already numbers twenty-five, and will, no doubt, help to carry out the objects of the society. The credit of the whole scheme is due to Mr. J. L. Fairbanks, president of the society. This city has a decided leaning to music of a serious character. There are three choral societies here, all in a flourishing condition—namely, The Händel and Haydn, The Musical Education, and The Mendelssohn Choral. The new theatre and opera house is fast approaching completion. Rumour is already busy about the engagements: Miss Louisa Pyne is said to have been secured as *prima donna*; and there is a report of a treaty as possible with Mr. Sims Reeves. Some of our friends seem to know all about it, and look very wise and shake their heads. All we know, however, we have said, and there's an end of the matter. It is said that Miss Catharine Hayes has netted no less a sum than a million of dollars by her transatlantic tour. How far this may be true we have no means of knowing, but it may be regarded as certain that the Irish nightingale has made something very considerable. We have seen the Peruvian and Chilian papers, which are in raptures. The theatres, they tell us, are too small to hold the crowds which assemble at the doors, in the hope of gaining admission.

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HEAVENLY HARMONY.—It is said that when Dr. Franklin invented the Harmonica, he concealed it from his wife until the instrument was fit to play, and then woke her with it one night, when she took it for the music of angels (!)

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## TO CORRESPONDENTS.

L. M.—*The government of the American Musical Fund Society, an institution in many respects similar to our Royal Society of Musicians, is vested in a president, two vice-presidents, and twelve directors. At the last general meeting (our authority is the* New York Musical Review and Choral Advocate) *the following officers were elected:—President,* Gen. W. Hall; *vice-presidents,* H. C. Watson *and* Louis Ernst; *Treasurer,* H. B. Dodworth; *Secretary,* J. C. Scherpf. *We believe the appointments are annual, and that the present government of the American Musical Fund Society is valid up to April,* 1855.

An Opera-goer.—*It is probable that* Boieldieu's La Dame Blanche *has been played oftener than any known opera. On its recent revival at the Opéra-Comique, it was performed for the* 774*th time, in Paris alone. Its popularity in the provinces of France and throughout the whole of Germany, has been equally remarkable.*

C. W.—Mr. Benedict *has conducted the Norwich Festival at the last two meetings. His predecessor was* Professor Edward Taylor, *of Gresham College.* Mr. Balfe *conducted at one of the festivals. About* Dr. Spohr, *although his oratorios have all been given there first, we are not sure. At the last festival, in* 1852, *two new oratorios were given—the late* Dr. Bexfield's Israel Restored, *and* Mr. Peirson's Jerusalem. Mr. Peirson *was appointed to the Edinburgh Professorship of Music, instituted by the late* Dr. Reid (*whose bequest has been most shamefully misappropriated by the professors of law and medicine*) *in* 1844, *when* Mr. Sterndale Bennett, *another candidate, withdrew.* Mr. Peirson, *however, resigned shortly after, and was succeeded by* Mr. Donaldson, Mr. Bennett's *opponent. We understand that* Mr. Donaldson *is a very good lecturer on acoustics, and on mechanics, as applied to musical instruments.* Sir Henry Bishop's *resignation of the musical chair led to the contest in which the above-named gentlemen were engaged.* Mendelssohn's Elijah *was first introduced at the Norwich Festival by* Mr. Benedict. St. Paul *was never given while* Professor Taylor *was director. We are unable to answer the other questions of our correspondent; but the recent proceedings in the House of Lords may throw some light upon the first.*

M. Gustave Op[illegible]lt (Rue de Malines, Brussels).—*Our Correspondent's communication is an advertisement. The charge of its insertion would be twenty-five francs.*

## MARRIED.

On Tuesday morning, the 31st ult., by civil contract, H. W. Ernst to Siona Lévy.

On Tuesday, at Kensington Church, Brinley Richards, Esq., to Miss Banting, of the Terrace, Kensington.

## DIED.

At Nice, on the 26th July, in the 67th year of her age, Mary Sabilla, the wife of Vincent Novello, Esq. An accomplished woman, a loving wife, an unfailing friend, and an affectionate mother—the testimony of a forty years' witness of her wise conduct.

# THE MUSICAL WORLD.

LONDON, SATURDAY, August 5th, 1854.

If the Philharmonic Societies, Old and New, have left the art, so far as their special influence is concerned, just where it stood this time last year, the Sacred Harmonic Society has done little better. We are quite aware that a new oratorio is not to be expected every year, and that a vast deal of time, pains, and expense, is necessarily involved in any attempt at bringing forward a work of such magnitude and importance. We are, also, ready to admit that every new oratorio is not necessarily good, and that such inspirations as *Elijah* appear, at the most, once or twice in a century. But we cannot discern the wisdom of that law, or rather rule of custom, which, up to the last year, in one particular department, has guided the policy of the Sacred Harmonic Society, and which altogether ignores the production of original compositions as a duty. Although a society of amateurs, this body arrogates to itself the position of the first musical institution in Europe; but how does it maintain its right to such a distinction? What has it effected, in the whole course of its career, for the high order of music it assumes to represent? Its deeds may be summed up briefly. The Sacred Harmonic Society has familiarised a certain class of the public with three or four of Handel's oratorios, with the *Creation* of Haydn, and with Mendelssohn's *Elijah*. These have been given very often, and often very well; and the frequent performance of such grand and true works has undoubtedly done much to elevate and purify the musical taste of the masses. But that said, all is said. Oratorios which, like the *Messiah* and *Elijah*, are the most directly profitable, have been the most perseveringly adhered to; while those which, like *Israel in Egypt* and *St. Paul*, are less certain to fill the exchequer, *ad captandum*, have been comparatively neglected—although, in the instances named, *Israel* is quite equal to the *Messiah*, and *St. Paul* very nearly equal to *Elijah*. It is, therefore, less a love of art, than a love of position—position to be won and maintained at a small risk—that has influenced the members of the Sacred Harmonic Society in the main. We are not blind to the fact that to some more spirited among them the public are indebted for Mendelssohn's *Lobgesang*, Mozart's *Requiem*, Beethoven's Mass in D, &c. But these are exceptions to the rule, and had not the *Requiem*, which proved unexpectedly attractive, been too short to form a concert of itself, while the *Lobgesang* was just long enough to fill up the vacant time, it is more than probable that the last would have been shelved *in perpetuo*. No one endowed with ears and some musical knowledge can fail to have remarked that the performance of the *Lobgesang* was on every occasion as unsatisfactory as that of the *Requiem* was the contrary; and why?—simply because the latter was the source whence the pounds and shillings were most likely to flow at once into the treasury, and Number One being the prime consideration with the Sacred Harmonic Society, the *Requiem* was better cared for than the *Lobgesang*. Yet the members are for the most part Church of England protestants, or protestant dissenters—in short, Exeter Hall people, *pur sang*.

The Sacred Harmonic Society has no faith in great works for themselves; it does not believe that what is absolutely good will inevitably make its way; and that the public, however at first apathetic, must eventually awaken to a true sense of the beautiful in things that are endowed with immortal beauty. The unanimous outcry has been that *St. Paul* and *Israel in Egypt* "do not pay," and that, whenever they are performed, a certain loss to the treasury ensues. Thus we have no end of repetitions of the *Messiah*, *Elijah*, and the *Creation*, which are presented so constantly that they run the chance of palling on the ear by too close and every-day familiarity, if not that of being evaded like the reiterated and unwelcome applications of a dun. It is all very well at the great provincial gatherings to give one or all of these masterpieces at every festival, since the majority of the audience assembled at such meetings only enjoy the advantage of hearing them executed on so grand a scale *once in three years*. But, in London, the system cannot possibly last, since not only at the Sacred Harmonic Society, but at the London Sacred Harmonic Society, at the Harmonic Union,

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and at Mr. Hullah's concerts in St. Martin's Hall, the same three oratorios, being stock pieces, are repeatedly performed in the course of the winter and spring. If the Sacred Harmonic Society would maintain its rank, it must legislate not merely for the present but the future. It exists on public support, and should be governed as a public society, not as a close borough; but as matters are conducted, it runs an excellent chance of degenerating into a private association, maintained for the sole advantage of a congregation of religious persons, who, caring very little for music abstractedly, and objecting to theatres and opera-houses, are not sorry to vary the monotony of their domiciles by attending a certain number of performances every year of a chosen lot of special oratorios. On the other hand, a great majority of the amateurs and members, who can neither play nor sing very well, and do not like to be forced to attend more rehearsals than necessary, would by no means object to this, their reason for belonging to the Society being less to "produce with the utmost care and splendour works of established excellence," than to display their own petty acquirements, for their own personal gratification in the band or chorus. Poor and vain egotism! Such influences and considerations are wholly inconsistent with the acknowledged purpose of the Sacred Harmonic Society, which aspires to a high place, if not the highest place, among our musical institutions, and must do something to establish its claims, or gradually sink into the insignificance of a half-musical, half-methodistical coterie.

In 1848, the Society awoke from a long lethargy, and threw off its allegiance to Mr. Surman, who, if we may believe certain of its members, had been to the Society, for a series of years, what the Old Man of the Sea was to Sindbad the Sailor. Mr. Costa was appointed in his place; and this bold step was hailed by more than half the members as the advent of a new era. Mr. Costa was to "conduct" them to the land of promise, and the true millennium was at hand. Some said, at the time, that King Log had been got rid of, only that King Stork might reign in his place; but their words were unheeded. Mr. Costa assumed absolute dominion. Every one came to rehearsal; the chorus and band were weeded of a few (not all, or nearly all) of those utterly incompetent amateurs who were only instrumental in damaging the general effect by their worse than useless co-operation. The performances began to improve; the sky brightened, and a great glory hung on the horizon, the harbinger of a splendid future for the Sacred Harmonic Society. So far well; but it did not last long.

That the influence of the Autocrat of all the Orchestras has been extremely beneficial, up to a certain point, to the Exeter Hall performances, is unquestionable. But, as at the Philharmonic Concerts, a great stride was made in a short time, and then—"halt" was the order of the day. We have heard almost as unsatisfactory performances, even of so familiar an oratorio as *Elijah*, under Mr. Costa's direction, as we ever heard under that of his predecessor, with whom, of course, we do not think of comparing him. Either Mr. Costa has not the power, or not the will, to go on progressing. If he has the first he has not the last, and, if the last, not the first. We admire his habits of discipline, but we should prefer to see them exerted with greater regularity and persistance. The *ultima Thule* of a conductor's aspirations is surely not to get rehearsals over as soon as possible, or to do without them altogether. These, however, are both parts of Mr. Costa's system, and hence his popularity with the gentlemen of the orchestra. It is notorious that the oratorio of *Elijah* is given, year after year, without a rehearsal. The first performance, therefore, serves as a rehearsal for the others, and is, consequently, for the most part slovenly and inefficient. This was painfully manifest in the course of the present season. As Mr. Costa has abolished the custom of issuing directors' tickets for the rehearsals of the Philharmonic Concerts, he should, to be consistent, allow no one except the Committee of the Sacred Harmonic Society to be present at the first performance of *Elijah*, which is now invariably neither more nor less than a public rehearsal. The suggestion seems to convey an anomaly; but, according to Mr. Costa's method of producing certain oratorios, it would not be inconsistent to act upon it.

The "fact" of the season just expired, was the praiseworthy attempt to execute Beethoven's impossible Mass in D. As, however, the Sacred Harmonic Society, even with Mr. Costa to back it, cannot do impossibilities, it is not to its discredit to say that the work was very imperfectly given, and that in some places the effect was simply chaotic. In this instance, nevertheless, the will may be fairly taken for the deed, although, at the same time, it must be admitted that the respectable proverb, "Where there is a will there is a way," was upset—since, while the will was manifest, the way was not found. Another "fact" was the production, at the fag-end of the season, of Mr. Griesbach's new oratorio—or rather old oratorio, *Belshazzar's Feast*, under the new name of *Daniel*. This was the first original work ever given by the Sacred Harmonic Society, and therefore marks an important epoch in the progress of the institution. Whether the mark will be recognised hereafter as a white mark, or as a black one, we leave others to decide. We may fairly question, however, the policy of the committee in selecting a composition of such indifferent merit, and its liberality in allowing the author to pay all expenses incurred by the performance. As an avowed entertainment for Mr. Griesbach's personal friends and admirers, the performance of *Daniel* would have been quite legitimate, and there would have been nothing to call for reprehension; but, since it was brought before the public under the name and sanction of the Sacred Harmonic Society, the directors of that Society are responsible for the consequences. What those may be time will shew. Meanwhile it is not too much to say that the confidence of the public in the judgment of those entrusted with the management has been shaken, if not annulled; and that a blow has been struck at the reputation of the Sacred Harmonic Society, from which it will take years of good deeds to recover. The "nearly 700," and the "16 double-basses," look all very well in the advertising columns of the newspapers; but some really first-rate performances, some spirit and diligence in the search for novelty, and a wiser policy in general, would be more likely to advance the interests of the Society. Until *Israel in Egypt* is performed as correctly as the *Messiah*, and *St. Paul* with as much vigour and decision as the *Creation*—until the scores of Handel and Mozart are more ceremoniously respected, and the band and chorus become strengthened by the absence of certain inefficient performers—until Exeter Hall points the way instead of following on the heels of Birmingham and Norwich, and the next new oratorio of a great composer is introduced by the metropolis to the provinces instead of *vice versâ*—until these and many other desirable, nay indispensable, changes (the improvement of the organ, among the rest) are accomplished, the Sacred Harmonic Society may continue to style itself "the greatest musical institution in Europe," but its right to that title will daily obtain less credit.

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THE "glorious uncertainty of the law" was never made more manifest than by the foreign copyright case, which, now as "Boosey *v.* Jefferys," now as "Jefferys *v.* Boosey," now as an "action for infringement," now as a "writ of error," has so long occupied the courts and mystified the public. If—as some great diplomatist was said to have said—"Language is given to conceal our thoughts," with much greater show of truth may it be asserted, that law is given to hide the distinction between *meum* and *tuum*. Here we have a case in point. Boosey, a music-publisher, purchased of Ricordi, another music-publisher, as far back as 1831, the score of an opera by Bellini, a composer, which Bellini had previously sold to Ricordi. Bellini wrote the music; it was therefore clearly his own property, and, being his own property, he had a right to sell it. No one will dispute that fact. Bellini, having a right to sell it, did sell it to Ricordi, who paid the price of it with his own money. The opera then became Ricordi's, according to the laws and customs of barter which have obtained so far back as history has peered into the doings of men and the condition of the world. No one will deny that, having bought and paid for it, the opera was now Ricordi's. Being Ricordi's, then, Ricordi had the same right to sell it, which Bellini had when it was Bellini's. Ricordi, having a right to sell it, did sell it to Boosey, who paid the price of it with his own money. The opera, now, in equity and in logic, would seem to have been Boosey's, and so Boosey must have thought, until some time after another music-seller, Jefferys, who had not bought or paid for the opera, or any part of it, published a song from it. Boosey, who had bought and paid for the opera, denied the right of Jefferys to appropriate any part of it to his own uses. Jefferys replied that Boosey had no property in the opera, although Boosey had bought and paid for it with his own money of Ricordi, who had himself bought it of the composer under similar circumstances. The case being of such a complicated nature, recourse was had to law.

Now supposing that instead of being an opera the article purchased by Ricordi of Bellini, and then by Boosey of Ricordi, had been a snuff-box set in diamonds; in that case will any one assert that Jefferys had a right to take one of the diamonds to himself, or to take the snuff-box and diamonds to himself, or to hold a joint property with Boosey, who had bought it and paid for it with his own money, either in a part or the whole of it? Assuredly no one of sane mind and sound body.

But this is only a common-sense view of the subject—a natural, nay, a bucolic view, which, in the golden age, would have passed muster. The conclusion at which we have arrived is true in reason and in equity—but not in law and Chancery. Common sense is one thing, common law another; and the world is very different since law has been invented to upset a whole library of self-evident truths.

Examine the logic of the case. "Legislatures"—says the versatile Lord Brougham, who cannot sell his books in the United States—"*in general* only legislate for their own subjects." (Why "*in general*?") The law does not enact that a foreigner can have a monopoly in this country, and *therefore* an English-born subject may be deprived of his own by another English subject. This is neither more nor less than an absurdity; but we have the authority of the Lord Chancellor for the fact that no law can exist, from the application of which, under peculiar circumstances, an absurdity may not "flow;" and here we have a famous illustration of the inference of that learned functionary.

We have not time at present to discuss the subject in *extenso;* but we intend to do so in our next, so well as we are able. Meanwhile, beneath we append two out of many letters that have been forwarded to us, both of which present facts and arguments worthy consideration even from the Woolsack.

## FOREIGN AUTHOR'S COPYRIGHT.

*To the Editor of the Musical World.*

SIR,—The long-fought question, whether a foreign author is entitled to a copyright in England, is at last decided. The House of Lords has ordained that an alien who presents himself in England on the day of the publication will be protected; but if he forwards it by an agent to his publisher, he may be robbed of it. There can be no doubt that the law is thus construed for the purpose of forcing America to conclude an international treaty with this country. It may be for the advantage of our authors to compel the United States to take such a step in self-defence, but the injustice of the decision which deprives a large mass of persons of their property fairly acquired, under the sanction of the legislature, is so great that it deserves the fullest exposure.

The United States Government, however illiberal we may think it to our authors, is at all events equitable. The law in America is clearly defined. If an individual resides in the States for three years, he is entitled to hold property ever after. How totally different has been the administration of justice in this country! For twenty years it has been disputed whether a foreigner can hold a copyright here. The question has been before all the judges, and the decision, in every court but one, has been in favour of the foreigner's claim. Publishers of American books, and European music, have invested large sums in the purchase of copyrights, in consequence of the encouragement received from the exponents of the law, and now, after two or three generations of judges have sifted the point, and enormous sums have been spent in trying the question, the House of Lords, by an *ad captandum* opinion, destroys the property created by the decisions of the judges of the land, and only for the purpose of serving the Americans and hastening the conclusion of a treaty which is in negociation. Whichever reading of the law may be correct it is impossible to determine, and whichever policy it may be the fairer to pursue I do not pretend to discuss. But I do maintain that this mode of twisting the meaning of vague old Acts of Parliament for different purposes at different times, to the injury of individuals, is degrading to the country. The Act of Parliament lately under discussion was passed in the reign of Queen Anne. If this Act was not intended to include foreigners in its operation, why was it not so stated in the case of D'Almaine and Boosey, twenty years ago, when the very point in question was argued. Boosey lost his case then because the Judge decided that a foreigner *was entitled to a copyright* if he sent his composition over here to be published first; and now Boosey has lost his case again (and his property into the bargain) because the Lords have ruled that a foreigner cannot possess a copyright in a work unless he brings it to London himself! Unfortunate! Why did he confide in Judges, and buy operas and defend them in actions on the strength of ten or twelve of the highest judicial opinions? The decision of the House of Lords may possibly be again reversed some day, and I should, therefore, recommend music publishers not to purchase even a polka, for the future, unless they can obtain a special Act of Parliament for investing the copyright in their families.

Yours obediently,
A PROFESSOR OF MUSIC.

*To the Editor of the Musical World.*

SIR,—The decision of the House of Lords in this case seems so opposed to the natural principles of equity, if I may use such an expression, and is likely to prove so mischievous in its results, that I crave a few moments of your time to state some of the reflections it has awakened in me.

It seems to me that music must be considered a sort of universal language, spoken and understood in all countries, but only

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comparatively by a few in each. Consequently, a composer does not address himself to his own countrymen alone, but to all who understand and practise musical art.

Now if the principle is to hold good that a musical author has no interest in the works of his own brain beyond the frontiers of his own country, Lombardy, Sicily, Parma, or wherever it may be, it is in practice very much like declaring that no English author of literary works should be able to derive anything from the copyright of them out of the county where he lives, and that Mr. Dickens, living in London, would have no remedy in the case of a reprint of his works at Manchester or Glasgow without his knowledge, consent, or having any interest therein.

The distinction between "alien foreigners" and English composers may be according to law, but it must be remembered in fact, that, although this country is the great seat of musical taste, and the place where music is most widely spread and pursued, musical compositions have for the most part come from abroad, and that the very foundation of music lies in the productions of Mozart, Beethoven, and a long list of "alien foreigners." Among other "alien foreigners," Mendelssohn composed and wrote principally with a view to publication in England; English encouragement was the stimulus which led to the composition of his greatest works, those which have exercised the greatest influence in elevating musical taste in this country; and the full carrying out of the doctrine of the House of Lords would drive foreign composers to gain their livelihood by teaching the piano at Cassel or Darmstadt, and deprive them of the very small return they, at this time, get for the delight and instruction they confer on the English public.

I do not mean to question the decision of the House of Lords on the law of the case; but I do mean to say that the law is inconsistent with our present enlightened views and general system of legislation; and I trust that some means will be taken by legislative enactment to remedy this state of things; and thus out of the evil of the present decision will be worked a permanent good.

Begging your pardon for the length of these remarks.

I remain, Sir,

Your most obedient servant,

London, August 4th, 1854. AN ENGLISH MUSICIAN.

I enclose my card for your private satisfaction.

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JEFFERYS VERSUS BOOSEY.—A meeting of the principal music publishers took place on Thursday, at Messrs. Boosey and Sons, for the purpose of considering some points connected with the new position in which the decision of the House of Lords, in the case of Jefferys *versus* Boosey, has placed proprietors of copyrights.

M. BLUMENTHAL has left London for the continent.

HERR REICHARDT has gone to Boulogne for a few weeks, and will return to England in September for the Norwich festival.

LONDON SACRED HARMONIC SOCIETY.—This Society held its annual meeting at Exeter Hall, on Monday evening, the chair being taken by one of the vice-presidents, the Rev. O. F. Owen. There was a numerous attendance of members. The chairman was supported by the Rev. J. Hatch and the other members of the committee, and the report was read by the honorary secretary, C. J. Waghorn, Esq. From this it appeared that six concerts had been given by the Society during the past season, and that, notwithstanding the numerous musical entertainments, sacred and secular, which had been given at Exeter Hall, its current expenses had been more than defrayed by subscriptions and sale of tickets. One of the fundamental rules of the society was the encouragement of native talent, and this had been carried out by the engagement of English singers for the principal parts in the various oratorios. A vote of thanks was moved by Mr. Williams, and carried by the members, to Mr. Surman, conductor of the society, who had for so many years directed the performance of oratorios at Exeter Hall. Mr. Williams alluded to the punctuality Mr. Surman had always displayed in his attendance both at rehearsals and public performances, and of the advantage accruing to the Society from that gentleman's position at the head of the musical arrangements. It is reported that the members intend to present Mr. Surman with a testimonial on the opening night of next season, and that £100 has already been subscribed for that purpose. The usual votes of thanks were passed to the president and other officers, and to the Rev. O. F. Owen, chairman.

## REVIEWS.

"MINUETTO ESPRESSIVO," For the Pianoforte. Composed and dedicated to J. Turner Hopwood, Esq., by W. Sterndale Bennett. Leader and Cocks; Addison and Hollier.

MR. STERNDALE BENNETT writes so seldom now that he may almost be said to be lost to the arts as a composer; but he writes so well that the smallest contribution from his pen is a gain; and thus the balance on either side is equal. The little piece before us, entitled *Minuetto Espressivo*, is a gem of melody brightly set in harmony. The first theme, in E flat, is tranquil and lovely, and steals upon the ear in a manner unassuming and irresistible—as it were, a modest and retiring maiden, whose beauty is all the more winning from the chariness with which it is disclosed. The second theme, or *trio*, in C minor, is bold and energetic, and contrasts well with its more gentle sister. The return to the first subject is managed with great felicity; and the *coda*, though brief and unpretending, displays some charming points of harmony. We need not recommend this *Minuetto Espressivo*, which will make its way by the force of its own unaided eloquence.

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"SECOND IMPROMPTU" for the pianoforte, composed and dedicated to Miss Kenyon. By Charles Edward Horsley. J. J. Ewer and Co.

IN spite of its strong Mendelssohnian colouring, the *impromptu* (a singular name to give to a carefully finished piece) will recommend itself to musicians and cultivated amateurs. It is energetically written, and very effective for the pianoforte. The first theme, in E flat, will suggest the opening of Beethoven's *Circle of Songs* (as it has been called) in the same key, although there is no plagiarism. In page 3 (line 2, bars 1-2) the ascent by the bass to A flat, accompanied by the harmony of the dominant of C minor, discloses a daring and somewhat harsh employment of the minor ninth, inverted—to which we should not object, but for the harmony which precedes it—the sixth on G, in the key of B flat, with A natural and G in the melody. There is also a harsh point in the last bar of the next line, which we cannot defend on any grounds; the shock between the C's *natural*, in the treble, and the C sharp, in the bass, being terrible and intolerable. Mr. Horsley must like it, however, since he repeats it thrice; and yet he would have done better, we think, to cut it out altogether. Nor do we relish the harmony in page 5 (line 2, bar the last) which, to say the best of it, is "cacophonous." Mr. Horsley will know what we mean. In page 6 (line 6, bars 2-3) the same grating (or "scrannel"*) inversion of the minor ninth occurs, in another key. With these objections, we have only praise to award to the *Second Impromptu* of Mr. Horsley.

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"TEMPI FUTURI POLKA," as performed by Kalozdy's Hungarian Band. Composed by George Lichtenstein.

"THE FIDDLER'S WALTZ," for the Pianoforte, with cornet ad lib. Composed by J. Kalozdy.—Ewer and Co.

A LIVELY and well-written Polka in F, and not like some hundred others—which is saying a good deal more than we can say for nine polkas out of ten. We find, however, no purely *musical* point that calls for remark, either critical or laudatory.

The "Fiddler's Waltz" is a tuneful set of waltzes with introduction and coda, *à la Strauss*, and a separate part for the cornet-à-pistons. They are easy to play and effectively arranged.

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"ELEGY ON THE TOMB OF FELIX MENDELSSOHN BARTHOLDY."—By Charles Evers. Graue and Co.

A VERY grave and very laboured, but, at the same time, extremely musician-like piece of music. It consists of an introduction *à la fantasia*, and an *allegro moderato*, both in A minor. The *allegro*, without presenting any strong marks of originality, is composed in the accepted classic form, and offers many points of interest to the connoisseur. Though by no means of so lofty a character as Dussek's "Elegy on Prince Ferdinand of Prussia," this composition of Mr. Evers is of a similar order, and bears evidence (without plagiarism) of having

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* *Modern German Music, Recollections, and Criticisms.*

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been suggested by that remarkable inspiration. It is in all respects entitled to attention.

"Thirteen Scenes of Childhood," for the Pianoforte. Composed by Robert Schumann.—Graue and Co.

As examples of the lighter styles of M. Schumann, these little pieces stand out favourably. There is a vein of poetry and a kind of mystic character in all of them; but they are too difficult and too recondite, both in harmony and figures of accompaniment for the use of very young performers, while their extreme brevity renders them unavailable for the purposes of those more advanced and expert. Nevertheless, some charming thoughts are scattered about the thirteen pages in which they are comprised, and although there are many "queer" and many more wholly indefensible points of harmony, there is enough of real musical feeling in these *Scenes of Childhood* to recommend them, if not to children, who would be incapable of understanding them, to adults, and especially professional adults.

Le Trille, Etude de Concert, pour le Pianoforte. Par Antoine Riedel.—Wessel and Co.

A common-place exercise in the Herz school, without either the grace or the fancy of its inventor.

"The Youth and the Maiden."—Twelve Lieder ohne Worte for the pianoforte.—Book 1, "The Youth;" Book 2, "The Maiden." Composed by Felix Mendelssohn Bartholdy.—Wessel and Co.

Arrangements, for pianoforte solo, of twelve of Mendelssohn's most charming vocal songs, some of them rivalling in melodious beauty, true expression, rich and genuine harmony, the celebrated *Lieder ohne Worte* themselves. The character of every song, and the figures of the accompaniments, are strictly preserved in these arrangements, which are entitled to unqualified praise. None of the twelve pieces are difficult; most of them are effective, some are brilliant, and all are beautiful. No pianist, amateur or professional, who loves the music of Mendelssohn, should be without them.

Handel's Oratorios, "Jephtha and Deborah," in vocal score, with a separate accompaniment for the organ or pianoforte, arranged by Vincent Novello. J. Alfred Novello.

We have already so strongly recommended and said so much about the octavo editions of the oratorios edited by Mr. Vincent Novello, that we feel it necessary to say no more on the present occasion than call attention to the new issues—*Jephtha and Deborah*—in which the purchaser will find the same good qualities that were remarked in the works already noticed. When the series is finished, it will amount to more than twenty volumes. It will constitute a small sacred library in itself.

Madame Cabel leaves London this morning for Paris.

M. Vivier started yesterday for Baden-Baden, taking Paris in his way. We understand he will return in time for the Norwich Festival, where his performances are calculated to form an agreeable and attractive feature in the evening concerts, where there is ordinarily such a glut of vocal music.

Verdi's New Opera.—The new work of Sig. Verdi, to be produced at the Paris Grand Opera, in the autumn, is found ed, we hear, on the subject of *King Lear*. The marriage of Shakspere and Verdi is not new, since it has already been celebrated in *Macbeth*.

Herr Ernst and Madame Ernst have left for Paris. Thence they proceed to Baden-Baden; and thence to Aix, in Savoy, where they intend passing some weeks. They will return to London in the middle of October.

A Queer Professorship.—An American contempo rary says the government of Harvard College are said to be completely nonplussed by a recent bequest of 15,000 dollars, left by a certain sentimental Miss Caroline Plummer, for the endowment of a new professorship on the "Philosophy of the Heart." We wish the wise men of Harvard a happy issue from the perplexity into which Mrs. Plummer has involved them.

## SKETCHES OF ENGLISH ARTISTS.

### No. III.

### JOHN BRAHAM.

*(Concluded from page 499.)*

More than four and twenty years ago, Mr. W. T. Parke, a celebrated oboe-player, in a work entitled "Musical Memoirs," thus alludes to the hero of our sketch:—

"Braham has husbanded his vocal power with exceeding care; for, though more than forty years have rolled over him since he first appeared on the stage of Covent Garden Theatre, in 1787, in the character of the Shepherd Joe in *Poor Vulcan*, for the benefit of his master, Leoni, he still maintains the pre-eminence he has long enjoyed, and is entitled to the compliment bestowed on the late celebrated comic actress, Mrs. Mattocks, by the head of the police to Lewis, the stage-manager, on the occasion of their Majesties' visit to the theatre—'That's a clever little woman; she has been on the stage more than forty years to my knowledge, and yet how well she acts! Sir, she's a perfect *pro-gi-dy*.'"

The truth is, that at fifty-four Braham might be said to have been in the zenith of his powers. The cause why singers lose their voices so soon arises either from a want of stamina in the constitution, or from a bad method of vocalizing. Braham's constitution is of iron, and has never been tampered with. Always moderate and careful, from temperament as well as prudential motives, he has never been led into excesses, and at this moment he presents one of the most remarkable instances of age joined to vigour of body and mind in existence. That Braham's method of singing belongs to the best school need, we think, scarcely be advanced; he has too long stood in public estimation as a model for English singers, to render it doubtful. But, independently of the excellence of his style and method, another cause still more important tended to the preservation of his vocal powers. His voice was naturally so strong and of such unusual compass, that he was not obliged to overstrain it to produce his greatest effects. How many singers have been prematurely lost by exerting themselves to do more than nature intended them! M. Duprez, the celebrated French tenor, while yet a young man, was put *hors-de-combat* for the stage through his forced and continual endeavours to sing the *ut de poitrine* in *Guillaume Tell* and other operas; and Signor Tamburini, the most accomplished barytone the Italian opera ever boasted of, lost the beauty and power of his voice at the age of forty-six, by striving to roar like Signor Lablache in the "Suoni la tromba" duet in *I Puritani*. Braham had, fortunately, no cause to do violence to nature in any music. The strength and physical conformation of his lungs gave him immense force and sustaining power, and scarcely any note written for the tenor voice was too high for him. In a ballad he introduced into one of his own operas at Drury Lane he has been known to sing to D natural in *alt*, in his chest voice. Braham's voice was truly magnificent. Sonorous and metallic in quality, having the fullness and power of a barytone, it was also of exceeding sweetness. He who remembers the tenderness and pathos infused into some of the Scotch and English ballads must acknowledge how little in the shape of simple singing can be compared to it in the present day. Yet Braham's singing was not always as unaffected and plain as might have been desired. On his first return from Italy he was infected in no small degree with the prevailing mania for florid vocalisation. Even the commonest ballads were overcharged by him with a superabundance of *fioriture;* and he was not yet content with that pure and unforced expression which, in a few years after, became one of the special characteristics of his style. Braham, however, may be forgiven for being seduced into that vitiated taste which only followed the exigencies of the age, and conformed itself to popular requirement. These were the times, it must be remembered, of Mrs. Billington, Madame Mara, Catalani, Tramezzani, David, Rubinelli, and others, all singers of the brilliant and extraordinary kind, who led the public by the nose, and induced composers to write exercises for the voice instead of simple tunes. The audiences of those days were not

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always pleased with the unadorned singing of Mrs. Crouch, Mrs. Dickons, or Mrs. Bland. They loved to be surprised rather than delighted, and were not satisfied if their hearts were touched, unless, at the same time, their ears were tickled and their understandings dazzled. Such, at that period, was the state of musical feeling in the popular mind, and to which Braham did not hesitate to subscribe when he came back from the continent. The singer had another motive which tempted him to adopt the prevailing style; his voice was extremely flexible, and no passage was too difficult for him to execute. Most of his early songs and duets indicate his leaning towards the florid school. In all probability at that time he hardly knew where his chief strength lay, and not until he had studied Handel's sacred music did he find out that the grand declamatory style was his forte. In recitative Braham has never been surpassed, and seldom equalled. His delivery of some of Handel's songs, such as "Jepththa's Rash Vow," "Comfort ye, my People," "Every Valley," "Waft her, Angels," "Sound the alarm," and others, was particularly grand, chaste, and impressive. It was the excellence of his vocal elocution in sacred singing which procured for him the designation of the Siddons of the Lyric Drama.

Our own earliest impression of Braham dates back as far as 1830, when we heard him for the first time in *Masaniello*. His whole performance struck us as being astonishingly grand and powerful. Braham seemed, indeed, scarcely to act at all, yet so earnest and abstracted did he appear when singing, that we felt no loss in the absence of any histrionic display. Such were our subsequent feelings when we saw Rubini in *I Puritani*. It seemed as if an exhibition of acting would have been but an intrusion, disturbing the intense feeling awakened by his singing. In *Masaniello* we were almost awed at the volume of tone and energy exhibited by Braham in the *morceau* in D flat minor, in the second act, "Uprouse ye, manly hearts," where the Neapolitan fisherman first incites his companions to revolt. Braham's voice sounded like the blast of a trumpet throughout the theatre. We heard the opera for thirteen successive nights with renewed delight, and with increased admiration for the singer.

So great an artist as Braham could hardly have been before the public for more than half a century without producing the most decided influence on his time, and, consequently, all those singers who have aimed at excellence in the declamatory style, have taken him for the model. But, however correct and safe an example Braham offered in his own person, it was by no means an easy task to follow him. The power and largeness of his voice, which rendered his delivery so grand and emphatic, could not be imitated; and without these qualities the singer is precluded from attaining the highest excellence in lyric declamation. Art may effect much to supply the deficiency of voice, but its want must be always seriously felt in vocal elocution. Braham produced a host of servile imitators, many of whom only caricatured his style and manner, but could not catch his beauties or his graces. There existed for many years a Braham-mania among the tenor singers in England. Those who had strong voices bellowed at the top of their lungs and imagined that this constituted them rivals of their great archetype in energy and power. Those, on the other hand, with weak voices copied his expression and feeling, and fancied by so close an imitation that they had made amends for their want of power. Still the model being good, imitation could hardly have failed to originate some beneficial consequences. Braham's fine elocution, his clear and distinct enunciation, his method of producing the notes, the blending the chest with the falsetto voice —one of his most striking merits—his correct judgment, and refined and classic taste, could not be entirely thrown away for so long a period upon the mass of vocalists; and there is no doubt that at the present time his influence prevails largely wherever oratorios and sacred works are performed.

In the year 1812 to so great a height had Braham's popularity risen, that he obtained almost unprecedented salaries at the two patent theatres, as well as at all the concerts and oratorios. He was also growing rich by means of his musical compositions, at which he laboured most assiduously. His music, generally speaking, displays a vein of homely yet graceful melody, well adapted to please an English audience, which it seems was the highest aim of his ambition. For the copyright of some of his operas he was paid more liberally than any composer who wrote before him, and more than many others who came after him. He received, in 1804, no less than one thousand guineas for the music of *The English Fleet in* 1342. (Many years afterwards he sold his ballad, "The King, God bless him!" for eight hundred pounds, a sum greater than that paid to Rossini for *Il Barbiere di Siviglia*.)

The operatic works composed by Braham, in whole, or in part, were as follows:—*The Cabinet, The English Fleet in* 1342, *Out of Place, Thirty Thousand, Family Quarrels, The Paragraph, Kais; or, Love in the Deserts, Americans, The Devil's Bridge, False Alarms, Zuma, Navensky*, etc. The most popular of these were *The Cabinet, The English Fleet, and The Devil's Bridge*, which, until modern taste—whether false or true we shall not discuss in this place—drove the ballad opera almost entirely from the stage, were held in special estimation for many years.

Perhaps no singer ever went through a more extraordinary career than John Braham. From 1806 to 1816 he was engaged nearly every year as *primo tenore* at the Italian Opera, and sang invariably at one of the patent English theatres in the winter. At the Italian Opera he sang with Mrs. Billington, Madame Grassini (aunt of Grisi), Madame Fodor, Signor Naldi, etc., etc. He was the original Sesto when Mozart's *Clemensa di Tito* was brought out at the King's Theatre. He was the original Max in Weber's *Der Freischütz*, when it was produced at the Lyceum; and Weber wrote the music of Sir Huon, in *Oberon*, expressly for him. It was at the suggestion of Braham that Weber wrote the grand scena, "Oh, 'tis a glorious sight to see," which, nevertheless, is far from being the gem of the opera, admired and hacknied as it is.

To follow the career of Braham from the period about which we are now writing—from 1806 to 1816—to the present day would occupy more room than we can afford to a hurried sketch in these papers. From the moment that he gained the loftiest position as a vocalist in this country until he quitted the stage, he retained his place and his reputation, unperilled through all changes and vicissitudes, through prejudice and pique, through good and indifferent report, through party spirit and favoritism, through love of novelty inherent in the play-going public, through even the weariness supposed naturally to result from too frequently seeing and hearing the same artist. Indeed, in the case of Braham, it would seem as though his audiences were never tired of calling Aristides the Just. Assuredly nothing but talents and accomplishments of the highest order could have conduced to such a result. Braham, in his earliest days, as a singer, had to contend against the popularity of Incledon, one of the most gifted and remarkable vocalists this country ever produced; but Braham's superior musical endowments, his greater art, and his knowledge and acquaintance with the Italian school, whereby he was enabled to master all varieties of singing, gave him many advantages over his great rival. While Incleden confined himself by necessity to English music—and even there his vocal powers were in a great measure restricted, Braham could roam discursive through every region of song, and adapt himself to each particular style. Incledon, nevertheless, was the only dangerous antagonist Braham ever encountered on the English stage. Sinclair, who enjoyed for years a considerable reputation, was a singer of a different class altogether, and had no pretension to be compared to him in any respect; and the other tenor singers of the day, however meritorious and excellent, individually and in their appropriate places, are entitled to little consideration when speaking of Braham.

In the year 1835, Braham built and opened the St. James's Theatre, at a cost, it is said, of thirty thousand pounds, and became the manager of an operatic company; and the same year he purchased the Colosseum at a large price, and provided a novel kind of entertainment in that splendid edifice. Both speculations, however, proved ruinous, and the fruits of many years labour were swallowed up in a short space of time. The St. James's Theatre and Colosseum were disposed of at an enormous loss, and Braham again appeared on the stage under another

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management besides his own. From this time, though occasionally joining the opera *troupes* at Drury Lane, and elsewhere, his exertions were principally confined to the concert rooms and oratorios. In 1839, he played William Tell, in Rossini's opera of that name, and created a powerful impression in the part. None who heard him can easily forget his profoundly pathetic singing in the air with violoncello accompaniment, which Tell addresses to his son previous to his shooting the apple from his head. The music of the part of Tell is written for a barytone—not a high one—but Braham's power in the middle register, and depth in the lower tones, always enabled him to undertake barytone parts with some trifling transposition. In this respect he resembled the renowned Donzelli, whom we have heard one night singing the high tenor music of the Count Almaviva in the *Barbiere*, and the next night the barytone music of Count Almaviva in the *Nozze di Figaro*. But both Donzelli's and Braham's voices were exceptional; and we have no singer on the modern stage to which either of them may be compared. About this time, too, Braham appeared as the Don in *Don Giovanni*, at Drury Lane, and sang the music with a peculiar charm. The last time Braham appeared before the public, was in March, 1852, at the London Wednesday Concerts, when he was induced to enter into an engagement to give a series of final performances at Exeter Hall. These performances, in consequence of bad management, were never concluded, and thousands were thereby prevented from hearing Braham. Of the singing of the great tenor on that occasion, we shall only say, that if it were not equal to his best efforts in his best days, some forty years ago, it showed astonishing vigour and energy, and produced an effect, literally impossible to describe.

In one of the essays of Elia, written some thirty years or more since, the quaint and humorous Charles Lamb, writing of Braham in his usual off-hand way, thus adds one to the many opinions so frequently expressed, that to his good sense he was mainly indebted for his high standing in his profession:—

"There is a fine scorn in Braham's face, which nature meant to be of ——. The Hebrew spirit is strong in him. He cannot conquer the Shibboleth. How it breaks out when he sings, "The Children of Israel passed through the Red Sea!" The auditors for the moment are Egyptians to him, and he rides over their necks in triumph. There is no mistaking him. Braham has a strong expression of sense in his countenance, and it is confirmed by his singing. The foundation of his vocal excellence is sense. He sings with understanding, as Kemble delivered dialogue. He would sing the Commandments, and give an appropriate character to each prohibition."

In 1816 Braham was married to Miss Bolton, of Ardwick, near Manchester. He has been for many years a widower, and has six children living—two daughters and four sons. One of his daughters, the Countess Dowager of Waldegrave, is now united to Mr. Harcourt, her third husband. Of Braham's four sons there are three in the profession—Charles and Augustus, tenors, and Hamilton, a bass.

It only remains to add that the renowned singer is now living in retirement, in the enjoyment of excellent health and spirits. Approaching close upon his eightieth year, he is still sound in mind and vigorous in body. That indomitable energy which exercised so powerful an influence over the fortunes of his art has not yet deserted him, and would not fail him in the hour of need. The sun has set on his glories for ever, but their memories will remain to illumine the history of his art long after less perishable things have passed away without a record or a name.

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An American writer says, "Most of our countrymen have yet to learn what an orchestra is, and I fear it will be a long time before our cities will have them of their own. I know of but one attempt at orchestral music by our own people, and that is the amateur club in Boston."

New York.—M. Maretzek's *troupe* began the season with *Lucia*, the executants being Mdlle. Gomez and MM. Neri-Barraldi and Graziani, who were well received.

## MUSIC IN THE MIDDLE AGES.

While the learned were so busy giving Greek names to the Church scales, they remarked, that the instrumentalists played in none of these scales. Whoever spoke of an instrumentalist at that time, meant to designate a fiddler and a sort of handicraftsman, that was not worthy to be reckoned among musicians. As these pariahs in music commonly played in C major, their plebeian scale was called *modo lascivo* (the licentious key). *Modo lascivo*, C major; the natural key *par excellence*. Is not the title infinitely queer! Never had Truth a sincerer eulogy bestowed on her, with the plain purpose of disgracing her. How pleasantly ears, dedicated from principle to the hardest crucifixions, must have been tickled by this key, which they had branded with the epithet *unchaste!* I shall be told, that the composers in the improved Lydian Mode had transposed this scale into the Fourth. Yes, but we have seen that they avoided with all their might the consequences of these normal scales, both as regarded the tune and modulation; the fiddlers, on the contrary, gladly and willingly accepted them. Herein lies the difference; they sinned without shame against the Greek Modes, without trying, through the mediation of Gaforius and other casuists, to reconcile themselves with the system. The ear found its account in it, and the highly disturbed theory shrieked anathema over such criminal enjoyment. *Modo lascivo*, it thundered out! Such was the spirit of the schools, and such, we may add, the spirit of the age. A sensual gratification, innocent as it was in itself, might lead into temptation, and arouse the evil one, who knows how to assume all forms, even that of the major scale.

We come back to our question, which, after what has been recalled to mind, resolves itself. What should, what could the musicians make, who first strove to fulfil their calling as artists? Melody? But Art, as it was, offered them none, and the principles which guided them made it long impossible. Harmonic sequences of any value? But scales, chords, modulations, all this was *terra incognita* for them. Could purely rhythmical effects be asked of them? Perhaps they might have found such, had they been composing for the drum; but they composed for the voice, and in all music which contains more than rhythm, that—I mean that which produces the effect—is inseparable from the Melody. Surely the composers of the fourteenth century possessed none of the elements, whose use would have allowed them to treat Music as one of the forms of Poetry. The esthetic part of Art, which is the Art itself, never entered their thought; and how, I ask, could it have entered? Since they were utterly destitute of every means of moving and of pleasing, how should they ever dream that pleasure and emotion are the true and only ends of music? That would have been as much as to condemn themselves to doing nothing, and yet they had to do something. The answer lies in their works.

Music by its compound nature exhibits two essentially distinct points of view, one of which happily never rose above the horizon of the Middle Age. Music is an Art, but it is also in the broadest sense of the word a Science, since it rests on calculation. To say nothing of the Canon, with which we rationally do not allow ourselves to be much perplexed at this day, there are melodic steps to be counted, rhythmical distances to be measured, harmonic intervals to be spanned, multiplied passages to be combined, all which is expressed by numbers. Considered under this point of view, all the problems of the ear resolve themselves into numerical formulas; and that was the side which the contrapuntists, who still were no musicians, could lay hold of, and of which they actually took possession. To them music fully seemed a branch of practical mathematics, and as such they treated it. The example of Machault has shown us to what their first calculations were limited: namely, to reckoning the intervals, to distinguishing the value of the notes, to multiplying signs upon the lines in the different parts by the mingling of parallel, oblique or counter movements. This was little. Soon the musicians comprehended that they must give the greatest possible expansion to the mathematical principle, the only one of value that could guide them; that they must invent some sort of generative rule involving an infinitude of calculation,

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which should be deep enough, or prepare difficulties enough, worthily to occupy the adepts of musical science.

Since the world began, there have been probably but two ways of singing in chorus. Either all began at once, or one *intoned* the tune as leader, and the others joined him after a longer or a shorter pause, either in unison or in harmony. Might there not be another way than this, and might not the same passages, both tune and words, commence one after another in succession; is the question that might have been raised, we know not where and when, by some of the men predestined to discoveries — and to oblivion. A very simple thought to be sure, but one out of which three centuries were to derive their wisdom, and one which bears a Palestrina, a Bach and a Mozart in the germ, to which three shining rings the whole future, the whole welfare of Music, and the chain of years are linked. Every one of my readers has already named the Canon.

The most immediate result of this thought was such an arrangement of the voices, that one seemed to flee before the other; for while the second repeats the words of the first, the first, without resting, has passed on to a new passage, which it leaves as soon as the voice, that is behind it, reaches the same place. If there be more than two voices, the third bears the same relation to the second, the fourth to the third, and so on. Since neither hastens its movement, neither lags behind, and all keep on in the same time, separated by uniform distances, there arises an emulous race towards one point of union, that is never reached; this is called an endless fugue, a canon. From literal repetition of the subject to proper imitation, was not far. Instead of treating the theme thus in unison or octave, they could treat it in the fourth, the fifth, and all the intervals; instead of reproducing the precise melodic form of the theme upon the other steps of the scale, they could invert the order of the notes, of which it was composed, reproduce it contrarywise and give it a retrograde motion; they could begin with the end, and end with the beginning; they could amplify it or abridge it, compose it anew with the notes of the longest or the shortest duration; they could do a thousand other things with it. I need not explain the rules of the Canon, with which I presume the reader to be already familiar; but the little I have said will give some idea, even to those who do not know it, of the countless multitude, the infinite variety, and the uncommon difficulties of the combinations that are implied in them.

During a period of some two hundred and fifty years the Canon erected itself more and more among musicians into a universal and supreme law; it was the exclusive thought of their investigations and their striving, the only measure of their talents and the condition *sine quâ non* of their celebrity; it swallowed up all, not only church music, but the little that there was of worldly music. The imprisoned thought conformed itself so well to this canonical slavery, that had become supreme law to it, that it fell into an absolute incapacity of producing anything else but Canons. Every melody that germinated in the head of a musician, was worked up into a Canon. Wholesome constraint, fortunate slavery for those who knew not how to make use of freedom! A little less restraint, and the musical thought of that time had been reduced to nothing.

As the Canon was the touchstone of the science of composers, so too it served to display the musical knowledge and acuteness of the singers. They seldom wrote the parts entirely out, but left the work in an enigmatical form, and commonly with a kind of device, containing the solution of the puzzle; for instance: *Trinitatum in unitate veneremur; Nigra sum sed formosæ; Cancrisat* (retrograde or *crab-like* imitation); *Crescit et decrescit in duplo, triplo*, etc. (Imitation by amplification, or by double or triple diminution); *Descendegradatim* (probably imitation a second below); *Contraria contrariis curantur.* I do not wholly understand the meaning of this last maxim, but I hold it to be not at all dangerous in music. The great Hahnemann himself would say that it could not operate fatally. In this way one had to be as good a mathematician to sing a Canon, as to compose one; and making music in the time of Charles V. and Frances I. was no trifle of brain-twisting labour. In this way the composers avenged themselves upon the singers of their time, and upon the later historians, for the incredible toil, which their trade as canonists occasioned them.

When we to-day look upon these master-works of patience and of ingenuity; these calculations, in which not the remotest account is made of Melody and Harmony; these problems, in whose solution we find nothing that resembles music; this toilsome labour, which smells so of the lamp, of octaves and of quints, we are tempted to ask: *Canon what will thou of me?* as a learned Frenchman asked of a Sonata. Not being acquainted with the latter, I cannot say what answer it made. But as it respects the Canon, this replies very clearly and intelligibly: "I will that you should recognize in me the product of a necessary striving, which alone could lead Art to the goal of its high destiny. I demand respect and gratitude of the friends of Music. Name to me anything great and enduring among the commonly so ephemeral productions of music, in which I have not participated largely. Rightly understood, I am the chief pillar of sublime church music, of the grand instrumental music and good chamber music; and those who would banish me entirely from theatrical music thereby doom themselves to die young. If, to be sure, I appear ludicrous and meagre in the fifteenth century, the reason lies in this, that I had neither the support of the Accord, which was scarcely known, nor of Melody, which was not known at all. Could I dispense with their aid, and become Music by myself alone? Just as little as the granite, the marble, the cement, and the iron could dispense with an architectural plan, and put themselves together into a palace or a temple. So, too, what were palace and temple, if there were no stones, no iron, and no lime? What would the great architects of harmony, Bach, Handel, Haydn, and Mozart have undertaken, had not dexterous and persevering labourers for two centuries long been breaking out the stone quarries, excavating the mines, and selecting, hewing, shaping, and matching the solid materials which I, the Canon, with my imitations, my repetitions, my inversions, my thematic analyses, and my double counterpoint present so faithfully? What would they have made? Pretty little summer houses of painted wood, whose cornices and friezes and embellishments would have consisted of roulades, fresh and shining for an hour, when fashion would blow over them and every vestige of them disappear."

Now, this answer of the Canon is in certain points correct, nay instructive, and it pains me that people who have thought so much about the Canon, and said so much about bad taste, Gothic style, Flemish barbarism, etc., have not better understood it. It would have shown them that musical art followed quite logically the course it was obliged to enter, in passing from canonical counterpoint to harmony, and from harmony to melody, instead of beginning with this latter. Did not the languages follow the same course, after they had once grown up to literature? In all languages, taken in their first stages of development, verses came before prose, and the form ruled before the thought. Everywhere tradition and authority exercised an indispensable necessary guardianship in the infancy of the practical science of reason and taste, which grow up and keep even pace together. The development of modern languages presents, in comparison with musical language, a series of correspondences which are not to be mistaken, whether we regard their multitude, their growing mutual relations, their historical and logical concatenation, or their perfect exactness within the proper bounds of their analogy. The primitive and artless chant corresponds perfectly to the primitive and artless poetry which served it for a text. Counterpoint in general is the written versification, of precisely the same age with itself, which was based upon combinations not less difficult, not less arbitrary and childish, and altogether identical with its own. Of this sort are the final rhymes, acrostics, Leonine verses, which rhymed in the middle and the end, the old ballad form, the King's song, the sonnet, the Sextine and the many other different kinds of measure, in which the poet had to overcome greater or lesser difficulties; in a word, all the poetry, whose only merit consisted in the surmounting of difficulties; a poetry for the eyes, just as the contemporary music was only a music for the eyes.

A. Oulibicheff.

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VOL. 32.—No. 32. SATURDAY, AUGUST 12, 1854. {PRICE 4d. STAMPED 5d.

## GIULIA GRISI.

Giulietta, or Giulia Grisi, was born at Milan, in 1812. She was the younger sister of Giuditta Grisi, a *mezzo soprano* of considerable celebrity in Italy at that time, who is still remembered both in Paris and London, and for whom Bellini wrote the part of Romeo, in his opera of *I Capuletti e Montecchi*. The famous Josephine Grassini, contemporary of Marchesi, Crescentini, and other celebrated singers of the great Italian school, was Giulietta's aunt; so that she came from a good stock in so far as musical genius is concerned. She was born on the 22nd of May—the *fête* of St. Giulia. Hence the name under which she was baptised.

As a child, Giulietta gave evidence of a quick ear; but there was no promise of her ever possessing a voice. On the contrary, she seemed to be afflicted with a chronic hoarseness, unprecedented at so tender an age, and so obstinate that her parents began to fear she was likely to fall into a decline. She was, however, so well tended, and taken such excellent care of, that these premonitory symptoms vanished. Still there was no very early sign of musical predisposition in Giulietta; and her friends and relations entertained but little idea that there would ever be a second Giuditta in the Grisi family, much less a Giulia, who, in the course of time, should rival even Grassini herself, the pride and honour of the race. The talents of the eldest sister had early developed themselves; and at the age of sixteen Giuditta had already won considerable reputation as a concert-singer in Milan. In 1823, two years later, she made her début at Vienna, in Rossini's opera, *Bianca e Faliero*, on which occasion she had the honour of singing with the already-renowned Henriette Sontag, whose youth, accomplishments, and great personal attractions were the rage in the Austrian capital, and the "toast" in every distinguished circle. After quitting Vienna, Giuditta Grisi sang successively at the theatres of Milan, Parma, Florence, Genoa, and Venice. At the last-named city, Bellini, then very young, composed the opera already named, in which the part of Romeo was allotted to her—Giuditta's voice, like that of her more eminent aunt, Grassini, being a *mezzo soprano*, if not, indeed, a *contralto*.

Meanwhile, the father of Giulia (an officer of engineers in the service of Napoleon) sent her to a convent, at a small place called Gorizia, where, at eight years of age, she began to learn the pianoforte under the tutelage of one of the *religieuses*, who happened to take a great fancy to the child—even at that time a flower of beauty. At the convent, however, Giulietta did not learn much, or, at least, her musical education made very slight progress, and her father, dissatisfied, removed her. From this time, she used chiefly to live with her sister Giuditta—either at Milan, with the family, or in the various towns and cities to which the latter was called by her professional engagements. It was soon remarked, that, whenever Giuditta was at the piano, practising *solfeggi*, or learning the music of the parts she was about to sing, little Giulietta would be an anxious and attentive hearer. Her ear, as has been stated, was good, and her memory so quick and retentive that she could mimic her sister with ease, and, with extraordinary fluency and correctness, hum over the most difficult passages of vocalization, after hearing them only once. The extreme purity and freshness of her voice, its full and sweet quality in every tone, attracted equal attention. Such gifts were too precious to be thrown away—more especially in Italy, the land of song, where, although nearly all the women are warblers, music was the chief source of popular recreation, and a good voice is a safe key to fortune. Giuditta raved about the pretty voice and wonderfully accurate ear of her pretty sister, and was determined she should learn to sing without delay. Listening with eagerness to the voluble improvisations of her little self-taught minstrel—who, like the skylark addressed by the wondering poet Shelley, (unconscious that his own harmonious verse far surpassed the music of the bird), poured out her melody

"In profuse strains of unpremeditated art—"

Giuditta would incontinently clasp her in her arms, cover her with kisses, and exclaim—"Thou shalt be more than thy sister, my Giuliettina; thou shalt be more even than thy aunt! It is Giuditta tells thee so;—believe it."

When the sisters were at Bologna, Giuditta, who was very much occupied, placed Giulietta under a *maestro* of the name of Celli, from whom she took lessons—but only for a month. As these lessons, however, were on the rudiments of singing, they were extremely valuable to our youthful heroine, and served as a basis on which she could proceed with safety. She continued, therefore, to study alone, and with unremitting ardour, occasionally obtaining the advice and correction of her sister, during leisure hours. Thus she made rapid progress. Shortly afterwards Giulietta enjoyed the advantage of further instructions from Madame Boccabadati, a near relation of a singer of the same name who at the present time enjoys considerable reputation in Italy. From her she learned but little, and in a brief space was again thrown back upon her own resources. Time flew on swiftly, and having advanced far in her musical education, petted and encouraged by her sister, and urged on by a not uninfluential circle of friends, Giulietta began at last to dream of coming out upon the stage. Her sister, who was *prima donna* at the theatre in Bologna, being on very good terms with the *impresario*, matters were soon arranged to the satisfaction of all parties, and the evening of the *début* was appointed.

It was in an opera of Rossini that Giulietta Grisi made her first appearance. The "Swan of Pesaro," the *gran maestro*, the great genius, the glory of Italy, the man of many operas and as many triumphs, was at Bologna at the time. He—prophet



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as he is!—had taken no little notice of the young and charming aspirant, and personally interested himself in her *début*. Giulietta's voice was at that time a low *mezzo soprano*, and so it was agreed that she should make her appearance in the *contralto* part of Emma, in the serious opera of *Zelmira*. The evening came; the first essay was made;—trembling and anxious, Giulietta came forward, and was received with a flattering tribute of applause;—she opened her lips (then as now the prettiest and most provoking in the world); she sang, charmed, and triumphed! The step was taken, the wish accomplished, and a glorious and almost unparalleled career begun.

Giulietta Grisi was then seventeen—a bud of beauty just about to bloom, with the voice of a syren, a face like one of Correggio's angels, and a figure as symmetrical and chaste as any of the Madonnas of Raphael. She sang well too, fluently and without effort; while her acting gave signs of intelligence, and her movements and gestures were instinct with a sort of quiet grace—something, so to say, *ineffable*. How, then, with all these rich endowments, could she fail to please—nay, to delight? Youth is sure to please, a fine voice is sure to please, a well-proportioned form, a lovely face; each of these, separately, must exercise a potent charm; but Giulietta Grisi possessed them all in one. She more than pleased—she enchanted. Her sister, Giuditta, of a nature wholly affectionate, untainted by envy and altogether free from those jealous feelings which too often embitter and degrade the artistic character, was in ecstasies, and shed tears of joy—genuine and sisterly tears, flowing direct from the heart's fountain. Rossini was, in his own manner, quite as pleased, and prophesied a "*futuro brillante*" for his young and beautiful *protégée*. The knowing *maestro*, the sleek and prosperous "swan"—*fin qu'il fut*—foresaw more for himself; he foresaw a future Rosina, Elena, Semiramide, etc., for the glory and perpetuation of his own masterpieces.

With such endowments as Giulietta Grisi possessed, it was not likely she could long remain unnoticed, or be permitted to stay unmolested in a second-rank theatre, like the Opera at Bologna. Sig. Lanari, then *impresario* at Florence, a clever, industrious, scheming, and intelligent man, heard of the sensation she had created, and repaired at once to Bologna, to see the new Phœnix—the fame of whose beauty and accomplishments had spread far and wide—to judge of her merits for himself, and if possible, carry her off in triumph to "La bella Fiorenza," the queen of cities, the Athens of Italia, the centre of the arts and of (Tuscan) civilization. Lanari came, saw, and conquered. Bologna was robbed of its treasure, and Rossini and the Opera were left desolate. Cruel Lanari! And also cunning Lanari!—since, once having the *prima donna* in his power, he, with specious and wily eloquence, persuaded her to accept a very unprofitable engagement, by which she bound herself exclusively to him for six years, and at terms beneath mediocrity. The *scrittura* once signed, however, there was no alternative; and Giulietta, now for the first time initiated into the secrets of the life she had chosen, must do her utmost to make the best of it. Her father, unfortunately, was at Milan at the time; and Lanari was so pressing, quick, resolute, and peremptory in his proceedings, that she was allowed neither the time nor the means of consulting her most sagacious and natural adviser.

At Florence, Giulietta made her *début* as her namesake, Giulietta, in Bellini's *Capulets and Montagues*, Giuditta being the Romeo. The triumph of our heroine was even greater than at Bologna. She created a *furore*—a fever—in the Florence circles. The *Cafés* were thronged, day and night, with *di lettanti*, discussing her merits, apostrophising her beauty, and drinking to her health. There was one toast—"*à* Giulietta!—*la bellissima* Giulietta—*à la squizitimentissima* Giulietta!—*la perlétta dei cantatrici!*" And no one wonder the enthusiasm, almost frantic, which became epidemic in the city. Fancy Shakspere's dream of Juliet realised! Fancy the lady—whose

—— "beauty hangs upon the cheek of night
Like a rich jewel in an Æthiop's ear,"

the creature of the poet's imagination, the vision of that very girl, the soul of love incarnate—she before whose beauty the attractions of the worshipped Rosaline vanished into air—fancy this brought palpably, visibly, livingly before an assembled crowd of excitable people, and we can readily understand the result. Such was the impression made in Florence by Giulietta Grisi, on the occasion of her *début;* such was the second important step in her career.

Lanari, delighted with his good luck, was resolved to derive all the profit from it, which, by good management and successful speculation, could be ensured. So, having "turned his penny" at Florence, he sold our Giulietta to Crivelli, *impresario* of the Scala, for a large consideration. At Milan Giulietta met Pasta, who had long been the object of her young idolatry, although she had never seen or heard her. Pasta was the *prima donna assoluta* for the Carnival season; and Bellini was at Milan, composing an opera expressly for the grand lyric tragedian. The name of the new work was to be *Norma;* and those friends of Bellini, who were admitted to his intimacy, declared that this would be his masterpiece.

(*To be continued.*)

## AN ADMIRER OF PHILIDOR.

*(From "Le Ménestrel.")*

The opera of *Ermelinde*, words by Poinsinet, and music by Philidor, obtained a great success, in spite of the weakness of the *libretto*. A few days after the first representation, a comical incident occurred in the green room of the opera, and, for a long time afterwards, furnished matter for the conversation and raillery of the *habitués*.

The Marquis de Senterre, a man of taste, and a good musician, whose opinion was received as oracular in all matters appertaining to the art, was delighted with the new opera, and burned with a desire to compliment Philidor. But the Marquis being blind, he ordered his guide to inform him the first time he met the author of *Ermelinde*. Soon afterwards, Poinsinet happened to come across the old amateur. The guide, imagining him to be the person the Marquis intended, conducted him to the poet.

"My lord," said the guide, "here is the *author* of the opera." "My dear *Maestro*," exclaimed the Marquis, embracing Poinsinet, "what a delicious evening's entertainment you procured me! Allow me to compliment you; your opera is a *chef-d'œuvre*, and your merit in composing it was all the greater that no one ever heard fine music adapted to a worse *libretto!* to such a senseless rhapsody!"

The reader may imagine Poinsinet's rage, and the embarrassment of the Marquis, when the laughter of the bystanders exposed the mistake he had committed.

Harmonium Opening at Seacroft Church.—On Sunday last the Rev. H. J. Longsdon preached two sermons to large congregations who had assembled to hear the opening services of an harmonium, by Mr. Julian Adams. The choir sang the anthems, chants, responses, etc. The collection was about £7, which will be applied to the purchase of music books and other choir expenses. The harmonium was supplied by Mr. Butterworth, through the Misses Wilsons, of Seacroft Hall. Mr. Butterworth presided, and the choir was augmented by the assistance of Messrs. Skinner, Bamford, Harper, and other gentlemen from Leeds.—*Leeds Paper.*

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## ROYAL ITALIAN OPERA.

### Résumé of the Season.

The season just expired—the eighth—has been the shortest and most eventful since the Royal Italian Opera began its career in 1847. The theatre opened on the 1st of April (an ominous day)—nearly a month later than usual—and closes this day the 12th of August, considerably earlier than on most occasions.

But for the farewell performances of Madame Grisi, it is not easy to imagine how the Royal Italian Opera would have fared. A great number of the old subscribers were summoned by the war to the East and to the Baltic, and the absence of the Guards and Household Troops was severely felt. The interest occasioned, however, by the approaching departure of Madame Grisi more than counterbalanced the loss of the army and navy—staunch supporters as they are of the Opera—and as every one was naturally anxious to see the great artist once at least in each of her favourite parts, a succession of crowded houses was confidently reckoned on. Unfortunately, however, the Grisi nights were prejudicial to the others, and comparatively little attention was paid to any performance in which she did not appear; so that the season might with justice have been called the "Grisi season."

In the prospectus issued at the commencement of the season, we find the following operas promised:—*La Vestale* (Spontini); *Le Domino Noir* (Auber); *Don Sebastien* and *Don Pasquale* (Donizetti); *Matilda di Shabran* (Rossini); and *Oberon* (Weber). Three of these were *positively* to be produced. Only two, however, were given—*Matilda di Shabran* and *Don Pasquale;* but, in lieu of the third "positive," we had Rossini's *Le Comte Ory*, which was not promised at all. It is curious enough, that the *Comte Ory* should be announced for two successive years and not brought out; not announced the year following, and yet brought out. *La Vestale* was to have been given with Mademoiselle Sophie Cruvelli, who was engaged for the first time at the Royal Italian Opera; but the management thought better of it, and declined to hazard the reputation of Spontini, (or, perhaps, of Cruvelli) this year. Auber's *Domino Noir* was confidently expected, since, like the *Comte Ory*, it had been promised for two or three years. We question, nevertheless, whether the works from the *répertoire* of the *Opéra Comique* would succeed on the Italian stage. The dialogue would inevitably suffer by being converted into recitatives. *Oberon*, too, was generally anticipated; and *Don Sebastien* expected, though we confess we were somewhat surprised at mention being made of the latter in the programme. A burnt child dreads the fire. Mr. Gye had burnt his fingers with *I Martiri*, and would have no more to say to Donizetti's Grand French Operas, and *Don Sebastien* looking better on paper than on the stage; it was left upon paper. But then *La Favorita* has done the management good service, so that really we scarcely know what to think on this head. On the whole, judged by the prospectus, the directors must be allowed to have kept faith with the public. Three new operas were promised out of six. Three were given—not exactly the three promised, since one was not promised; but the one not promised was Rossini's *Le Comte Ory*, and that performance was as good as any promise.

The season commenced, as we have hinted, on Saturday, the first of April, with *Guillaume Tell*. (It is a coincidence worth noting that *Guillaume Tell* was also produced on the first night of the season in 1852, and on the first of April.) The cast differed in three or four instances from that of last season. Mad. Castellan was supplanted in Matilda by Mdlle. Marai, a young *débutante* (from Vienna and St. Petersburgh), who was at once acknowledged to be a great acquisition to the company. M. Zelger took the part of Walter, which last year was sustained by Herr Formes; and Mdlle. Nantier Didiée appeared as Jemmy, in place of Mdlle. Bellini. The general performance was open to objection. The first act was not satisfactory, but the second act was irreproachable. Sig. Tamberlik sang magnificently. The *Tyrolienne* was danced by Mdlles. Battalini and Esper, the first new to London, the second one of the most accomplished choregraphs from Her Majesty's Theatre. On the whole, this was one of the best "first nights" since the Royal Italian Opera was inaugurated.

*Matilda di Shabran*, the first novelty, was brought out on Tuesday, the 18th of April. It was put on the stage with great care, and scarcely anything was left undone to render it attractive. The cast comprised Madame Bosio, Mdlles. Marai and Albini, Signors Luchesi, Tagliafico, and Ronconi. Madame Bosio sang the music of Matilda with exceeding fluency, and Signor Ronconi was wonderfully droll as Isidore. The entire performance gave the greatest satisfaction. Nevertheless, *Matilda di Shabran*, although it contains some of Rossini's finest music, was only given twice. The patrons of the Opera were reserving themselves for the approaching "farewell of Madame Grisi."

On the following Tuesday we had *L'Elisir d'Amore*, which, though supported by Madame Bosio and Signor Ronconi, as Adina and Dulcamara, failed to attract.

Thursday night, the 27th of April, was memorable for the first appearance of Mdlle. Sophie Cruvelli at the Royal Italian Opera. This young and admirable dramatic singer-artist, made her *début* as Desdemona in Rossini's *Otello*. The night was the most brilliant hitherto of the season. A crowded and fashionable audience assembled, among whom were Her Majesty the Queen and Prince Albert. Mdlle. Sophie Cruvelli was received with the greatest favour, and made a deep impression. Signor Tamberlik was as fine as ever in Otello; and the grand duet in the second act, the second between him and Signor Ronconi, produced the usual excitement.

On Thursday, May the 4th, *Fidelio* was revived, Mdlle. Sophie Cruvelli assuming her *own* part of Leonora. The Queen and Prince Albert were again present, and the theatre was again filled with numbers, rank, and fashion. The performance of Beethoven's *chef-d'œuvre* was magnificent as far as Mdlle. Sophie Cruvelli and Signor Tamberlik were concerned, but imperfect in other respects. The chorus of prisoners went worse than badly.

Tuesday, May the 9th, was a great night for the Royal Italian Opera. The *Barbiere* introduced Signor Mario as Conte Almaviva, and Signor Lablache made his first appearance at the Royal Italian Opera, in Doctor Bartolo, one of his most renowned impersonations. Signor Ronconi was Figaro, and Mad. Bosio, Rosina. The opera was performed *à merveille*, and, in addition to the above-named, Signor Tagliafico made a decided hit in Basilio, to which part he gave a new and vigorous reading. The Queen and Prince Albert honoured the entertainment with their presence.

On Thursday, May 11, *Don Giovanni* was given with the following cast:—Donna Anna, Mdlle. Sophie Cruvelli; Elvira, Mdlle. Marai; Zerlina, Madame Bosio; Don Ottavio, Sig. Tamberlik; Don Giovanni, Signor Ronconi; Leporello, Signor Lablache; and Il Commendatore, Signor Tagliafico. Donna Anna was thoroughly suited to Mdlle. Sophie Cruvelli's passionate style and powerful voice, and her performance on this occasion was an epoch in her career. Madame Bosio *sang the music* of Zerlina charmingly. Signor Ronconi was as usual in the character of the profligate libertine; and Signor Lablache showed no diminution of his powers in Leporello. Signor Tamberlik's splendid singing of "Il mio tesoro" was the event of the evening.

*I Puritani*, on Thursday, the 18th, introduced Sig. Lablache in his great part of Georgio. Signor Mario was, of course, Arturo, and Signor Ronconi, Riccardo. Madame Bosio made an interesting Elvira, and sang the music in an irreproachable manner, but wanted passion for the mad scene. The extraordinary "fact" of the evening was, that the loud duet, "Suoni la Tromba," failed to elicit an encore. The theatre was full, and the Queen and Prince Albert were present.

Verdi's *Rigoletto* was performed for the first time this season, on Saturday, May 20. The cast was the same as last year, and the opera, which seems to gain on the subscribers, was received with much applause.

Madame Grisi made her *rentrée* on Thursday, June the 1st, in *Norma*. Her reception was tremendous, and her singing was

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extolled by the whole press. It was the first of the "farewell" performances, and the theatre was crowded with a brilliant and fashionable audience. Mdlle. Marai made a graceful and interesting Adalgisa. Signor Lablache appeared as Oroveso, and thus lent additional weight and importance to the cast. Signor Tamberlik was as good as ever in Pollio. *Norma* was followed by the second and third acts of *Masaniello*. It is to be lamented that the management should have been induced, by any consideration, to sacrifice Auber's great work, by allowing it to be mutilated in so disgraceful a manner. For the last two or three seasons, a show of respect was paid to the opera by presenting it at least once entire; but this year even that compliment was denied, and on no occasion have more than two acts been given, and these only as a makeshift to fill out the evening's entertainments when the first piece was not sufficiently long. We cannot be persuaded but that *Masaniello*, properly managed, and properly cast, would prove a sure attraction for one or two nights every season. But, of course, since the management has thought fit to cut it down into a *divertissement*, its vogue, as a complete work, is annihilated. Nothing can be more melancholy than to witness the performance of these two acts of *Masaniello* at the Royal Italian Opera. The principal singers coming on so late and so miscircumstanced, feel disheartened; the band is careless; the chorus worse; the conductor in a hurry; the audience apathetic and fatigued. The very name of *Masaniello* in the bills of the Royal Italian Opera is enough to keep a real lover of music from the theatre. But, there is now, we fear, no use in complaining; the chance is gone for ever of making Auber's masterpiece a lasting attraction in the *répertoire*.

The next event of the season was the first appearance, for three years, of Madame Pauline Viardot-Garcia, who was welcomed, on Thursday the 8th of June, with genuine warmth, in her popular part of Fides, in the *Prophète*. Madame Viardot seemed in better voice than when she last sang at the Royal Italian Opera, and her performance was remarkable for energy and power. Mdlle. Marai, who appeared as Bertha, in the place of Madame Castellan, acquitted herself in a highly satisfactory manner. This young artist is making way in the estimation of the operatic public. Since Mdlle. Corbari was at the Royal Italian Opera, no *comprimaria* has been in such favour with the subscribers and *habitués*.

On Friday, June 9th, the first performance for the season of *Lucrezia Borgia* took place. Need we say that this was a great night for the Opera; that the performance was transcendent—with Madame Grisi and Signors Mario and Ronconi as principal interpreters, not forgetting Mdlle. Nantier Didiée, who makes so engaging a Maffeo Orsini—and that the audience were beside themselves with delight? Several of the subscribers, nevertheless, grumbled at having the Fridays included in the subscription. They argued that they did not stipulate for more than two nights in the week, and that it was an infringement of their rights to have this extra privilege thrust upon them. "Too much of one thing is good for nothing," was suggested as an axiom pertinent to the occasion.

The first performance of the *Huguenots*, on Saturday, June 24, filled the theatre to overflowing. The Queen and Prince Albert attended. The cast differed somewhat from that of last year. M. Zelger sustained the part of Marcel instead of Herr Formes, who had seceded to the new Royal Opera at Drury Lane; and Mdlle. Marai was substituted for Mad. Castellan in Marguerite. M. Zelger, by the way, was the original Marcel in London, when the *Huguenots* was first brought out at Drury Lane, in 1846, by the Belgian Company. The most remarkable fact in the performance of Saturday, June 24, was Mario's singing. He had evidently been husbanding his strength during the earlier part of the season, and sang with amazing power, especially in the famous septet, which produced a *furore*. The opera was finely given in most respects, and was, on the whole, one of the best we have heard.

*Don Pasquale* was produced for the first time at the Royal Italian Opera, on Thursday, June 29. The cast all but recalled the most glorious days of Her Majesty's Theatre. It included Madame Grisi—Norina, Ernesto—Signor Mario, Doctor Malatesta—Signor Ronconi, and Don Pasquale—Signor Lablache. The opera was delightfully performed, and Madame Grisi, who for a long time had not had an opportunity of displaying her talents in the comic line, enchanted everybody with the spirit and *naïveté*, buoyancy, ease, and perfect grace of her acting. Signor Lablache was as unctuous and grandiloquent as ever in the Don, and Signor Ronconi made a piquant, lively, gentlemanly, and very original Doctor Malatesta. Signor Mario renewed the old enthusiasm in "Com' è gentil," and was, of course, encored.

The next novelty was Gnecco's *opera buffa*, *La Prova d'un Opera Seria*, which was produced for the first time at the Royal Italian Opera, on Monday, July 3, after *Norma*. The cast included Madame Viardot, Signori Stigelli, Ronconi, and Lablache. The performance provoked much laughter, but little real interest. Three or four seasons ago the well-known duet, "Oh! guardate, che figura"—the best *morceau* in the opera—used to be occasionally sung with much effect by Mad. Viardot and Signor Tamburini. The rest of the music is of little worth. Madame Viardot introduced the famous *rondo finale* from Balfe's *Maid of Artois*, which Alboni used to sing so brilliantly at Her Majesty's Theatre in *Don Pasquale*. Signor Ronconi was highly amusing as the starved poet.

On Saturday, July 8, *Otello* was repeated, with Mad. Viardot as Desdemona in place of Mdlle. Sophie Cruvelli, and Signor Lablache as Elmiro instead of Signor Tagliafico. Mad. Viardot was no improvement on her predecessor; on the contrary, she has neither the voice nor appearance of Mdlle. Cruvelli, and in Desdemona these are important essentials. There were many fine points, nevertheless, in the performance of Mad. Viardot, which displayed the highest *intelligence* throughout.

*La Favorita* was given for the first time this season on Thursday, July 13. The performance was unexceptionable; Mad. Grisi and Signor Mario displaying all their former excellence in Leonora and Fernando. Signor Lablache, appeared as Baldassadare, and gave great weight to the opera by his impressive acting and fine singing. Signor Bartolini, who had previously performed the part of Riccardo in *I Puritani*, assumed that of King Alfonso XI. Signor Bartolini has a fine voice and with study may become an artist.

On Friday morning, July 21, a second Grand Morning Concert was announced—the first having taken place on Friday, July 14, for the benefit of Mr. Benedict—in which Madame Grisi was to make her last appearance at a concert in England. Madame Grisi was taken ill, however, and could not appear. The audience were disappointed, and were indifferently prepared to put up with some alterations necessitated in the programme by Signor Mario not having arrived at the theatre in time. *Bref*—there was a "row," the details of which it is not necessary to recapitulate. The malcontents were only appeased by an offer of the return of their money. At this concert, Mdlle. Clauss and M. Vivier both performed, and with eminent success. Mad. Bosio created an immense senation in the cavatina from *Ernani*, "Ernani, involami;" and Madame Viardot was loudly applauded in the *rondo finale* from *La Cenerentola*.

We have nothing new to record up to Tuesday, August the 8th, when Rossini's *Le Comte Ory* was produced for the first time at the Royal Italian Opera. The intermediate nights were devoted to *Don Pasquale*, the *Huguenots*, the *Prophète*, *Lucrezia Borgia* with *La Prova d' un Opera Seria*, *La Favorita*, *L'Elisir d' Amore*, with the second and third acts of *Masaniello*, and *Norma*, with the second act of *Il Barbiere*. Mdlle. Robert, the well-known and eminent *danseuse*, from the Grand Opera in Paris, made her *rentrée*, on Tuesday, August 1st, in the *divertissement* in *La Favorita*.

On Monday last—let the day and date be specified, August 7th, 1854—Madame Grisi took her last benefit, and bid farewell for ever, to the English public. She appeared in the first act of *Norma*, and the first three acts of the *Huguenots*. The night was the most memorable in the annals of the Royal Italian Opera, and can never be forgotten by those who had the good fortune to be present. As we have spoken of this event at length in its proper place, it is only necessary to say here, that the trebling the prices of admission gave much dissatisfaction, and did not answer expectation. The house was crowded certainly in the boxes, stalls, and amphitheatre, but not the pit

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and gallery. The performance both of *Norma* and the *Huguenots* was magnificent, and left an impression on the audience never to be effaced.

On Tuesday, August the 8th—two days previous to the closing of the theatre—Rossini's *Comte Ory* was produced for the first time at this establishment. The opera is one of Rossini's most charming and brilliant, but the *libretto* is queer. The music was exceedingly well executed by Mesdames Bosio, Marai, and Nantier-Didiée, Signors Luchesi, Tagliafico, and M. Zelger; and the performance was received with loud applause.

The eighth season has, we believe, been prosperous on the whole. The farewell nights of Madame Grisi have been very successful, and the three weeks previous the business was excellent. The off-nights, however, as they might be termed, suffered by the great attraction of Mad. Grisi's "farewell," which, though it benefited the theatre in one respect, may be said to have injured it in another. Yet there is little doubt but that for her the season of 1854 would have been equivocally profitable. Many of the subscribers had gone to the seat of war; the opera, as we have said, lost the support of the army and navy; the omnibus boxes presented a blank appearance; the stalls yawned for their old occupants; and, besides, people were naturally more interested in the bulletins of Omar Pasha than in the melodies of Rossini, and cared more for the guns of the Moslem warriors than for the canons of Beethoven. But, then, *the last nights of Grisi!* Nothing could rob *them* of their interest. The sensation her departure created was profound and universal, and it remains to be seen how the Royal Italian Opera will get on without her. All we hope is that the directors may have the luck to hit upon her legitimate successor.

We shall have a few more last words to say next week. Meanwhile, we should state that during the past season M. Desplaces retained his post of *maître-de-ballet;* that Mr. Harris continued to officiate as *régisseur* and director of the *mise-en-scène;* that Mr. W. Beverley was the scene-painter as before; and that Mr. Godfrey and his military band lent their assistance in giving effect to the French grand operas. Moreover, Signor Maggioni remained as poet to the theatre, and Signor Monterasi as prompter; Mr. Alfred Mellon preserved his station as leader of the ballet, and Mr. Costa was undisturbed in his triple post of Composer, Director of the Music, and Conductor.

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Miss Arabella Goddard leaves London to-day on a tour on the Continent. She will first visit Paris, and thence proceed to Germany, where it is her intention to visit some of the principal watering-places and several of the most musical cities, such as Leipsic, etc. We have little doubt that she will have a hearty reception from the German *dilettanti*, who know better what fine pianoforte-playing is than most people.

An Unexpected Effect.—"When I was studying the character of Fidelio at Vienna," said Mad. Schroeder Devrient, "I could not attain that which appeared to me to be the desired and natural expression at the moment when Leonora, throwing herself before her husband, holds out a pistol to the Governor, with the words, 'Kill first his wife.' I studied and studied in vain, though I did all I could to place myself mentally in the situation of Leonora. I had pictured to myself the situation, but I felt that it was incomplete without knowing why or where. Well, the evening arrived; and God, but not the audience, knows with what feelings an artist, who enters seriously into the part, dresses for the representation. The nearer the moment approached, the greater was my alarm. When it did arrive, and as I ought to have sung the ominous words and pointed the pistol at the Governor, I fell into such utter tremor at the thought of not being perfect in my character, that my whole frame trembled and I thought I should have fallen. Now, only fancy how I felt when the whole house broke forth into enthusiastic shouts of applause, and what I thought when, after the curtain fell, I was told that this moment was the most effective and powerful of my whole representation. So that which I could not attain with every effort of mind and imagination, was produced at this decisive moment by my unaffected terror and anxiety. This result, and the effect it had upon the public, taught me how to seize and comprehend the incident, and so that which at the first representation I had hit upon unconsciously, I adopted in full consciousness ever afterwards in this part."

## THE PANOPTICON ORGAN.

The mechanical arrangements of the Panopticon Organ having been discussed in our former article, we proceed to consider its musical features. A tabular list of its registers was inserted in the first short notice of the organ which appeared some time since in the *Musical World;* but as so distant a reference may be inconvenient, we re-print it:—

### Great Organ.

| | | Feet |
|---|---|---|
| 1. | Double open Diapason metal and wood | 16 |
| 2. | Open Diapason | metal 8 |
| 3. | Open Diapason, No. 2 | wood 8 |
| 4. | Stopped Diapason, | „ 8 |
| 5. | Quint | metal 6 |
| 6. | Octave | „ 4 |
| 7. | Octave Quint | „ 3 |
| 8. | Wald Flute | wood 4 |
| 9. | Super Octave | metal 2 |
| 10. | Sesquialtra, 3 ranks | „ |
| 11. | Mixture, 3 ranks | „ |
| 12. | Furniture, 3 ranks | „ |
| 13. | Trumpet | „ 16 |
| 14. | Posaune | „ 8 |
| 15. | Trumpet | „ 8 |
| 16. | Clarion | „ 4 |

### Choir Organ.

| | | |
|---|---|---|
| 1. | Double Stopped Diapason, | wood 16 |
| 2. | Gamba | metal 8 |
| 3. | Dulciana | „ 8 |
| 4. | Stopped Diapason, | metal and wood 8 |
| 5. | Gemshorn | metal 4 |
| 6. | Octave Quint | „ 3 |
| 7. | Super Octave | „ 2 |
| 8. | Cymbal, 2 ranks | „ |
| 9. | Stopped Flute | „ 4 |
| 10. | Piccolo | wood 2 |
| 11. | Bassoon, Bass / Clarionet, Treble | wood / „ 8 |
| 12. | Trumpet | metal 8 |

### Solo Organ.

| | | |
|---|---|---|
| 1. | Grand Tuba Mirabilis, (Tuba Organ) | metal 8 |
| 2. | Grand Clarion (Tuba Organ) | metal 4 |
| 3. | Claribel | wood 8 |
| 4. | Harmonic Flute | metal 4 |
| 5. | Flageolet | „ 2 |
| 6. | Doublette, 2 ranks | „ 2 |
| 7. | Vox Angelica, 2 ranks | „ 8 |
| 8. | Krum Horn | „ 8 |
| 9. | Vox Humana | „ 8 |

2 Tremulants.

### Swell Organ.

| | | |
|---|---|---|
| 1. | Bourdon and Double Diapason, wood and metal | 16 |
| 2. | Open Diapason | metal 8 |
| 3. | Salcional | „ 8 |
| 4. | Stopped Diapason | wood 8 |
| 5. | Octave | metal 4 |
| 6. | Octave Quint | „ 3 |
| 7. | Super Octave | „ 2 |
| 8. | Sesquialtra, 5 and 4 ranks | |
| 9. | Suabe Flute | wood 4 |
| 10. | Cornopean | metal 8 |
| 11. | Trumpet | „ 8 |
| 12. | Hautboy | „ 8 |
| 13. | Clarion | „ 4 |

### Pedal Organ CCC to F.

| | | |
|---|---|---|
| 1. | Double open Diapason, | wood 32 |
| 2. | Open Diapason | „ 16 |
| 3. | Open Diapason | metal 16 |
| 4. | Bourdon | wood 16 |
| 5. | Octave | metal 8 |
| 6. | Octave Quint | „ 6 |
| 7. | Super Octave | „ 4 |
| 8. | Sesquialtra, 5 ranks | „ 3 |
| 9. | Trombone | „ 16 |
| 10. | Octave Trombone | „ 8 |
| 11. | Drums CC—C. | |

### Couplers.

1. Swell to Great
2. Choir to Ditto
3. Solo to Ditto
4. Pedal to Ditto
5. Pedal to Choir
6. Pedal to Swell
7. Pedal to Solo

9 Composition Pedals.

With the exception of the second 8-feet trumpet, the composition of the Great Organ does not differ from that of several celebrated examples from the same manufactory. The recognizable features of Mr. Hill's practice—the metal double diapason, the metal quint, the wald flute, and the three-times-three ranks of mixture—are here in their usual force. But the general effect is grander than that of any Great Organ of equal size we know. To fully realise this superiority, however, the listener must make two or three experiments as to his whereabouts in the building. The Panopticon "Hall," handsome and attractive as it unquestionably is, is anything but assistant to the effect of the organ. Not, probably, that the circularly-formed space, or the glazed dome, or the quantity of material for embellishment and exhibition, has any specially repulsive or unsympathetic quality as regards musical tone. The fault seems to consist chiefly in the depth of the recess at the end of which the organ is placed. Be this as it may, the full Great Organ tone does not penetrate the building with the voluminous power which rightly belongs to it. As we have warned him, the hearer will have to practise placing himself; but, having found the favourable spot, he will not fail

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to be struck with the grand and noble quality, as well as quantity, of tone to which he listens. In fact, it would be difficult to speak too highly of the *mixing* of the full Great Organ, in its best and only proper sense. It is as near an approach as one can easily hear to that great, wide, all-extending sound, that tone having "length, breadth, and thickness," which is the professed desire of all organ-builders, and the certain despair of so many. Difficult to imitate as may be this fine effect, there is no secret about it. Chance-work or witchcraft has no part in it. It hangs to no wonderful discovery, no much-puffed patent, no hyper-lauded invention, no quack-medicine of any kind. It results wholly from practised skill, large experience, and a determined zealous care to lose no chance of doing the very best. As one of the contributive processes, let us notice the consideration evidently bestowed on the scaling, as well as on the voicing of the flue-work of this Great Organ. The metal double diapason, while not so small as to degenerate, either in power or quality, to a dulciana, is still just so small as, while retaining its diapason quality, to operate merely in breadthening the full combination, and without having the least disposition to stand out solo-fashion even when used only with the eight feet registers. The quint, which generally proves a "teazer" to young experimenters, is also beautifully managed in these respects, and the compound stops are perfect models in their class. There is a *purpose* about everything connected with these mixture stops, highly deserving of praise for the care it discloses. The harmonic arrangement of their intervals is skilfully planned, and their *breaks* are so contrived to balance each other, as to create no patchy stops of either thinness or redundance. Their scales increase enormously, as they ascend through the upper octaves of their compass, and this increase of size is variously distributed as this or that rank is intended to act conspicuously in the general chorus. These arrangements yield a vast increase of power by the addition of each three ranks, while the force of the united nine, great as it is, is still *tone*, genuine tone. The whole flue-work, nine ranks of mixture and all, is grand, strong, brilliant, musical. There is not a whistle or scream in it from first to last.

Before speaking of the reeds which play so important a part in this Great Organ, we think it useful here to recur, for a moment, to the compliment we paid the "mixing" of its full combination, with the accompanying qualification, "in its best and only proper sense." It may seem strange that there could be other than one sense in which the full combination of an organ can be said to *mix*. It is, nevertheless, true that there exists another interpretation of the term; and as this second, and, as we think, "non-natural" sense, has acted largely in the production of bad organs, a few lines on the subject, digressive though they be, may not be without value. Among organ-players, organ-schemers, amateurs, and builders—some of the latter, too, being men who have latterly risen into considerable reputation—there exist not a small proportion of this vicious opinion. Their theory is that the reeds of an organ should "mix" with its flue-work—not in the sense in which we understand this mixing, namely, that both should march on parallel lines of importance—volume for volume, force for force—but on the principle of absorbing the former into the latter, of taming down the reeds until their individuality is lost in the surrounding mass, and they cease to act otherwise than as thickeners, or *muddlers* perhaps is the better term, of the general roar. This doctrine may afford a very convenient shelter for such builders—and their number is, unhappily, too large—who have not arrived at the art of making a fine reed, but is, nevertheless, one of the most pernicious of the absurdities prevalent on the subject of organ-facture. In no point are reeds so contrasted with flue-works as in *quality*. They are to the diapasons, principals and mixtures, as is the brazen choir to the rest of the orchestra. They must be ready to lend force, and great force too, it is true; but their characteristic office is to impart brilliant, dashing, blazing colour. Their entrance must change the whole character of tone then issuing from the instrument, or they are worthless. Like the crash of trombones in the orchestra, their appearance must bring with it not only the climax of *forte*, but that particular class of *forte* which nothing else can give. All this should appear obvious enough, and the practice of the *great* builders all over the world has proved the correctness of the principle. And yet there are plenty of people who still live in horrible dread of a "predominant" trumpet; and the fruit of their theory has, unfortunately, too frequent illustration. Our readers need not travel far in quest of organs—and some of much bulk and pretension—in which it is difficult to recognise the presence of the reeds, save by the uncomfortable sensation of *muddle* they impart to that which might be passibly clear without them. To produce the class of reeds we advocate is, undoubtedly, not easy. They must combine three qualities—namely, power, liquidity of tone, and rapid articulation—which, though not necessarily antagonistic, are difficult to unite. The thing, however, has often been done, and can be done again by those who know how. And if those who don't would condescend to exchange a little conceit for the like amount of study, we might possibly have a greater number of good organs and fewer puffs concerning them.

The reeds of the Panopticon Great Organ abundantly prove Mr. Hill's recognition of the principle for which we have been contending, as well as his ability to carry it out. When used, there can be no doubt of their presence, nor of the splendid service they render to the general volume of tone. In power and quality they are alike admirable. They have sound-boards distinct from those of the flue-work allotted them, and are thus secured from the evils of overcrowded space and paucity of wind. The upper two octaves and a half of their compass are supplied with air at a higher pressure than that used for the bass and tenor parts of the scale; this being only the second instance in which Cavaillé's "increasing pressure" system has been adopted in this country.* It is to be regretted that this system, so philosophically true in theory, and so admirable in the results worked out from it in Cavaillé's large organs, has been applied *only* to the reeds of the Panopticon Great Organ. It is true that, by the unusually large scales selected for the upper part of the flue-work, a considerable amount of the weakness generally found in the organ-trebles has been avoided. But the evil is only mended, not cured. No one knows better than Mr. Hill that large scales, unaccompanied by equivalently high air-pressure, yield only half their due effect. The Panopticon Great Organ trebles are better than usual, without doubt; but they still have not the power of contending, in single passages, against sustained harmony in the bass, which, firstly, is essential, especially to a concert-organ; secondly, is found in the best French instruments; and, thirdly, would have been equally displayed at the Panopticon, had the French system, there partially adopted, been wholly carried out.

The Choir Organ is, we rejoice to find, treated in this arrangement with more respect, as to its contents, than is *usual*; and the result fully warrants the extra care bestowed. The number and selection of the stops is highly useful, and their quality—except the wood part of the clarionet, which we cannot like—is admirable. The Swell Organ possesses no features unusual in the larger examples of Mr. Hill's practice; and it may therefore be sufficient to say of it that it is fully equal to the best of its maker's work of the kind.

The Solo Organ we think a mistake. A fourth manual, to be really of service equivalent to its extra cost, should place effects under the performer's command which could not be in any other way attained. Such, for example, as extraordinary qualities of tone not to be produced by any combination of the other manuals; and solo-stops, flutes, and reeds of various kinds, on such an amount of air-pressure that their force should penetrate when required through anything short of the *fortissimo* of the rest of the instrument. Except in the case of the "Grand Tuba Mirabilis"—the effect of which is magnificent—nothing of the kind is attempted; and, therefore, except as to the "Tuba" aforesaid, we do not see the gain to the performer in this fourth manual. The peculiar qualities attempted—namely, the Harmonic Flute, the Vox-Angelica, and the Vox-Humana—are certainly failures. The Harmonic Flute is of too small a scale and does not speak truly. The two ranks of the Vox-Angelica

* The first was the organ built last year by Messrs. Gray and Davison for the Glasgow City Hall.

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are turned too much out of unison, so that the effect is a rapid beat, instead of a slow and but just perceptible undulation, which is the proper characteristic of this stop. The Vox-Humana has been spoilt in attempting to make its tone *too good*, and it has not, consequently, that peculiar thin, wailing, quality, which forms its inexpressible charm when used by a player thoroughly conversant with its effect. Furthermore, the greatest possible mistake has been committed in not inclosing this stop in a swell-box. The effect of mystery imparted by distance, the power of *crescendo*, and the right use of the tremulant, is one half of the secret of its success. The three stops here complained of are not for a moment comparable to those of the same kind in the Glasgow organ of Gray and Davison.

A glance at the list of stops contained in the pedal organ, coupled with Mr. Hill's notorious success in this department, renders anything on our part, beyond recording its excellence, unnecessary. It is just what a pedal organ should be;—ample in power, magnificent in quality, and, in truth, a *bass* to the rest of the organ, asserting its prerogative without displaying the least ambition of performing a solo to the detriment of its neighbours.

We have thus run, somewhat hastily, through the musical part of the Panopticon Organ; but there still remain peculiarities in it for remark, lessons to gather by it, texts to preach from; and of these we shall, as time serves, avail ourselves, we trust with some benefit to our readers and the "cause" of organ-building.

## PROVINCIAL.

The provincial towns are beginning to sound the notes of preparation for the autumnal campaign. We find the following in the *Liverpool Mail*, of Saturday, August 5th :—

"During the week commencing September 4, the operas of *Norma*, *Somnambula*, *Otello*, *Fidelio*, and *Ernani*, will be given at the Theatre-Royal. In addition to Mesdlles. Cruvelli, Marai, and Albini, and Sigs. Tamberlik, Tagliafico, Bartolini, and Luchesi, the chorus, from the Royal Italian Opera, will be numerous. Mr. A. Harris will be stage-manager, and Mr. Jules Benedict conductor."

We extract from the same paper the following :—

"On Tuesday, a meeting of the friends and admirers of Mr. Vandenhoff was held at the Clarendon Rooms, and the following resolutions relative to his proposed retirement from the stage, were unanimously adopted :—'That this meeting, entertaining a high estimate of the private worth of John Vandenhoff, Esq., and remembering with satisfaction his long connection with the Liverpool stage, cannot help viewing his announced retirement, while still in the full possession of his mental and physical powers, as a serious loss to the national stage, of which he has been so long a distinguished ornament.'—'That this meeting would respectfully impress upon Mr. Vandenhoff the propriety of reconsidering the determination at which he has arrived; and that a deputation be appointed to wait on Mr. Vandenhoff.' Thanks were passed to the chairman, Mr. James Aikin, and the meeting separated. On Thursday, the deputation, according to appointment, waited upon Mr. Vandenhoff, at the Waterloo Hotel, when Mr. James Aikin explained the object of their visit, and read the resolutions. Mr. Vandenhoff, who was visibly affected, replied at considerable length. He added, to his acceptance of their proposal, that, as he first tasted the triumphs of his art in this town, so here he would lay down his sceptre, his truncheon, and his sword. '*Hic cestus artemque reponam.*'"

The Shilling Oratorios at the Philharmonic Hall have begun. *Judas Maccabæus* is to be given on the 15th. Miss Stott, Miss Santley, Mr. Haigh (of Dublin), and Mr. Armstrong, are to be the principal vocalists. Mr. George Hirst will preside at the organ, and Mr. William Sudlow conduct. The chorus will number 200.—After a long interregnum, the Philharmonic Society give a concert on the evening of Friday, the 25th, for which they have engaged Mdlle. Cruvelli, Signor Tamberlik, Mdlle. Marai, Mdlle. Cotti, and Signors Tagliafico, Luchesi, Polonini, and Susini, with Mr. Benedict at the pianoforte.—On Monday, Mr. B. Webster, Madame Celeste, Miss Woolgar, Mr. Paul Bedford, and Miss Mary Keeley, from the Adelphi Theatre, in London, commence an engagement at the Theatre Royal.

The following is from the *Liverpool Times* of Thursday:

"The engagement of Mr. Vandenhoff at the Royal Amphitheatre terminated on Friday night, when he played Richelieu for his benefit, to a crowded audience. At the conclusion of the play, he stated that, at the request of his friends, he had postponed his farewell benefit, which would positively take place in Liverpool, and perhaps next year. On Monday Mr. Barry Sullivan commenced a fortnight's engagement. On Monday evening a part of the company of the Adelphi Theatre, London, consisting of Mr. B. Webster, Madame Celeste, Miss Woolgar, Miss Mary Keeley, Mr. Paul Bedford, and Mr. Parselle, commenced an engagement at this establishment, when two of the most recent metropolitan novelties, *Two Loves and a Life*, and *Hopes and Fears*, were produced with success. Several other pieces have been played, and to-morrow night Mr. Webster will produce, for his benefit, an almost literal translation of Molière's *Tartuffe*, by Mr. John Oxenford."

The same paper asserts, on its own authority, that Mr. Webster's performance of Tartuffe was "pronounced by Rachel to be the best she *ever* witnessed."

The following is from the *Manchester Courier* of Saturday:—

"The company from the Royal Italian Opera, in London, including Cruvelli, Tamberlik, Tagliafico, and others, are to perform at the Theatre Royal during six nights, commencing with Saturday, the 26th inst."

The *Manchester Examiner and Times* states that Mr. Davenport and Miss F. Vining appeared on Monday evening in the play of *St. Marc*, in which they were successful on a previous visit to Manchester. Their acting and that of Mr. Mead is praised; but the performances are not attractive in a pecuniary sense.

## REVIEWS.

"The Stranger Maiden," (Das Mædchen aus dem Fremde.) Translated from the German of Schiller by J. H. Merivale, Esq. The music composed by F. Weber. Cramer, Beale, and Co.

It is not, perhaps, easy to set such a poem as Schiller's *Mädchen* to music, without being fragmentary. Mr. Weber has made a *scena* of it, and there is some clever working in more than one of the movements, and a general evidence of sound musicianship throughout. On the whole, however, it produces the effect of lengthiness; and the fragmentary character at which we have hinted has not been altogether avoided, although both the design and the employment of keys with reference to the principal (G major) is perfectly plain and consistent. We very much admire the setting of the words "Sie war nicht in dem Thal geboren," (in G minor); and in page 5, the accompaniment is happily varied, at the *reprise* of the first subject. The words are translated into English with great ability.

"Une Nuit à Segovia." Serenade Espagnole, Morceau Elégant pour le Pianoforte. "Au Bord du Lac." Nocturne, No. 4. de l'Ecrin des Pianistes. Par Adolphe Fumagalli. Wessel and Co.

Two very favourable examples of the species of pianoforte music for the drawing-room now most in vogue. M. Fumagalli is a young Italian pianist of rising reputation, and his compositions are already sought for. The "*Nuit à Segovia*" is a brilliant movement, waltz measure, in the key of D. The "*Bord du Lac*" is a *nocturne* of the ordinary modern school, by no means ungraceful, but presenting no new points to call for observation. Both pieces, though essentially ladies' pieces, are somewhat difficult. On the other hand, they are showy and effective. But why such romantic titles? Why a waltz at Segovia, and a *nocturne* on the banks of a lake? Why?

"Thus ever the World Around," sung by Mr. Henry Phillips. Written and composed by J. W. Thirlwall. W. Blagrove.

An honest, straightforward, hearty, unpretending English song, in the good old style, the words telling a pleasing story well, and the music consisting of a genuine tune. In the *refrain*, which occurs after every verse, Mr. Thirlwall should fill up the harmonies. He would thus avoid the unsatisfactory effect of the chord of the 6-4, without its 6—or, in other words, of a tonic fifth on a dominant base—and make his ballad, as Shelley says, "refutation-tight." By the way, the *refrain* might advantageously be set in chorus. Mr. Henry Phillips is welcome to the hint.

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## TO CORRESPONDENTS.

W. S.—*The full title of the book in German is* "Mozart's Leben, nebat einer Uebersicht der allgemeinen Geshichte der Music, und einer Analyse der Hauptwerke Mozart's, von Alexander Oulibicheff, Enrenmitglied der philharmonischen Gesellschaft in St. Petersburgh."—["The Life of Mozart, with a Survey of the general History of Music and an Analysis of the principal Works of Mozart, by Alexander Oulibicheff, Honorary Member of the Philharmonic Society of St. Petersburg."]

The Blackburn and Huddersfield Organs.—*The Report on these two instruments is in the press, and will be published next week.*

Erratum in our Last.—*In our Memoir last week of* John Braham, *for "D flat minor" read "B flat minor."*

Inquisitor.—*To the first question,* Enrico. *To the second,* 38. *To the third,* Yes. *The memoir will appear on some future occasion; but we cannot pledge ourselves to the exact period.*

A Constant Reader of the Musical World.—*Such cases are by no means confined to those who have studied in the Royal Academy of Music.*

T. C. H.—Mad. Tedesco.—*We have had no confirmation of the report about the death of this clever singer by cholera. We trust that it may shortly be contradicted.* Mad. Charton Demeur *is at Rio Janeiro.*

Pianista.—Mdlle. Clauss *is residing near Fontainebleau. In the winter she goes to Holland.*

## DIED.

On the 4th inst., Henry Aloys Praeger, formerly Chapelmaster to the late Duke of Cambridge, at Hanover. A composer and violinist of reputation.

# THE MUSICAL WORLD.

LONDON, SATURDAY, August 12th, 1854.

The London Sacred Harmonic Society has survived another year, and if it has done nothing for the art, it has at least not disappointed expectation. This society may be said to hang by the thread of Mr. Surman's professional existence. Were Mr. Surman to retire from the field of harmony, like Cincinnatus from that of war and politics, it is improbable, at any future time, that like Cincinnatus he would be recalled. Cincinnatus was an expert soldier and a wise statesman. He was, moreover, a patriot, a man of simple habits and few wants, not ambitious, and caring little who ruled the helm of State, provided that he to whose care it was confided guided it for the benefit of the country, which Cincinnatus loved, in spite of its ingratitude. Cincinnatus was of the people, and content to be generalissimo, common soldier, or peaceful herd, according to whichever way his duty called him. In war he could wield the sword, in peace he could use the sickle; he could cut down legions with the one, and corn with the other, just as he was required; but if the State and the country demanded his services, there he was, ready, willing, and anxious. Excellent Cincinnatus!

Now it would hardly do to draw any comparison between Mr. Surman and Cincinnatus. Mr. Surman, indeed, is, in some respects, the very opposite of Cincinnatus. Mr. Surman will be generalissimo or nothing. He cares for the post of conductor more than for the interests of art. He hated the ingratitude of the legions he had commanded, and, as he insinuates, enlisted, trained, and perfected—he detested their ingratitude; and when the majority of the voice popular elected a new generalissimo in his place, he did not, like Cincinnatus, retire into obscurity, but, like Coriolanus, marshalled a new army, and fought against his own. The time has yet to come, however, when Mr. Surman shall have reduced the "old Romans" of the chorus to extremity, and made them sue for peace. Mr. Costa has a stouter sword than the captain who opposed the renegade Consul, and his legions are fiercer than the captain's legions; although the legions of the new Coriolanus are "more than 800," while those of the Italian captain are "less than 700"*—including the "16 double-basses."

To descend from the forum, however, and enter Exeter Hall; every one is aware that when, in 1848, Mr. Costa was appointed conductor-in-chief and *in perpetuo* of the Sacred Harmonic Society, Mr. Surman, disdaining to cry "peccavi" to the Autocrat of all the Orchestras, set up the *London* Sacred Harmonic Society, and by this title endeavoured to make it appear that the other was only a provincial body. But after all, this was no ill compliment, since the "provincials" at Norwich and Birmingham, in their performances of oratorios, are notoriously better than their brethren of the Sacred Harmonic; and, in consonance with its assumed degree, the latter, not being the "London" Sacred Harmonic, has been as notoriously better than the Society which actually affixes the metropolitan *sobriquet* to its name and title. Seriously, it must not be supposed that any fair comparison can be made between the lax execution of the London Sacred Harmonic Society, and the occasionally vigorous and fine performances of the other. Whereas in the latter there are too many amateurs, both in band and chorus, in the former there are three times too many; whereas the latter does not bring forward a new oratorio by a first-rate composer for want of will, the other neglects to do so for want of power; whereas the Sacred Harmonic condescends to advertisement-puffs and self laudation, in order to forward its views and interests, the London Sacred Harmonic Society beats it hollow on both these points. Out of the advertised "800," there are not perhaps 200 who can really sing or play. So great a discrepancy, indeed, between promise and accomplishment is without parallel in the annals of musical announcements. Mr. Bunn and his "blaze of triumph," the "pious virtues" of the "Nightingale," the "real Adelphi hits," and "roars of laughter" at the two burlesques of Mad. de Girardin's *La Joie fait Peur*, between Charing Cross and Waterloo Bridge, are positively nothing to it. In this branch of the art of musical performance, Mr. Surman may be said to have outdone the greatest masters. Had the late Mr. George Robins been instructed to put up the London Sacred Harmonic Society and its conductor to auction, with all his genius for premonitory paragraph, he could have invented nothing more pithy, more telling, and more opposed to fact than the "800" which stands at the foot of the programmes and advertisements.

From the annual report—which was produced the other day, at a general meeting in Exeter Hall—it appears that the London Sacred Harmonic Society has given no fewer than *six* concerts during the season, and that the money derived from the subscriptions and sale of tickets has more than defrayed the expenses. This is consoling to the members, since it ensures them another year of existence, and to the public, since six more performances may be reckoned on.

* Nearly 700.

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We have no quarrel whatever with the report in general, nor with the compliments to Mr. Surman, nor with the satisfaction expressed by "all parties," nor with the matter of course "testimonial," to which we shall willingly subscribe a guinea—and for this reason alone, viz.: that we love to see amateurs assemble together for the purpose of enjoying music, either by executing it themselves or by hearing it executed. The only paragraph in the report to which we can find objection is that referring to "one of the fundamental rules of the society." The "fundamental rule" in question, is the "encouragement of native talent," which has been "carried out by the engagement of English singers for the principal parts in the various oratorios." Now, with all deference, this is sheer talk—a "tinkling cymbal," as Lord Bacon says—nothing better. The "fundamental rule" should rather be called a "base convenience." The foreign singers demand higher terms than the "natives" (frown not, reader, we are not insinuating that they are better, or even as good, in sacred oratorios), and, therefore, "native talent" is "encouraged." But, as Mr. Surman cannot give his oratorios without singers, the engagement of singers is compulsory; and it is consequently mere puffing to brag of the "encouragement of native" or any other "singers," when matters may not possibly go on without them. Mr. Gye does not "encourage" Grisi and Mario, when he engages them to sing at the Italian Opera; nor does Mr. Surman "encourage" Miss Birch and Mr. Sims Reeves by employing their services at the concerts of the London Sacred Harmonic. This species of "gammon" should be carefully avoided by our great musical societies. People are sick of being told, by speculators, who speculate for their own ends, that they are sacrificing themselves on the altar of the public welfare, when it is well known they are trying to make money and position—to gain an honest livelihood, in short, just as a baker does by baking and selling bread. These shifts and subterfuges should be left to Messrs. Hyam and Moses.

There is a better view, however, to take of the London Sacred Harmonic Society, and one which should lead to some hope of its permanent establishment. When a man has many friends, who remain firm and constant under all circumstances, in foul weather as in fair, in adversity as in prosperity, he must perforce possess certain good qualities which entitle him to their esteem and support. That is the position of Mr. Surman. After conducting the performances of the Sacred Harmonic Society for many years, and from its earliest foundation, he finds himself suddenly ejected from office by a majority of the most influential members. Nothing daunted though defeated, rejected but *not* dishonoured, Mr. Surman makes an appeal, which is immediately responded to by a very large number of individuals, who, as a proof of the confidence they repose in him, place means at his disposal which enable him, in an incredibly short time, to institute another society with the same object and on the same scale as that which he had originally founded, and of the direction of which he had been mulcted. It is a fact—and facts are unanswerable—that Mr. Surman still possesses his corner in Exeter Hall, still wields his *bâton* at the concerts of an important body of amateurs, and has succeeded in carrying them on for no less than six years, in spite of the formidable proximity of the Sacred Harmonic Society and the Autocrat of all the Orchestras. Let him, then, try to make the performances good; let him consider quality rather than number; let him work with zeal night and day; let him do his duty to the society and to the public; and he will have yet a chance to prosper. In which case, like the Turks at Silistria, he may say with genuine disdain, "Analare eshek siksin!" to his enemies the *peseŵangs*.

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COPYRIGHT does not exist in common law. Therefore a native has, by common law, no property in the offspring of his brain; and, if not a native, of course much less a foreigner. What a man makes with his hands, according to common law, is his own; but what he makes with his head is anybody's. He may sell the first for money and save something for old age when he shall no longer be robust and active; but he cannot sell the last, and lay by a pittance for a time when the intellect is dull and the fancy quenched. This being common law, Queen Anne, or her advisers, found it uncommon lax, and made a statute to amend it, by which statute a vigorous intellect was provided for as well as an iron frame, and heads were allowed the same advantages as arms. Common law has overlooked many important matters which statute law has taken into consideration; and this is one of them. The avowed object of the act of copyright was to encourage letters and induce men of genius to exert themselves for the good of the world. It was a just and healthy object, since it is well known that a successful merchant may amass a fortune in a few years, and live like a bishop; while a successful poet often finds it hard to make a bare income, and live like a curate. But, in the framing of the statute, there was, it would appear, so much obscurity of diction, that, although the spirit was accepted, the letter was not precisely understood.

That the encouragement of literature and art cannot be virtually enforced unless a hand is held out to foreigners, who have distinguished themselves so greatly in both, will hardly be denied. Yet, from the time of Queen Anne until now, although the majority has thought otherwise and acted upon that opinion, it would seem that no privilege whatever has really been accorded to the stranger, who, whatever his moral right to the laboured produce of his brain, may be pilfered here with impunity, and that all that has been "done and enacted" by our law-makers and law-givers on the subject of copyright, has conferred no benefit on them. The recent case of Jefferys *v.* Boosey has shewn that the laws of copyright have been misunderstood, not merely by the foreigner, not merely by the native-born subject of Great Britain, who has dealt with the foreigner in the full conviction that what he got from him in return for what he paid him would be entitled to the same protection as is accorded to every other species of British property, but even by the dispensers of the law—the judges of the land themselves. How can this possibly be explained? how can it be excused, if explained?

The late decision in the House of Lords affects so seriously the class whose interests we have the honour to represent, that we may be pardoned for once more adverting to it. The opinion of three learned Lords, being now the law of the land, must, of course, be respected. It would be needless to point out the apparent motives of such an interpretation of an old Act, as that which their Lordships adopted, or the inconsistency of over-ruling the declared opinions of ten learned and living judges, to say nothing of the decisions of twenty years in so many various courts.

The great hardship of the new law (for we must call the present reading a new law, since it is in opposition to all acknowledged precedents), is in making the remuneration for an author's labour dependant on his presence in England at

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the time of the publication of his work. What advantage this can bring to ourselves, to the government, or to the author, we are at a loss to divine. The Lord Chancellor asserts that a line must always be drawn somewhere in legislating, and that this line is of necessity met on either side with contradictory absurdities. We beg, however, to insist, that when this line is drawn for the purpose of dividing right from wrong, the results, although sometimes unexpected, can never appear ridiculous—since it is admitted that the line is indispensable and was indicated by the legislature with a direct view to the ends of justice and of truth. But when a line is drawn where there should be no line at all, the purport can only be vexation and injustice. The case of Boosey *v.* Jeffreys, involves an example of the *absurdities* to which the Lord Chancellor alludes. It is evident that the Lords did not wish to give the foreigner a copyright, although they were afraid to deprive him of it entirely. Thus they set about discovering in what manner he should be compelled to support his claim to the right of selling his book in this country, and ended by the magnanimous admission that his presence in England *for one day* should make him an Englishman in respect to the right of literary property. "He thus," says Lord St. Leonards, "will owe a *temporary* allegiance to our Sovereign." What allegiance he really owes, and what respect he absolutely pays to our legislature, by coming to London to sell his book, it is out of our power, and we think beyond the ingenuity of Lord St. Leonards, to explain. He comes himself to market—that is all—and upon this vulgar incident his ability to sell his copyright depends. Quite as reasonably might the capacity of a prime minister be tested by his ability to walk twenty miles before breakfast. It may very well answer the purpose of Mrs. Beecher Stowe, if she be well enough, to come to England and sell her book, since she is likely to receive an enormous sum for it! but is it not unjust to deprive the poor and ill-paid authoress of the reward of her labour and talents on which a large family may possibly depend, either because she can afford neither the time nor the money for the journey; or, on the other hand, be prevented from undertaking it by sickness. Rather take away a foreigner's copyright altogether, than let it rest on so miserable a contingency. If some restrictions be indispensable to sound policy, would it not be sufficient to provide that the book be published in England *first*. Surely this would be a fairer and a better dispensation than the other.

The new law affects musicians even more than authors. A composer who may write some dozen ballads in the course of a year would hardly be able to afford time and money to travel to London with each of them, even if he lived no further than Paris or Brussels. The cost of the journeys would exceed the price of the songs; so that let his works be ever so good, others may profit by them, while he is forbidden. Is this just legislation?—is it wise legislation?

If the decision had been suggested with a view to the protection of the commercial interests of this country we should say nothing about it. But when it is remembered that those for whom we are legislating are men of genius (and there are not too many such on record) whose talents are exclusively devoted to our instruction and entertainment, we must protest against it. To revive an old and musty act of Parliament and forcibly interpret it in a spirit adverse to that of the age in which we live, and thus to deprive the man of talent, perhaps of genius, of the means by which he exists—of his bread—is as absurd as it is intolerable. To base the arguments against the poor foreign musician upon the fact of there being no copyright by common-law, is at the best paltry and mean. Of what use is the distinction between common-law and statute-law in a case like this?

It is acknowledged by statute that an author may print his own work, and this having been accepted by society with unanimous approbation for centuries, what can be the object of ferreting out some ancient Acts of Parliament to discover whether copyrights existed before the statutes were enacted. It is evident that no such thing as copyright (in its present meaning) could have existed until printing was invented, and it is, therefore, not surprising that statutes should be made to supply the want when the advantages derived from printing were made available to authors.

From this the three "legislators" go on to say that, as a copyright cannot exist except by statute, and as our statutes were only made for ourselves, a foreigner cannot be protected in his supposed literary rights—which is neither more nor less than a piece of abstract reason for a party purpose. In reading such opinions, we are inclined to believe that, in the House of Lords, the atmosphere of law is so extremely rare, that justice cannot live in it. We tremble for the future race of suitors. This country pretends to set an example to others in its boasted liberal policy, more especially in matters connected with education and enlightenment of the people; but, in the petty and lamentable case of the first of August, common sense, which spoke in favour of the poor author, was utterly extinguished by the logic, or rather sophistry, of certain noble Lords, who entertain, or profess to entertain, views of their own which are utterly at variance with those of the world at large.

P.S. It is worthy notice, by the way, that a foreigner actually loses his copyright altogether—since it is understood that he *cannot possess it by common law*. Now, some time ago, H.R.H. Prince Albert prosecuted a man for copying some of his water colour sketches. According to Act of Parliament, it appears that the man had a right to do so, as the Prince had made a number of copies which he had distributed without publishing. But the Judge decided that *common law* gave the Prince a right to *print* the sketches, and so the man was punished.

## ROYAL ITALIAN OPERA.

On Saturday *Otello* was performed with the same cast as before, followed by *L'Etoile*. The attendance was not numerous; but the opera went off with spirit, and was on the whole finely played.

The performance on Monday night was for the benefit of Madame Grisi, who, on that occasion, took her farewell of the English stage. The last appearance of the admirable artist attracted to the theatre the rank and fashion of the metropolis, and all her admirers into the bargain, who number more than the rank and fashion; but the theatre would have been still more crowded, had it not been for the rapacity of certain speculators, who purchased a number of pit tickets, and would not be satisfied with a double profit. As much as three guineas was asked and obtained for a seat in the pit, on the day of the performance. Every lover of Grisi, however, unfortunately could not afford to subscribe to such an exorbitant demand, and many seats in the pit were, in consequence, unoccupied during the evening. It must be borne in mind that the management had made an unusual departure from old custom, by converting the entire pit into stalls. At any other time the public, doubtless, would not have put up with this infringement on their vested rights. How the renters forbore from complaining, or to what part of the house they adjourned, we cannot guess.

The reception given to Grisi on her entrance as Norma may

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be imagined; it cannot be described. The approach of the coming storm was felt sensibly, when the first of the solemn chords, which herald the coming of the Druid priestess, were played. Before her appearance, however, the audience could not contain themselves, and began applauding; but the grand burst, which literally shook the walls of the theatre, did not come until Grisi's majestic form appeared in view. The great artist marched slowly and gracefully down to the foot-lights, saluted by a roar of voices that would have scared a forest of Numidian lions.

But if the reception was so enthusiastic, what was the leave-taking? Here the pen falls from our hands; and we shall not even attempt to describe it. The most affecting circumstance of the evening, which was full of interesting and affecting incidents, was the feeling which seemed to seize on the audience suddenly, when, in the grand duet in the *Huguenots* with Mario, Grisi utters a shriek and falls senseless, as Raoul, rushing from her, leaps out of the window. As if anticipating the general sensation, a young lady, when the curtain was falling, exclaimed aloud—"It is the last of Grisi!"—a sentence which went home to every heart like a funeral bell. It were easy to say that Grisi was called for again and again; that the stage was covered with bouquets and other votive offerings every time she appeared; that the audience cheered till they were hoarse, and the ladies waved their handkerchiefs till they were tired; but the real heart-feeling, the genuine sorrow, the interchange of regrets, expressed in such an unmistakeable manner on one side, and received with so much deep gratitude on the other, cannot be said, or, if said, could only be understood by those who were present and saw and appreciated what was passing. A grander or a more imposing sight was never witnessed in a theatre, than when, on Grisi coming on alone, at the end of the performance, after twice appearing with Mario, the whole house rose simultaneously as if by general command, and remained standing for several minutes, giving vent in various ways to their emotions. Even the ladies were not content with clapping and waving their handkerchiefs, but added their voices to those of the men, and would fain have been as vociferous. When at length the great artist had withdrawn behind the green curtain which shut her out for ever from the public gaze, and one final cheer was given to speed her to fortune in the new world, a grief profound as midnight fell upon the heart, to think that the eye had looked its last upon one who for twenty years had made so many hours of existence pleasurable, and that the joy of those hours would never come again. The excitement over, Sadness enveloped the audience as in a cloak, and Silence usurped the place of Clamour.

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Every subsequent opera of Rossini's produced at the Royal Italian Opera, proves that the Swan of Pesaro, notwithstanding that the *répertoire* contains already fourteen of his works, has been unduly neglected. The two comic operas, brought out this year for the first time at Covent Garden—*Matilda di Shabran* and *Il Conte Ory*—are such admirable specimens of Rossini's style, and such *chefs d'œuvre* of comic writing, that the subscribers, if they know anything of good music, and the public, if they are not spoiled by the modern school, will render it imperative on the management to bring out more operas of the *gran maestro*. Every work of Rossini we shall believe is worth a hearing, until we hear one that is not. Meanwhile the directors of the Royal Italian Opera are to be thanked for the production of such rare and delightful works as *Matilda di Shabran* and *Il Conte Ory*, which, we think, if played oftener, with others from the same source, cannot fail to give the taste for good music a purer and healthier tone.

The first performance of *Il Conte Ory* took place on Tuesday evening at the Royal Italian Opera. This opera had been promised for three years, and was only given at the eleventh hour of the third. But, for the production of such a work at any time, more especially when executed in so admirable a manner as on Tuesday night, we are bound to offer our acknowledgments on the part of those who love music for itself. We accept the two performances of *Il Conte Ory*—that of Tuesday, which we have seen, and that of this evening, which we hope to see—as precursors to many performances next season.

The cast of *Il Conte Ory* might have been more attractive. It was, nevertheless, really efficient, and must not be found fault with. The three ladies—Mesdames Bosio, Marai, and Nantier-Didiée—could hardly be exchanged for better. They all acquitted themselves to admiration; and Madame Bosio sang with no less wonderful brilliancy, facility, and grace in the Contessa, than in Matilda. Signor Luchesi is heard to great advantage in Rossini's florid music, and that of the Count requires much powers of execution, so much so that we wonder how M. Duprez, for whom the part was written, could have sung it. The *buffo* part, that of the Preceptor, was powerfully sustained by M. Zelger, who was the original when the opera was brought out by the French company at the St. James's Theatre; and Signor Tagliafico was excellent in that of the barytone, Rambaldo, and gave the splendid *aria buffa*, "In quel deserto loco," in first-rate style, and with real comic *gusto*.

For various reasons we have refrained from detailing the story, or analysing the music of *Il Conte Ory*. Enough at present to say that the plot is feeble, and that the music is ingenious, original, exhilarating, melodious, most charming and perfectly Rossinian throughout; and that, except *Il Barbiere*, it may be compared with any comic work of the author; and, indeed, in some respects, with any of his operas. The performance on Tuesday night gave universal satisfaction, and we have little doubt but that *Il Conte Ory*, next season, after a few performances, will become a favourite with the subscribers and *habitués* of the Royal Italian Opera.

On Thursday *La Prophète* was given, and to-night the season comes to an end with *Il Conte Ory*.

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Departure of Grisi and Mario for America.—Liverpool, August 9.—The United States' mail steam-ship *Baltic*, Comstock commander, took her departure for New York this morning, with a large cargo, the usual mail, and a fair complement of passengers, among whom were Madame Grisi and Signor Mario, and accompanied by Mr. Hackett, of New York, with whom a professional engagement has been made, several other *artistes*, and a physician. Prior to their going on board, Mr. Radleigh, of the Adelphi Hotel, where they remained during their brief stay in Liverpool, received from London a rich and valuable silver epergne for Madame Grisi, and a gold ring for Signor Mario, the presents of a lady in town, as a mark of the delight she had experienced by their performance on Monday night, at the Royal Italian Opera. Madame Grisi directed the epergne to be sent to her friends in London, but Signor Mario took the ring with him. Their engagement commences at New York on the 4th of September.

Ernst has not, as was asserted, left London. He has changed his intention, and will not go abroad at present. A treaty between the celebrated violinist and the committee of one of the forthcoming great provincial festivals has been reported. The name of such an artist would add greatly to the attractions of the evening concerts.

Mr. Ferdinand Praeger has returned to London from a tour on the Rhine. The talented composer and pianist was also present at the Rotterdam Festival.

M. Vivier has arrived at Baden-Baden, where he is engaged to play at a grand concert to be given on the 12th (to-day). Mdlles. Sophie and Marie Cruvelli, Mad. Alboni, and other celebrated artists are also at Baden.

Funeral of Meyerbeer's Mother.—On the first of July the funeral of Mad. Amalia Beer, mother of the composer Meyerbeer, took place at Berlin. After the religious service was over, the procession moved on slowly towards the cemetery. The funeral car was immediately followed by a company of Jewish orphans of both sexes, and a second company of Christian orphans also of both sexes—two institutions founded and endowed by Madame Beer; next came a crowd of persons of all classes, whose numbers must have exceeded thirty thousand, according to an eye-witness; next came the carriages of the king and prince of Prussia, followed by others belonging to the ministers and nobility. The municipality of Berlin assisted in a body, preceded by its two Burgomasters; as also the most distinguished men in the arts and sciences, among whom were the Baron Humboldt and the great Hellenist, Bäckh. The convoy proceeded to the Jewish cemetery, where the mortal remains of Madame Beer were consigned to the family vault.

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## DRAMATIC.

STRAND.—This theatre maintains its reputation in the production of extravaganzas. The new burlesque on *Faust*, is likely to be as successful as its predecessor on *Sardanapalus*, for it fills the house nightly. The melo-drama of *The Miller's Maid* exhibits the acting of Miss C. Wharton in a very favourable light.

SURREY THEATRE.—Meyerbeer's *Prophète* was produced here in an English uniform for the first time on Monday night. Miss Romer has expended both money and pains in getting it up. The scenery was well painted—the first scene really beautiful—the dresses were showy, and the decorations splendid. Two hundred auxiliaries, if we may credit the programme, were called in to give effect to the grand procession of the coronation scene. There were several suits of real armour, and the costume of Mr. Augustus Braham, who played John of Leyden, in the scene of the installation, would not have sat amiss on Feramorz—whose dress, by the way, must have been closely copied—when laying down his simple garb of poet, he appeared before Lalla Rookh in all his glory, as King of Cashmere. It was a pity that the *costumier* did not make a distinction between Munster in Germany, and

> "That delightful province of the sun,
> The first of Persian lands he shines upon."

Had he been a real Munster man, he could not have committed a more downright bull, than by selecting the coronation garments of the Prophet King from the traditions of Eastern mythology. Such costume as Mr. Augustus Braham wore on Monday night as John of Leyden have we seen Mr. Sapio or Mr. Wilson strut about in, in the ball scene of *Cinderella*—the English version, which adheres to the fairy business. Nevertheless, the audience were highly pleased with Mr. Augustus Braham's dress, and applauded it warmly. There was never a more easily-pleased audience than that of the Surrey Theatre. If the intention of the management be good, the allowance they make is unbounded. They never trouble themselves as to whether a thing is right or wrong; if they think the will to please them is present, they seem to be as much pleased as if they were really pleased. How satisfactory to the manager who has an indifferent company, band, and chorus. Let him but show a determination to gratify his visitors, and he need not care whether he succeeds. The fact of his not succeeding will prove, in this instance, a success. The performance of the *Prophète* by the Surrey Company on Monday night, was received with immense applause—a proof positive that the fair manageress did all she could to deserve it. The cast included Mr. Augustus Braham (John of Leyden); Messrs. St. Albyn, Borrani, and O. Somers (the three Anabaptists); Mr. H. Corri (Count Oberthal): Miss Romer (Fides); and Miss Rebecca Isaacs (Bertha). This does not look bright on paper; but the principals generally acquitted themselves well. Mr. Augustus Braham sang well, and will act better, we have no doubt, when he becomes more familiar with his part. Miss Romer looks well, makes up well, and would sing better as Fides, if the music suited her; but she wants the low notes. Miss Rebecca Isaacs is more energetic than interesting as Bertha, whom the poet, Scribe, meant to be more interesting than energetic. Nevertheless, she sings the music like an artist, and her acting displays intelligence. Of the three Anabaptists we cannot speak favourably. We make allowance, however, for Mr. St. Albyn, who is new to the stage, and who shows raw stuff in him, out of which something may be manufactured. The band and chorus could hardly have been more inefficient. The theatre was crowded in every part, and the performance received throughout with unbounded applause. No doubt the *Prophète* will have a long run at the Surrey Theatre, and repay the management for the expenses entailed in its production.

## FOREIGN.

PARIS—(*From our own Correspondent*).—The new arrangement relating to the Théâtre-Lyrique is at present a *fait accompli*. The privilege granting the direction of that theatre to M. Perrin is signed and sealed. The following, concerning the manner in which the Opéra-Comique and Théâtre-Lyrique will in future be carried on, appeared in the *Messager des Théâtres*, from the pen of M. Achille Denis, who takes an opportunity to arraign the correctness of the *Musical World*:

"Each of the two establishments will have a separate company and special *répertoire*. The Théâtre-Lyrique will not be the vassal of its elder brother; on the contrary, every effort will be made to keep up a noble spirit of emulation between the two, which cannot fail to be profitable to the art. Matters have been so arranged that the company of the Théâtre-Lyrique cannot, in any case, be diverted from their special mission. With regard to Mad. Marie Cabel, who, last year, was the means of investing the Théâtre-Lyrique with a special importance, the plan adopted by the Minister possesses the advantage of retaining for the stage of the Boulevard du Temple the lady who is its most brilliant personification. M. Emile Perrin has made all the sacrifices necessary to restore Mad. Marie Cabel to the scene of her first triumphs. In this place, however, we must point out as incorrect certain eccentric particulars relative to the engagement of Mad. Cabel, which were published by the *Musical World*, and quoted by us, without reserve."*

It is understood that the fact of M. Perrin's obtaining the management of the Théâtre-Lyrique will not interfere with the establishment of the Place Favart, to which he is bound to devote all his energy and attention. As a proof of this, in a few days from the present moment an important revival—Hérold's *Pré-aux-Clercs*, with Mdlle. Caroline Duprez in the part of Marguerite—will take place at the Opéra-Comique. This work is worthy to follow the *Etoile du Nord*. Among the new operas in perspective, I may mention one entitled *Miss Fauvette*, the subject from the fable of *Le Savetier et le Financier*, the music by M. Victor Massé.

The new manager of the Vaudeville is making extensive alterations in his theatre.—An agreeable trifle, *Les Antipodes*, by MM. Jules Barbier and Michel Carré, has been successful at the Variétés.—Three novelties were given lately at the Palais-Royal, all on the same evening: *Une Majesté de dix Ans*, a one-act vaudeville by M. Lefebre; *La Pile de Volta*, by MM. Siraudin and Larounat; and *Cerisette en Prison*, by M. Victor Mangin.—*Le Sanglier des Ardennes*, a melo-drama of the old school, by M. Emile Vanderbuck, has been well received at the Gaîté.—The Académie des Beaux Arts has appointed M. Halévy perpetual secretary in the place of M. Raoul Rochette. There is consequently a place vacant, for which M. Hector Berlioz is the most formidable competitor.—M. Danicar Philidor, a near relation to Boïeldieu, has been appointed, by the Minister of State, sub-inspector of theatres.

The Comité de l'Association des Inventeurs et Artistes Industriels, which numbers among its members a great many pianoforte-makers and manufacturers of other musical instruments, held its general annual meeting at the Conservatoire Impérial des Arts et Métiers, Baron Taylor in the chair. The meeting was numerously attended. In the report of the useful labours of the institution, the following passages gave particular satisfaction, as denoting its prosperity:—

"At the present moment, the interest of the fund created by our President, for the benefit of literature, science, and art, amounts, for dramatic artists, to 30,000 francs; for musical artists, to 15,000 francs; for painters, to 15,000 francs; for us (inventors), to 12,000 francs; and for literary men, 3,800 francs, making in all an income of 65,000 francs, that is to say, a capital of more than a million-and-a-half of francs, exclusive of nearly a million distributed in charity and pensions."

Madame Stolz is expected this week.—Madame Cerito has gone to Baden for the purpose of recruiting her health. She remains until the opening of the Grand Opéra, which is fixed for the 15th instant.—*L'Etoile du Nord* being temporarily withdrawn, M. Bataille has taken his *congé*.

ITALY.—News is at the present moment scarce. The gleanings from the Italian papers are, indeed, hardly worth translating. True, they are full of paragraphs about such and such a distinguished tenor, *prima donna di cartello*, or *prima basso assoluto* being *disponibile*—which means, open to an offer; but our readers are indifferent to the self-praises of these forlorn singers, and must be content with the small amount of news we can find. The Neapolitan journals give a list of artists engaged for the theatre of Palermo, which is advertised to open on the first of September: *prima donna*, Signora Lotti; tenors, Signori Graziani and Ruggero; Signori Fiori and Vitti, baritones; and Signori Gargia and Scheggi, basses. The same journal also states that Signor Joseph Donizetti, brother of the celebrated composer, and director of the imperial military bands in Turkey, has received from the Sultan the decoration of the Order of the Fourth Class, Mugadié. The poet Guidi has been engaged to

* The *Musical World* statement was perfectly *true*, as the sequel will probably show.—ED.

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write a *libretto*, the words of which will be set by a joint-stock company of musicians, the names of a *few* of whom are Signors Cagnoni, Coccia, Fiori, Gambini, Mabellini, Mazzucato, Nini, Pacini, Picchi, Ricci, Rossi, and Sannelli. The wording of the above in the Italian paper is not so clear as we could wish; so that we cannot say whether each of the above will contribute a bit of the music, or if the poem will be set to music entirely by each composer. The former is the more probable. At any rate, public curiosity is on tiptoe, as well it may, and we must infer that poets are rare birds in Italy, or that composers are overplentiful in the market. We find in the *Musical Gazette* of Florence that the *début* of Madame Pierdeferei, *contralto*, in *Lucrezia Borgia*, at the Cocomero, was not considered satisfactory. Another lady, who has been "starring" as an amateur at public and private concerts, also made her first appearance in the same opera, with very doubtful success; and offered another illustration of the difference between singing a *cavatina* or duet in a concert-room, and sustaining the weight of a principal part in an opera. Among the names of those engaged for the forthcoming season at the Pergola, we find those of Madame Crippa, *prima donna;* Sig. Fraschini, tenor; Sig. Baraldi, barytone; and Sig. Bonazzi, *basso profondo*. In the musical journal *Il Pirata*, we are told the new opera, *La Duchessa de la Valiéra* by Sig. Petrocini, has been very successful at Forli; the composer was recalled several times. The *prima donna*, Signora Arrigotti, and the tenor, Colivi, highly distinguished themselves. At the Carcano, Milan, the new opera, *Ida di Danimarca*, by Sig. Rieschi, increases in public favour. Several of the *cabalette* in this opera are said to end in the fifth of the key instead of returning to the tonic. The Milan papers speak very highly of a Madame Marcolini, both as actress and singer. At Brescia, Verdi's *Il Trovatore* has been successful. This opera seems to be going the round of the Italian theatres. At Udine it has been well received, the principal parts being filled by Signore Corsi and Piccolomini, Signori Baucardé, Cresci and Pons.

VIENNA.—(*From our own correspondent.*)—At the Imperial Opera-house, Fräulein Tietjens has been successful as Rezia in Weber's *Oberon*. She was greatly applauded in the air, "Ocean, du Ungeheuer."—Herr Metzger lately gave a concert, in the garden and rooms of the *Grosser Zeisig*, half the net receipts being given to the poor of the Spitlberg suburbs.

BERLIN.—(*From our own correspondent.*)—There is a report here that the mother of Henriette Sontag, at present residing in Dresden, has not yet received, from Mexico, any letter announcing her daughter's decease. M. Meyerbeer has gone to Ischl, to take the waters for the benefit of his health. He will proceed thence to Vienna, to superintend the rehearsals of his opera, *L'Etoile du Nord*.

AIX-LA-CHAPELLE.—Mad. Stradiot-Mende has appeared as Romeo, in *I Montecchi e Capuletti*, and Agathe, in *Der Freischütz*, and sustained the good impression she had already produced in *Fidelio*. Herr von Flotow's *Indra* will shortly be produced with Fräulein Pauline Marx in the principal character. This young lady has proved an attraction. Fräulein Johanna Wagner has created a great sensation by her singing and acting as Fides in *Der Prophet*.

FRANKFORT-ON-THE-MAINE.—Mad. de la Grange has commenced a short engagement as Rosine, in *The Barber of Seville*.

HAMBURGH.—The directors of the United Theatres have summoned the members by a circular, and proposed that they shall play until the first of May, 1855, under the present management, on the sharing principle, and, at the same time, assume the responsibility of the debts of the enterprise. In case the artists refuse to enter on this arrangement, the management announces the intention of declaring itself bankrupt. The present deficit is said to amount to 41,200 thalers. This unexpected state of things is said to have been considerably accelerated by the excessive heat during the last few weeks. The companies include altogether more than 300 persons.

MUNICH.—In obedience to the commands of his Majesty the King, the dramatic "stars," engaged on the occasion of the Great Exhibition here, the *régisseurs*, with some other of the superior *employés* of the theatre, and the representatives of the press, were invited on the 24th of last month to a grand dinner in the green-room of the Hoftheater. About six o'clock his Majesty unexpectedly made his appearance, and stopped about an hour. Before leaving, the artistic monarch drank "Prosperity to the Dramatic Art of Germany."—On the 22nd ult., a grand military concert, in honour of the opening of the Exhibition, took place at Neuberghausen. The following was the programme:—1. *Kriegs-Priester* march from *Athalie*, by Mendelssohn; 2. Finale of the first act of *Santa-Chiara*, by the Duke of Saxe-Coburg-Gotha; 3. The overture to *Benvenuto Cellini*, by Herr Franz Lachner; 4. Symphony in C major, by Mozart; 5. Overture to *Santa-Chiara*, by the Duke of Saxe-Coburg-Gotha; 6. *Kriegerische Jubel-Fantaisie*, by Lindpaintner; 7. Duet, "Fremd steh' ich in dem fremden Lande," *Santa Chiara*, by H. R. H. the Duke of Saxe-Coburg-Gotha; 8. *Jagd-Sinfonie*, by Méhul; 9. Overture to the *Etoile du Nord*, by M. Meyerber, and, to conclude, *Lagerleben* ("Camp-life"), a grand military *pot-pourri*, including the *Schlacht bei Waterloo*, by C. M. von Weber, and the *Schlacht bei Vittoria*, by L. von Beethoven. Among other musical notabilities present were Spohr, Lindpaintner, Moschelles, Taubert, Gade, and the brothers Wieniawski. There are one hundred and seven pianos in the exhibition, sent by the principal German makers.

MAD. CHÉRI, mother of Mad. Rose Chéri and Mad. Lesueur, died on Saturday, the 29th of July. She was buried on the following Monday, her funeral being attended by a great many artists from the Gymnase, which establishment was closed that evening, as a mark of respect for the deceased.

HANOVER.—The King has published a collection of original songs, written to words by Schiller, Heine, etc. It is dedicated by His Majesty to the Queen.

GRATZ.—Herr Theodor Formes has been successful as George Brown in *Die Weisse Frau*, and Eleazar in *Die Jüdin*.

BARCELONA.—Signora Angri has become the wife of Don Pedro Avella, director of the Philharmonic Society here.

MALAGA.—An Italian opera company, consisting of sixty-eight members, has arrived. They are engaged for two years at Bahia, in the Brazils, and will give a series of representations previous to embarking.

MADRID.—M. Sivori has left this city and proceeded to Seville, where, in spite of the heat, he gave four concerts in eight days. After the second, the Santa Cecilia Society serenaded him by torch-light. At his last, the enthusiasm of the audience was still greater. The *fantasia* on *Lucia* and the *Carnaval de Madrid* were encored. A rich amateur presented Sig. Sivori with a gold crown, and the room was inundated with copies of complimentary verses. M. Sivori intends to visit Cadiz, Xeres, Malaga, Valencia, and Gibraltar.—(*Spanish Papers.*—ED.)

LISBON.—A young Spanish singer, pupil of the Madrid Conservatory, Donna Amalia Anglis Fortuni, has produced a highly favourable impression here. (Mdlle. Fortuni was in London recently and sang at the concert of Mad. Puzzi.—ED.)

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ANECDOTES OF ACTORS.—It is the opinion of some that theatrical performers should accustom themselves to assume a kind of dignity and decorum in private life, in order to render their conduct on the stage in the representation of great personages more easy and natural. Mossop carried this to a ridiculous extent, and adopted an inflated manner on the most trivial occasion. "Woman!" said he to an unfortunate actress, who in vain assailed him for her arrears of salary, "begone from my presence, and trouble us no longer!" One night, when he returned home to his lodgings, after performing Richard III., he flew into a violent passion with his servant, who appeared before him with a small candle, and exclaimed, "Fellow, is that wretched rushlight fit to light *his majesty* to bed?" A French audience at a theatre is much more apt to be subdued by the intensity of an actor than an English one. On one occasion, when Dumesnil, as Merope, was proceeding to order the death of Egiste, not knowing who he was, a voice from the pit, almost inarticulate with sobs, cried out, "Don't kill him, he is your own son!" During a performance of *Britannicus*, a grenadier posted on the stage, after the custom of the time, was so intent upon the action of the play, and so indignant at the treachery of Narcissus, that he presented his musket at the actor, and would have shot him dead, had he not been prevented. Preville was once going on as Larissole, in the *Mercure Galant*, when the sentry placed in the wing, taking him actually for a drunken soldier, stopped him, and exclaimed, "For heaven's sake, comrade, don't appear in that state, or I shall be sent to the black hole!"

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## THE FESTIVAL AT ROTTERDAM.

*(From our own Correspondent.)*

THE concert of the second day was devoted to Haydn's *Seasons*, a work called again by the leader of the "School for the Future," "*der überstandene Zeitpunkt*"; which opinion, however, is not so unusual as it might seem, since we ourselves have at different time been astonished at hearing it expressed by one of the greatest English musicians, who does not except even the *Creation* from that—to our minds—inconceivably erroneous judgment. Mdlle. Ney and Messrs. Roger, Pischek, and Formes took the solo parts, the latter two gentlemen dividing the part of Simon; Pischek sang in the first part, and Formes in the second. We plead, on starting, our great veneration for the genius of Haydn, and, not having heard "the *Seasons*" for some time, were delighted at the freshness and charming simplicity of the ideas, and the mastery with which they were treated, the wonderfully varied scoring, containing so-called dramatic effects of the greatest novelty; and could not help exclaiming repeatedly, when we noticed that some of the most modern composers had been borrowing. To sum up—we were in a high state of enjoyment, at the truly German depth of feeling, the genuine, religious vein pervading the whole work, varied by all the homely emotions of country life; by the seriousness of the old Simon philosophizing about the nothingness of our present life, without the hope of a future, the playful love between Lucas and Hanndieu, the Chase &c., in fact by the whole work, which seemed to us as evergreen as eternal truth. The execution was much superior to that of Handel's oratorio, and Mdlle. Ney came out very advantageously, displaying much facility of execution and *naïve* interpretation suiting the part. We noticed, however, occasionally an inclination to straining the voice, which made her sing too high. How much the great fatigue of the every day rehearsals and performances might be pleaded in extenuation, I do not pretend to settle. M. Roger gave some of the music allotted to him with much sweetness, but we cannot say that he ever came up to what one might have expected from him, considering his reputation. Several *morceaux* were encored, and it was plainly perceivable that Haydn's *Seasons* spoke more directly to the audience than Handel's *Israel* on the previous day. Messrs. Pischek and Formes gave great satisfaction, and the chorus of the "Chase" was boisterously encored. After the concert there was a *fête* at the Officers' Society, in the park. Military music, illumination, and general merriment, finished the second day of the Rotterdam Festival.

## MUSIC AT PADUA.

*(Extract from a private Letter.)*

PADUA, August 3rd.—"I read in your paper that you mention the fact of your countryman, Mr. Charles Braham, being at Padua, but, strange to say, the *Musical World* always goes round by Vercelli before we get it here. Mr. Charles Braham has been treated most shamefully. The following is a true account of the whole transaction. The manager not having paid the singers, two quarters were due to Mr. Braham and Signor Selva the *basso*. These gentlemen consequently signified their intention of not appearing again until they received their money. They were summoned to rehearsal, however, and, on their refusal to go, were called before the Commissary of Police. 'Will you sing or not?' exclaimed the official. 'Certainly not,' was the answer. 'Then you must consider yourselves both under arrest, and attend here again to-morrow at nine o'clock.'

"The next day, at the appointed hour, Mr. Charles Braham and Signor Selva repaired to the police-office, and were thus apostrophized by the mighty functionary:—'Your obstinacy is so great, that I look upon it as a political affair, and shall act in consequence.' He then pulled the bell violently and ordered Signor Selva into arrest. The unfortunate *basso* was immediately stripped of all his valuables, his watch, money, and trinkets, and marched off to the common jail. Mr. Charles Braham, however, was allowed to depart unmolested. An hour after his arrest, Signor Selva, getting tired of being in prison, consented to yield to the pressure from without. He repaired with Mr. Braham to the theatre, where they were informed that they must both appear in *Robert le Diable* on the following night—Mr. Braham in the part of Roberto, and Signor Selva in that of Bertram.

"Now the rehearsals had been suspended for three days, not one of the singers was perfect in his part, the music had never been tried by the orchestra, and the chorus was miserably deficient. On Sunday, the 31st of July, nevertheless, the opera was produced, and, as you may well imagine, never was 'confusion worse confounded.' In the first act, Mad. Alaïmo was hissed in her *romanza;* Mr. Charles Braham got some applause in the *brindisi;* but the public were so enraged at the horrible bungling in the machinery and decorations, and at the dreadful singing of the chorus, after the drinking song, that they would not be satisfied with anything. At last the curtain fell on a scene of most indescribable confusion. The next day, Mad. Alaïmo sent to Mr. C. Braham to inform him that he had better not play again in *Roberto*, as there was a party got up to hiss him. He, however, very properly paid no attention to this intimation, and went to the theatre as usual, where the lady had shrewdly sent to say that Mr. Braham was ill and could not play. His appearance, however, in good health, soon set matters right. The fact is, that Mad. Alaïmo was quite disgusted with the first night's performance, and wanted to play in Verdi's *Il Trovatore; Roberto*, however, was played the same evening, and Mr. C. Braham was not hissed, but the *prima donna* was; and, on the whole, the opera went better.

"On the following night, Mad. Alaïmo refused to play in *Roberto*, and *Il Trovatore* was substituted. She was again hissed in the first act, which infuriated her to such a degree that she sent for the President, Marquis Salvatico, and positively declared that she would not play again in *Roberto*. He insisted that she must; she called him 'an idiot,' 'an ass,' 'a thief;' to which he coolly replied that she was 'a woman of no education,' upon this, Mad. Alaïmo seized a candlestick, and the Marquis, to avoid a catastrophe, rushed out of the room. The second act of the *Trovatore* now went on, Mad. Alaïmo was again hissed, and rushed crying off the stage.

"It is evident that had Mr. C. Braham refused to sing on the second night of *Roberto*, he would have had all the blame thrown on his shoulders. If the opera did not succeed, it was certainly no fault of his; on the contrary, he did what he could to save it. *Medea*, which gains in public estimation, is to be repeated to-night, and I have no doubt Mr. C. Braham, who sings the tenor part, will be received as usual by the public—unless, indeed, a cabal be got up against him."


## ADVERTISEMENTS.

IT WAS THE TIME OF ROSES—Ballad, by Thomas Hood, the music by John Wass—and sung by Mrs. Inman at Mrs. Galton's Concert—is published this day, price 2s., by Boosey and Sons, 28, Holles-street.

THE TWO OPERA HOUSES.—Boosey and Sons have now published in their series the following Operas complete for Voice and Piano (with English and Foreign words), in handsomely bound 4to volumes, adapted for the theatre or drawing-room. 1. Norma, 10s. 6d. 2. Sonnambula, 12s. 6d. 3. Don Juan, 18s. 4. Figaro, 16s. 5. Ernani, 15s. 6. Il Barbiere, 16s. 7. Lucrezia Borgia, 16s. (all with Italian and English words).—8. Faust, 12s. 6d, 9. Fidelio, 15s. 10. Der Freischütz, 12s. 6d. 11. Zauberflota, 12s. 6d. (with German and English words). And 12. Iphigenia in Tauris, 8s., (with French and English words). To be had of Boosey and Sons, 28, Holles Street; Addison, 210, Regent Street; Lacy, 17, Wellington Street, North Strand; and Keith and Prowse, 48, Cheapside.

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NORFOLK and NORWICH MUSICAL FESTIVAL, in aid of the Funds of the principal Charities in the County of Norfolk and City of Norwich.—Patron, the Queen. Vice-Patrons, H.R.H. The Prince Albert, H.R.H. The Duke of Cambridge, and H.R.H. The Duchess of Kent. President, The Earl of Leicester, Lord Lieutenant of the County. On Tuesday, Wednesday, Thursday, and Friday Mornings, September 12, 13, 14, and 15, Grand Performances of SACRED MUSIC, including Beethoven's SERVICE IN C; Rossini's STABAT MATER; Meyerbeer's 91st PSALM; the CREATION; ELIJAH; and the MESSIAH. On Tuesday, Wednesday, and Thursday Evenings, Sept. 12, 13, and 14, GRAND MISCELLANEOUS CONCERTS. Principal singers, Mesdames Bosio, Clara Novello, and Castellan; Madame Weiss and Miss Dolby; Messrs. Gardoni, Reichardt, and Sims Reeves, Sig. Belletti, Mr. Weiss, and Sig. Lablache. Conductor, Mr. Benedict. The Performances will take place in St. Andrew's Hall.

MR. FERDINAND PRAEGER begs to announce to his Pupils and friends that he has returned to town, to resume his professional engagements. 31, Milton-street, Dorset-square.

MUSIC and POETRY.—To Authors and Amateur Composers.—Mr. GEORGE BARKER (Composer of the "White Squall," "Mary Blane," the "Irish Emigrant," &c.) continues to set Words to Music, or arrange Melodies for the Pianoforte, either for private circulation or for publication. 56, Brompton-square.

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28, Holles-street, August 10, 1854.

THE SAXOPHONE.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive.*"—*Report of Jurors, Great Exhibition.*

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SIGNOR CAMPANA.—Messrs. BOOSEY and SONS beg to announce the publication of Four new Italian Arias, &c., by FABIO CAMPANA. 28, Holles-street, July 29th.

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VOL. 32.—No. 33. SATURDAY, AUGUST 19, 1854. {PRICE 4d. STAMPED 5d.

## GIULIA GRISI.

(*Continued from our last.*)

Giulietta made her *début* at Milan in an opera called *Il Corsaro*, the music by the well-known composer Pacini, who enjoyed a greater reputation then than he does now. The part allotted to our heroine was that of Medora; and the *libretto*, as may be guessed, was founded on Lord Byron's poem of *The Corsair*. The book and the music, though both are stated to have been tolerably good, were not, however, the real sources of attraction. All expectation was concentred in the young and beautiful *prima donna*, about whom so much had been said that the public were too eager to see and hear her to waste a thought on anything else. Giulietta's first appearance at once established her triumph. She conquered the audience with a look; and it was more than a quarter of an hour before she could manage to utter a note—so long, loud, and obstinate was the applause. The beauty of her person and the graceful simplicity of her costume won every heart: nor was the illusion dispelled when she began to sing; on the contrary, it was made still stronger; the enthusiasm was redoubled, and the applause began again with even greater vehemence than before. It was many a year since such a scene of excitement had been witnessed at the Scala. Of the special merits of Pacini's opera no record has been left; nor can any further particulars be gathered about the performance of this eventful evening, which may be said to have constituted the first great step in Giulia Grisi's career. Something that passed behind the scenes, nevertheless, has been carefully preserved, and is not without interest.

Vincenzo Bellini, being, as we have stated, at Milan, and anxiously engaged in the composition of his new opera of *Norma*, went of course to hear the promising *débutante*. What he thought of Giulietta may be surmised from the fact of his paying her a visit in her dressing-room immediately after the first act of the opera. After congratulating her warmly on her success, and kissing her two hands and her forehead with true artistic rapture, he exclaimed in accents of genuine satisfaction, "Bellissima voce, bellissima donzella—ben-trovata!" Full of his own inspirations, nevertheless, Bellini soon left off complimenting the charming *débutante*, to talk of his yet unfinished opera. "I have a part for you—*cara* Giulietta!—and such a part! Young, beautiful, confiding, loving, passionate, unfortunate—all, all indeed, that you could desire. She sings only of love; and you—*carissima* Giulietta!—should sing of nothing else but love. As Dante says, *divinamente*—

'Perduto e tutto il tempo
Ch' in amar' non si spende!'

"You shall have Adalgisa—You shall be Adalgisa—*my* Adalgisa—my dream. It is the best part. Pasta will have the other. She is just fitted for the priestess, sublime though erring, who follows the dictates of her nature, in spite of the restrictions of the stony and bloodless, the bigoted, heartless, and superstitious Druids. A Roman soldier loves and wins her, although, as I tell you, she is a priestess—nay, the chief of the priestesses—the real daughter of the High Priest, Oroveso, which nobody knows except the poet. You also have a lover ——"

"What is he?—who is he?"—hurriedly asked Giulietta.

"The same—Pollio—he who loves Norma."

"How can that be?"

"I will tell you—*picciola* Giulietta—I will tell you. You must learn that Pollio *betrays* Norma. Pollio has a susceptible heart. He sees Adalgisa, the beautiful, the young—*you*, in short, *carissima!* He sees you! And—can you not excuse him?—he forgets Norma-Pasta, and falls in love with Adalgisa-Giulietta Is it not natural? Was it not inevitable! Well—you respond to his love"——

"But I won't!" said Giulietta eagerly. "I will have a lover to myself, or not at all."

"*Pazienza! pazienza!*" said Bellini. "Your conduct—that is Adalgisa's—is charming. She knows nothing about Norma's love for Pollio, and, of course, nothing about the children."—"What!" said Grisi—"she has got children, then—and a priestess! *Fi donc!*" "I will explain," answered Bellini, "These children are indispensable, as you shall see. I have written an *agitato*—such a melody! so imploring, so passionate! which is all about the children. If there were no children this would be lost. Think of that!" And Bellini began singing the beautiful phrase of the last act, where Norma, on her knees entreats Oroveso to take care of her little ones!

"And then," continued Bellini, "there is a duet for you and Norma, which will make a *furore*—and a grand scene in which Pasta is going to kill the children, but does not. You must know, also, that you are the friend and confidant of Norma; and that, in consequence of your confessing to her the secret of your attachment to Pollio, she finds out the treachery and falsehood of her seducer. But you shall hear all about it to-morrow, and—you must know, by the way, that Norma and Pollio are both burnt on the pile at the end, according to the barbarous laws of the Druids. I am only sorry I cannot have Oroveso burnt with them, but Romani won't. *Addio, carissima!*"

"I will not accept a false lover!" cried Grisi, as Bellini left the room, "and especially if he is burnt at the end, because then Norma will have it all her own way." "Then," said Bellini, "you and Oroveso shall be burnt with them!" And so he went away, laughing immoderately, and little dreaming—poor fellow!—that he was so soon to quit the world he loved so much.

Bellini was true to his word. The next day he was at Giulietta's lodgings; and the day after, and the day after that—and so on till the opera was entirely finished, and our heroine not only satisfied, but in love with her part. And Bellini—he, too,



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was in love, desperately in love—we need scarcely say with whom.

Donzelli was then the *tenore primo* at the Scala, and used to come every day to rehearsal with Giulietta and Bellini. Pollio, so despised and rejected of modern tenors—until Tamberlik, the Roman, showed how much could really be done with it, by reviving the memory of Donzelli himself—was considered a fine part. And so it is, and ought to be. Donzelli took great pains; and Bellini would jump up from his seat at the piano, after the duet—"Va crudele, e al Dio spietato—offri in dote il sangue mio"—and embrace both the tenor and *soprano*—Donzelli and Giulietta—but especially Giulietta; she was so lovely, and Bellini so grateful! Pasta never came to rehearsals except at the theatre; but at the last rehearsal on the stage of the Scala, the great lyric tragedian took much notice of Giulietta, and complimented her both on her voice and on her conception of the part of Adalgisa, frequently turning to Bellini and the orchestra, and exclaiming—"Benissima!—bene—très bien—pas mal, la piccola!"—beginning always with the superlative, and ending with the positive, (like the Major in Theodore Hook's novel of *Maxwell*), and mingling the French and Italian, as was her constant habit. This encouragement from "*la* Pasta," was milk and honey to our heroine, who went home after the rehearsal intoxicated with delight. Bellini was there before her, as usual. "La Pasta è contenta!" he exclaimed, with genial pleasure, as Giulietta laid her bonnet on the table—"Allons—allons—le duo—non, le premier recitatif—non, le duo!" and down he sat to the pianoforte, revelling in the beauty of his own imagined melodies. Though modest and retiring, and at times even bashful, Bellini, when with persons whom he liked and in whose friendship he had confidence, and especially with one, whom, like Giulietta Grisi, he found *sympática*, would give way to what some might regard as egotism and vanity—praising himself without stint. But it was not egotism; it was merely a love of the business in which he was engaged. His heart was full of music; but alas! he knew no other music than his own—or, with his genius, he might have been much more than Bellini, and *Norma* as imperishable as it is fascinating. "How," said Giulietta, the night before the first performance—"how I should *love*"—emphasising the word—"how I should *love, love, love* to play Norma." "*Oibô!*" retorted Bellini—"wait twenty years, and then we shall see. Do you know that it is the *grandest*—the *very grandest* part in lyric tragedy, and that it requires person, voice, experience, and *genius—genius*," repeating the word with a kind of scream. Giulietta burst into tears and left the room.

It was on the *fête* of Sto. Stefano, January 1st, 1832, that the opera of *Norma* was first performed. The Scala was crowded to overflowing, and presented an unusually brilliant appearance. The greatest anticipations had been raised about the music. Bellini was immensely popular, and this new work was to be his *chef-d'œuvre*. Then, there was "*la sublima Pasta*," whose Druidess would, it was said, eclipse her Medea—Donzelli, a universal favourite, with a *cabaletta* that was to bring the house down—and, last not least, the young and promising Giulietta, already an idol of the public. So that altogether it was to be a night of intense and unusual interest, a worthy celebration of the *fête* of *Santo Stefano*. But *l'homme propose et Dieu dispose*. The first performance of *Norma* was anything but a triumph; and in more than one instance it was nearly proving a failure. There was no applause either for the opening scene of the druids, or for the air of Pollio. The boasted *cabaletta*, indeed, was pronounced common-place; and Donzelli's stentorian lungs were stretched in vain to make a "hit" of it. Still, more strange to relate, the now celebrated address to the moon, the graceful "Casta Diva," made no impression; while the *cabaletta* (which, by the way, Pasta could never sing well), was found as ordinary as the previous one for the tenor. Poor Bellini, who was at the piano in the orchestra, looked as pale as a ghost, and trembled with nervousness. Still he had confidence in the beauty of his work, and in the ultimate appreciation of the audience; and kept saying to himself, or to one or two of the band who were near him—"A pocô—a pocô." The first applause was awarded to the recitative, "Sgombra è la sacra selva," which serves Adalgisa for *intrata*. Whether it was simply the merit of this really charming bit of melody, or the quietly expressive manner in which it was sung, or the peculiar tones of Giulietta's voice which seemed to fall upon the ear like some old memory of childhood awakening a new feeling of youth, or the extreme beauty of her appearance—and it was owned that she had never looked so beautiful—or one and all separate and combined, we are unable to say; but the audience, taken by surprise, were thoroughly captivated, and broke out into loud and long-continued applause. This, however, was the oasis in the desert, so far as the first act was concerned. The rest, even to the *trio finale*, where Norma confronts Pollio with his guilt, although Pasta acted superbly, and Donzelli displayed even more than his wonted energy, went off flatly; and the curtain fell without a hand of applause. A *fiasco* was regarded as certain, by Pasta and the others; and even the *impresário*, Merelli, was in despair. Still Bellini said, "A pocô—a pocô."

The second act went off much like the first until the duet between Norma and Adalgisa, the well-known "Deh! con te." The first movement of this pleased; and the "bravos" were many; but the *cabaletta* created a positive *furore*, and the house shook with the applause. When it had been sung twice through, with the same success, Pasta turned to Grisi, and, in a contemptuous tone, exclaimed, "Ecco i conoscitóri!" The sneer of the great lyric tragedian was quite justified, since the *cabaletta* of the duet in question is undoubtedly the weakest and most commonplace in the whole opera. It, however, decided the success of *Norma*. From that point to the end all was *couleur de rose*. Pasta's transcendant acting, Donzelli's vigorous singing, and Bellini's expressive music, were all appreciated, and at the conclusion the composer was called forward several times and cheered. *Norma* was performed forty times during the carnival, drew great crowds to the theatre, and was more and more liked on every occasion. Bellini's fame was sealed, and his satisfaction complete. Giulietta Grisi was equally content, for it was the acting of Pasta that inspired her with a determination to be a tragedian also. Not a look or a movement of the grand artist was lost upon her; and conscious of her own innate power and indomitable will, our heroine whispered to Bellini, one night behind the scenes, "I *will* play Norma, and in *less* than twenty years—in spite of you!" Bellini smiled incredulously, patted her on the head, and said, "A pocô—a pocô."

(*To be continued.*)

## GIULIA GRISI.

*To the Editor of the Musical World.*

SIR,—Having read the beginning of your interesting notice of Mad. Giulia Grisi, I beg to say that *I am* "the first maestro" therein mentioned of the name of Celli who gave her lessons at Bologna. I did so for about the space of *three* months; it was with much regret that I was obliged to discontinue my instructions to her, but I was obliged to go to Rome to compose the opera of the *Amalia e Palmer*.

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In Mademoiselle Grisi's second season at Florence, she appeared as the prima donna in my opera of *L'Esi*, which music she sang so excessively well that I myself recommended her to Merelli, then director of La Scala at Milan, advising him to engage her, which in fact he did, and which Madame Grisi herself can testify to. At that period, and when I met her subsequently at Leghorn, I again gave her a few lessons.

I shall be most happy if these few remarks will be of any use to you, and remain, sir, your very obliged servant,

FILIPPO CELLI.

## EPITOMÉ OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(*Continued from p.* 483.)

If, in publishing this letter, Herr Weber had merely desired to bring a forgotten but indisputable fact again into notice, and to add such a commentary as was to be expected from a learned professor of music and an author like himself, we should have had nothing to object to—or, rather, we should have thanked—him. No one could have advocated the rights of Mozart with more spirit, talent, information, and logic, than Herr Weber. But this was not his object. He pursued the same course as Jean Jacques Rousseau, in the case of the prize question proposed by the Academy of Dijon, and adopted the paradox. Süssmayer's letter excited in him suspicions of a very different nature from those it should have raised in the mind of an unprejudiced person. It served him as a text and starting-point whence to attack the *Requiem* itself, and to assign almost the whole of it to Süssmayer. I will quote Herr Weber's own words:—

"Of all the works of our great Mozart hardly one enjoys such general respect and adoration as the *Requiem*. The fact, however, is very singular, and indeed wonderful, since this very work, without a doubt, is his least perfect, least complete—*in short, a work which can scarcely be called Mozart's at all.*"

When a clever man ventures to promulgate such ideas as these, he endeavours to support them by some kind of proof; since by these means alone can we distinguish a reasonable being from a madman. Herr Weber commences with an entirely arbitrary assumption, in direct contradiction to the contents of Süssmayer's letter, and immediately disproved by circumstantial evidence. He presumes that Süssmayer composed the whole work from fragments, sketches, and notes—from scraps of paper accidentally found among Mozart's manuscripts, after his death, and unconditionally abandoned by his widow to the caprice of the arranger. This was, in fact, to assail, at one blow, the authenticity of the *Requiem* in its integrity, and the story concerning its historical origin. An hypothesis founded on nothing would not have justified the audacity of the attack. Herr Weber felt this thoroughly, and, in the absence of material proof, pursued a course which, though in itself excellent, could only guide such persons to the truth as are prepared to seek it without prejudice. He subjected the various parts of the *Requiem* to a critical investigation. But how did the man to whom we owe so many good articles on music, so many luminous and profound essays on the theoretical and practical branches of the art, conduct his investigation? My readers shall judge for themselves; but I must beg those who are unacquainted with the writings of Herr Weber, not to estimate him by the specimens I am about to give, if they have no other means of obtaining a knowledge of his style and of his capacity as a critic. It would be just as easy to form a true idea of the light of the sun during a total eclipse. Herr Weber thus tests the "Kyrie:"—

"I should feel hurt, for instance, at being obliged to believe it was Mozart who could have burdened the vocal parts with such gurglings as the following." (Here comes a quotation from the counter-theme of the fugue). "Any singer and connoisseur would cry death and murder if he found such wild *gorgheggi*" (twitterings, chirpings) "in the 'Kyrie' of a composer whose name inspired less respect than Mozart's—Rossini, for instance."

Of the "Tuba mirum," he says:—

"Here again, after the trombone solo, I should give Süssmayer the credit of having emasculated the terrible picture of the judgment of the quick and the dead by means of such melodies as these." (He here quotes the instrumental music, beginning with the eighth bar of the 'Tuba mirum'). "And of having disfigured a painting so awful and severe in its outlines by harmonies so soft and enervating."

This censure is applied especially to the last nine bars, which are quoted by the critic.

"Good heavens! what would be said if any one but Mozart had composed this rubbish? Such, however, are the lovers of music, at the present day; they listen in a concert-room as in a church, and are lost in enchantment at graceful, melting tones, accompanying words of horror (which, however, we will for their sake suppose they do not understand). Mozart would gnash his teeth and turn in his grave, could he but know in what a manner his grand and deep conception has been developed, and that it should be ascribed to him."

We must always be just, especially to our opponents. I admit, therefore, that the conclusion—I mean the solo for *soprano*, and the vocal quartet of the "Tuba mirum," is the least sacred, and, indeed the weakest part of the *Requiem*, although the entire piece is by Mozart. Herr Weber now comes to the "Confutatis," of which he rejects both the text and the music.

"Just as little can I prevail upon myself to attribute to our Mozart the form and style in which this part of the text is treated, and in which the whole cheat is exposed *con amore*. First, there is the wild badgering unison of the mass of stringed instruments, as if to urge on the eternal judge to hurl those unhappy sinners into the lowest depths, in order afterwards to summon him, the singer, to a seat among the blessed ('Voca me cum benedictis'), which last phrase the flutes,* here employed, and which make so singular and honied a contrast, express but too truly, flatteringly, and cringingly."

I would ask whether imagination can conceive a stronger contrast than the eternal torments of the Damned to the eternal felicity of the Elect? In this place, Herr Weber reproaches Mozart—in a manner which every Christian reader will appreciate—with having reproduced the words of the "Confutatis," while, but a short time before, he had rated him for *not* reproducing the words of the "Tuba mirum." How was Mozart to act, in order to obtain the approbation of Herr Weber?

"In the same manner, I have great pleasure in giving Süssmayer the credit of having worked out the 'Quam olim' to a perfectly-developed fugue, as it is flatteringly called, and of employing it, not once, but twice. No one was less likely than Mozart to be unnecessarily prolix and diffuse, especially in the instance of subordinate ideas, or actually to forget the rule which tells us that it is only the principal features of the poem which can properly be worked into regular fugues."

Süssmayer wrote the "Quam olim!" We have only to give him the "Recordare," and we make of him a man who surpassed Händel, Bach, and, very nearly, Mozart himself. In addition to this, it appears very remarkable that Herr Weber should treat, as of merely secondary importance, the text—"Quam olim Abrahami et semini ejus promisisti"—the promises, in fact, which God made to Abraham, and which serve as the basis of the Old and New Testaments—promises with which even Islamism endeavours to connect its doctrines, and whence spring the three principal creeds that divide the world. Mozart had every right to develope the "Quam olim" as a fugue, as his predecessors had before him, in strict conformity to the very rule that Herr Weber says he had violated. He was also quite justified in introducing the same fugue twice, instead of once. No musician will ask why. Even the "Hostias" is not spared in the criticism of Herr Weber, who blames the frequent change from *forte* to *piano*, no less than the unmeaning melody, progressing by a series of irregular leaps from the upper to the lower, and from the lower to the upper notes. The blame falls, as a matter of course, and as it does in all the other instances, on the shoulders of the too fortunate Süssmayer. Here, again, he says: "Just as little can I prevail," etc.

I have not noticed all Herr Weber's objections, because they have been answered by another person who will shortly be mentioned, and who possessed far better sources of information

* There is not a flute introduced in the whole of the *Requiem*. This was pointed out to Herr Weber, who replied that his statement was a typographical error. We are inclined to think so.

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than myself. I have confined myself to a few remarks, to which the individual of whom I speak made no allusion.

It might have been supposed that, after attacking those pieces of the *Requiem* which no one had previously denied to be Mozart's, Herr Weber would redouble the force of his blows on arriving at those which Süssmayer claims as his own, and which, on the whole, are the weakest things in the work, if not in the principal ideas, at least in harmony and style. Far from doing this, however, Herr Weber actually finds nothing to object to in the "Sanctus," "Benedictus," and "Agnus;" in fact, he amuses himself by discovering flowers in these which never grew in Süssmayer's garden. On this subject he says:—

"I would only call attention to the beginning of the 'Sanctus,' which might almost be declared quite worthy of the Most High—to the introduction of the bass, with the C sharp which produces so indescribable an effect at the 'Pleni,' and then to the wonderfully beautiful, childishly innocent, and yet noble and elevated 'Benedictus.'"*

It is impossible to deny the ingenuity displayed by Herr Weber in his tactics. By praising those pieces of which a greater or lesser part indisputably belongs to Süssmayer, he assumes an appearance of impartiality, and thus renders the pieces he has previously censured, and which are entirely Mozart's, still more suspicious. Are we not given clearly to understand, by this blame on the one hand and praise on the other, that the first three pieces of the *Requiem* suffered far greater mutilations in the process of completion than the last three?

In the course of his critical investigation, Herr Weber incidentally touches upon the question of the historical origin of the *Requiem*, which strikes him as being enveloped in a sort of misty and romantic darkness. He ends by regretting that the original draughts or sketches of Mozart, as he terms them, should have been lost, and appeals to all the lovers of art who read his paper, to assist him in discovering them, offering, in case the search should be attended with success, the columns of the *Cäcilia*, in which he says he should be too happy to give a *facsimile* of any fragments in Mozart's hand-writing.

Such is a summary of Herr Weber's first article, from which I have only borrowed what was absolutely necessary for my purpose.

Immediately after the publication of the article, the author of it addressed circulars to various persons, who, by their former relations, their acquaintances, or their position at the time, were likely to be the best-informed on the questions he had raised in No. 11 of his paper. In this letter, he called upon them to forward him all the particulars which they either knew or might be able to learn concerning the subject.

Among others was the Abbé Stadler, who, of all Mozart's contemporaries, and especially of all individuals then living, was most capable of complying with the request contained in the circular. Stadler was eight years older than Mozart, whom he had known from childhood. Up to the period of Mozart's death, he had been one of his most intimate friends and passionate admirers, as well as the friend of Haydn and Albrechtsberger. The four, indeed, were united by a common bond derived from the noblest affection and talent, unparalleled in the world. Mozart's widow had requested him to arrange the posthumous musical papers of her husband, in consequence of which the Abbé had long kept the original manuscript of the *Requiem* in his possession. He had copied it out, note for note, and preserved the copy as a holy relic. He knew, too, at what period, and under what moral influence the *Requiem* was composed, while the name of the person who had ordered it was no secret for him. We must not forget, moreover, in addition to all this, that, after an earthly career of eighty-four years, the Abbé Stadler (who died on the 8th November, 1834) left behind him a reputation as pure and honourable as his life as professor,† artist, priest, and man, had been free from stain. These qualities lend weight to his testimony with regard to the controversy concerning the facts or historical part of the question. As for the critical or musical part, Herr Weber certainly found the right man in the Abbé, who was the Nestor of music in Vienna. Stadler was one of the best organists and pianists of his day, one of the most learned musicians in Europe, one of the great composers of the past and present century, and, in a word, a thoroughly and classically-educated man, who had attempted with success almost every kind of composition, and whose admirable oratorio: *Die Befreiung Jerusalems*, stands immediately next in merit to the oratorios of Haydn. A man like this had some right to pronounce an opinion on the *Requiem* of Mozart, whose bosom friend and most legitimate brother in art he had been.

In a letter, under the signature to which stood the words, "*Inimicus causæ, amicus personæ*,"* the Abbé excused himself for not having forwarded directly to Herr Weber the proofs that gentleman had demanded, stating that he had already published his answer to the article in the *Cäcilia* as a pamphlet, before Herr Weber's circular reached him.

I will now give an analysis of this little work, which consisted of only thirty pages, and was entitled: *Vertheidigung der Echtheit des Requiems von Mozart. Wien*, 1826. ("A Defence of the Genuineness of Mozart's *Requiem*. Vienna, 1826.")

Hardly was the article in the *Cäcilia* known in Vienna, before a number of Mozart's admirers—and who does not admire him at the present day—went to communicate it to Stadler, and, after receiving from him the requisite information, requested he would publish it in the papers. Without the slightest hesitation, the Abbé undertook the honourable task proposed to him.

The account given by Stadler of the state of the original manuscript tallies exactly with that of Süssmayer. The "Requiem," with the fugue of the "Kyrie," and the whole of the "Dies iræ," as far as the verse, "Judicandus homo reus," is so nearly completed, that Süssmayer had scarcely anything more to add than what any composer might leave to the copyists. The instrumentation of the "Domine" is less complete, but still indicated with sufficient clearness. After the "Hostias," Mozart wrote with his own hand: "Quam olim da capo," as if to say, "that he himself should soon enter upon that eternal life which God had promised to Abraham and his posterity." Here Mozart's manuscript concludes. Süssmayer's task really begins with the "Lacrymosa," and even in that Mozart noted down, in the first six bars, the principal orchestral figure, which is given to the first violin and sustained through the whole piece.†

Stadler leaves it undecided whether or not Süssmayer used any of Mozart's ideas in the composition of the "Sanctus," "Benedictus," and "Agnus." The widow, however, told him that, "after Mozart's death a few scraps of paper with notes upon them were found upon his desk, and that she had given them to Süssmayer, although she was unable to say what their contents were, or what use Süssmayer had made of them." We will endeavour to supply the omission occasioned by the Abbé's brevity on this head. There is another fact, also, to which we must particularly call the reader's attention, viz.: that the vocal parts were all written down in the original manuscript—a weighty argument against Herr Weber, as the reader will already have perceived.

Süssmayer, therefore, did not complete the *Requiem* from fragments and sketches, but had, on the contrary, a correct and regular score, upon numbered slips, and written upon fine Italian paper with twelve lines.

After correcting the fundamental error of Herr Weber, the Abbé proceeds to the conclusions which that gentleman thinks he is entitled to draw from his æsthetical investigation, and, with regard to the forgeries and mutilations, says:—

"Herr Weber has begun his criticisms at the 'Kyrie,' but he would probably have commenced with the 'Requiem æternam,' had he been aware that Mozart took the subject of it from a dirge of Händel, composed in the year 1737, on the occasion of the burial of Queen Caroline; the 'Kyrie,' too, is borrowed from Händel (both themes of the

* In these just remarks, we recognise Weber, as he was before and after the controversy—the real Gottfried Weber.

† For a period of ten years, he filled the chairs of Morality, Ecclesiastical History, and Ecclesiastical Jurisprudence, in turns.

* An enemy of the cause, but a friend of the person.

† Whether from forgetfulness or absence of mind, I know not, but, in another passage, Stadler says that only the last verse of the "Lacrymosa:" "fluit ergo parce Deus," was Süssmayer's. If this was the case, Mozart's manuscript concluded not with the seventh, but with the fourteenth bar, so that all the pieces would almost exclusively be Mozart's, as the words at the commencement are repeated at the verse in question.

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'Kyrie, are from the oratorio of *Samson*). The passages which Herr Weber is pleased to denominate *gurglings*, and which belong to Händel, can only be so called when performed in a coarse, vulgar, *staccato* style: if, however, executed as they are here" (in Vienna), "with taste and fulness of tone, the hearer is carried away in a whirlwind of harmony, which, soaring higher and higher, bears him, so to speak, to the throne of the Eternal."

Let all lovers of music who have been fortunate enough to hear the "Kyrie" properly executed, call memory to their aid, and say whether what the Abbé asserts, in words as true as they are becoming a Christian, is not founded on fact. The Abbé proceeds as follows:—

"According to Weber's views of the case, Mozart was guilty of a great mistake in interspersing the 'Tuba mirum' with pleasing strains. Each line in the picture must be terrible if we are to believe in it. He must, however, allow me to ask him a question. Who are those that are summonsed by the last trump? The living and the dead—that is, the righteous and the wicked; the good and the bad; the elect and the condemned. Does the trumpet produce the same sensation on all of them? Will it sound as awful to the righteous man, whose conscience does not accuse him, as to the unhappy sinner, aware of the very different lot which is in store for him? I think not. However fearful the day of judgment may prove for the condemned, it will be just as rich in hope to the Elect, and this is the point of view from which Mozart started in his work. It is, perhaps, almost unnecessary to recall to my reader's recollection, that the appearance of the Judge, *who weighs thoughts*, and before whose judgment-seat even the most virtuous cannot appear with a soul free from the stains of this earth, has already been embodied in the preceding number, the 'Dies iræ, dies illa,' in the terrible and majestic colours, which, although not exclusively, should predominate in the *ensemble* of a picture of this description, and predominate, moreover, with the gradations of shade and modifications required by the text, in the pieces of the 'Dies iræ,' which follow—namely, the 'Rex tremendæ majestatis,' 'Confutatis,' and 'Lacrymosa.' The colouring of the 'Recordare' alone is lighter, as the words imperatively require."

(*To be continued.*)

## MR. BENEDICT AND THE HARMONIC UNION.

A MEETING of the members of the Harmonic Union took place on Wednesday, the 9th ult., at Blagrove's Rooms, Mortimer-street, for the purpose of presenting Mr. Benedict, the conductor, with a testimonial, consisting of a "salver," with tea and coffee service, beautifully executed in silver.

The chair was taken by Dr. Wylde, who addressed the meeting, and commenced by saying that he had been requested by the members of the society to preside on that interesting occasion, and that he had accepted the office with a full sense of the responsibility of the task which would devolve upon him; but, at the same time, with the greatest pleasure and satisfaction, for, though totally unconnected with the Harmonic Union, he was intimately acquainted with the sentiments which existed among its members; and whilst he was conscious that he should make but a very unworthy president on such an occasion, he was glad to avail himself of an opportunity of showing how highly he approved of and entered into the views entertained by the members of the society.

Dr. Wylde then explained the object of the meeting, which was to afford the members of the Harmonic Union the opportunity of publicly thanking their conductor for the services which he had rendered them, and of requesting his acceptance of a "testimonial" of their regard and esteem; adding, that he believed all the members were ready to acknowledge that Mr. Benedict had been their chief supporter, that he had lent them a name which had added a lustre to their proceedings, and that it was through him they had been able to achieve so many triumphs in a musical point of view. He (Dr. Wylde) believed he was justified in saying, that the acquaintance which they had formed with Mr. Benedict had ripened into a feeling of almost personal attachment to that gentleman; a feeling which he knew was reciprocal on his (Mr. Benedict's) part, and that the feeling was honourable alike to Mr. Benedict and to the members of the society. Dr. Wylde observed, that the power to appreciate what is excellent and amiable in itself is an evidence of good feeling, which all ought to be proud to possess, and which was capable of working immeasurable good.

Dr. Wylde then alluded to the duties and obligations which were attached to a conductor of a large society; saying, that the office was one of great responsibility, and of a most arduous nature; that the public looked to the conductor for the fulfilment of the promises made by the society, for the excellence of the performances; in order to obtain which the conductor must exercise an influence over a large body of artists of the highest ability, and that he must acquire the respect and confidence of all over whom he presided; that the conductor of the Harmonic Union had, by his talent and gentlemanly feeling, acquired that respect and confidence; and he (Dr. Wylde) thought that it reflected credit on the wisdom and judgment of the members of the society that they had placed their fullest trust in so admirable a musician, and so worthy a man, as his friend Mr. Benedict.

Dr. Wylde, in the course of his address, alluded to the unanimity which prevailed among the members of the society in desiring that the meeting should take place, and said, that if they agreed with what theorists say, that the most perfect concord is "unison," he hoped they would agree with him in calling that meeting a "most perfect concord;" for, he asked, was it not the result of "unison," of unity of feeling and unity of purpose?—was it not called for in "unison?"—was it not demanded, as it were, with one sound from many voices? Dr. Wylde concluded by adding that he felt sure there was not a feeling which he, as a personal friend and admirer of Mr. Benedict, entertained towards that gentleman, which was not participated in by all present; and everybody must feel delighted at having the opportunity of publicly avowing it.

On the conclusion of Dr. Wylde's speech, Mr. Lockyer, the Hon. Sec. of the meeting, read an address which it was proposed to present to Mr. Benedict, and which obtained unanimous approval. Dr. Wylde then rose, and turning to Mr. Benedict, spoke as follows:—

My dear Mr. Benedict—It has devolved upon me to be the spokesman of the Harmonic Union on this delightful occasion; and, though I will yield to no one in the sincerity of feeling with which I have undertaken that office, I will yield to any one, present or absent, in thorough unworthiness to do justice to the task which I have taken upon myself of expressing to you the esteem and respect which all present entertain for you. Moreover, my dear Mr. Benedict, I think I am more at home among the symbols of musical sounds than in tropes and figures of speech, and, had I been called upon to compose a musical ode in your praise, I am certain I should have done more justice to the subject by making use of sounds than words. I might, for example, have typified your talent in a *crescendo*, always widening out and making itself heard; your kindness of manner in a *sostenuto*—always sustained; and the admiration of your friends and brother artists by an *accellerando*, ever increasing. But I stand here pledged to dispense with these usual modes of expressing feeling, and to sing only to the tune of those kind hearts which surround you. Let me, then, endeavour to assure you, my dear Mr. Benedict, that nothing can exceed the amount of respect and esteem which all the members of this Society feel towards you, or the weight of the debt of gratitude which they feel they owe you for the invaluable services which you have rendered them. They feel, indeed, that you are—as the words of the address say—"Not only their master, but their friend."

Dr. Wylde, after again alluding in the most flattering manner to Mr. Benedict's abilities, said, he hoped the testimonial would tell its own tale, convince Mr. Benedict of the sincerity of the words which had been spoken, and atone for all those things which, in his (Dr. Wylde's) inharmonious phrases, had been left unsaid.

In presenting the testimonial, Dr. Wylde said, "Accept, my dear Mr. Benedict, from the hands of the members of the Harmonic Union, this testimonial, as a tribute of their respect and esteem, coupled with their best wishes for your welfare and prosperity, and with their hopes that you will enjoy a long life to reap the rewards of your talent and uprightness of character, and health to enjoy all those blessings and honours which you so richly deserve."

Mr. Benedict, in receiving the testimonial, thanked the members for their kind acknowledgment of his services, and for the flattering manner in which the testimonial had been presented to him by Dr. Wylde, and alluded to several objects for

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which the society was established, which he thought were worthy of support; and, though at present he considered the society in regard to its affairs was under a cloud, he hoped it would emerge from it, and live to be of advantage to the musical art.

Mr. Lockyer then presented the address, beautifully written and handsomely bound, and the business of the meeting concluded by a vote of thanks to Dr. Wylde for the ability and readiness with which he had discharged the duties of his office.

In the course of the evening, Madame Viardot Garcia and Signor Belletti delighted the members with some of their favourite songs, several glees were admirably executed by Messrs. Stroud, Hemming, Webb, and Pack, members of the society, and Mr. Benedict performed solos on the pianoforte with the greatest applause. The room was crowded, and the business of the evening passed off in a manner highly gratifying to all concerned.

The testimonial consisted of a full-size silver tea and coffee service, and a twenty-four-inch salver, very richly chased, bearing the following inscription:—"Presented, with the accompanying silver tea and coffee service, to Jules Benedict, Esq., as a token of their sincere regard and appreciation of his valuable services as their conductor at the rehearsals and concerts of the society."—*August* 11, 1854.

To this inscription, we think, should have been added, "by the members of the Harmonic Union."

## THE ROTTERDAM FESTIVAL.

### THIRD AND LAST DAY.

*(From our own Correspondent.)*

The last day of the Festival had arrived, and notwithstanding the anxious hopes expressed daily by all the good folk of Rotterdam that their royal master would graciously be pleased to quit that lovely sojourn, the Hague (also called "Little Paris" by the aspiring "*Hagueuars*"), and repair to the birth-place of Erasmus the Great, they were sadly doomed to disappointment. *On dit*, that another reason than an anti-musical one caused the absence of the king, as it seemed that at the last election the Rotterdamers voted against the side supported by majesty; and thus it came to pass, as the story goes, that the festival began and ended without royalty—always, however, excepting the Prince and Princess Hendrik and Prince Frederik with his daughter, whose honoured presence, nevertheless, on the last day, led to some disturbance, as the usual interval of time allowed between the acts was dispensed with. This gave rise to a little bustle and confusion on the part of the audience, who left the *Salle de Concert* to refresh themselves, and who, hearing the music recommence so suddenly, made as much haste back as Dutch "phlegma" would allow, to find their seats again, which, by the help of the numerous and obliging stewards, was very soon effected.

The 145th Psalm, by Herr Verhulst, began the concert, and Schiller's "Wie er sich räuspert und wie er spuckt—das habt ihr ihm glücklich abgeguckt," was never more happily exemplified. Herr Verhulst, when at Leipzic, studied under Mendelssohn, which has seemed to him sufficient reason to pillage his great master, which he has done with more avidity than judgment. It must be owned that one ought to be a student to write and score a work, even if it afterwards contains innumerable plagiarisms; but to put on the coat of a great man, his hat and wig, and assume his peculiar walk, is not sufficient to constitute a great man. After the Psalm, which was very creditably executed, and in which Mdme. Offermans, Miss Dolby, and Messrs. Roger and Pischek took part, the first-named lady was deputed to crown the conductor with a wreath of laurel, which he declined, having previously been literally pelted with bouquets. Several gentlemen then mounted and spoke, congratulating the society, and chiefly the founder, Herr Vermeulen, who was presented with a gold medal struck for the occasion.

The ninth Symphony of Beethoven then began with its first mysterious sounds, which, at one time, were thought to imitate the tuning of an orchestra, and that by no mean critic of the day. The execution of the marvellous work was, if not perfect, highly respectable; and, considering the difficulty of a first performance, served to disarm criticism.

A mixed programme of oddly joined *morceaux* followed, and can only be excused on the score of the mercantile part of the enterprise, as the less initiated part of the audience wanted to hear the vocalists in their favourite songs, which they, "of course," gave with much fervour, and which the others, "cela va sans dire," received with shouts of enthusiasm. The Kreutzer Sonata was played by Herren Lübeck and Coenen. The first-named gentleman performed the pianoforte part remarkably well, and with artistic feeling; but Herr Coenen gave the violin part with as much warmth as a patent refrigerator. A magnificent display of fireworks—the concert was a morning one—re-assembled all the visitors again in the evening at the Feestgebouw, and afterwards serenades were given *con molto brio e con molto gioja*, the serenaders being accompanied by horse-guards and hosts of people carrying lighted torches, the whole of which had a most brilliant and effective appearance. No one slept that night, and champagne, mirth, and enthusiasm turned darkness into day. The festival cost sixty thousand florins, and, as noticed before, was admirably conducted; and, to quote the remark made about it by Mr. Sterndale Bennett—(the only Englishman who had accepted the invitation)—"they do these things better abroad." *Apropos* of this, I must not forget to mention the general interest our celebrated countryman excited, as his instrumental works are household words in Holland. Every one was desirous of being introduced to him, to have an autograph from him, etc. Most of the celebrated critics of Germany were present, some from Paris, etc. Three more pleasant days altogether I do not recollect to have spent. Poor Mr. Van Baalen, who had been the mainspring of all the arrangements, deserved a vote of thanks from all the visitors for his untiring efforts for their comfort. His carriage was at the service of every one; and he himself seemed to possess ubiquity, like Sir Boyle Roach's swallow, as he was everywhere at once, and always in the place where he was most wanted.

## A SECOND LETTER FROM ITALY.

*To the Editor of the Musical World.*

*Milan, 6th August*, 1854.

Sir,—My former communication was devoted to observations on the self-sufficiency and illiberality of the Italians and their "press," in lauding to the skies their native talent, and indiscriminately abusing foreign musical artists, here and elsewhere. The "London Correspondent," to whom I more particularly alluded, has since been more rational, and, I hope, will continue so. *Nous verrons!*

"John Bull" himself is, however, generally considered by foreigners, as a somewhat "arrogant" person, and it is an old saying, and one of which I am about to verify the truth—that he considers it his "privilege" to abuse his own country, but will never allow others to do it.

But, before I proceed further in my remarks, permit me to observe (as I shall no doubt incur the animadversions of some good-natured people for interfering with that which, they may imagine, does not concern me, and they will of course say, I do not understand) that experience often shows us that a subject, though in apparently unskilful hands, frequently derives advantage from suggestions which may lead the better informed to think, and devote their energies and attainments to maturing the first "vague idea," until it "grows with its growth, and strengthens with its strength;" and, like the seed of a wild mountain flower, transplanted to a richer soil, nurtured and nourished, gradually springs up—expands—and blooms—surpassing in its new-found home its unpretending modest origin.

But to the subject. It must be a matter of serious regret to Englishmen who are lovers of art, that, in spite of the high position which England at present occupies, and the still higher situation she seems destined to attain, she is in too many branches of art, and more particularly in music, an admiring, patronising, paying, but not a producing nation.

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Why is it, I would ask, that we have not in England a "School of Music" established upon the same extensive principle as the Conservatorios of Italy and France? It is true we have a Royal Academy of Music; but, so far as vocalists are concerned, I suppose it will be admitted to be a failure. The Earl of Westmoreland and the noble directors,

"Good easy men, may deem full sure our greatness is a-ripening;"

but it is a mistake! What singers of the *first class* has it produced in the dramatic school? Nothing above mediocrity! Of the male singers, several have come to Italy for instruction during the last ten or fifteen years, and nearly all have failed, Of the ladies, as Hamlet says—

"Break my heart, for I must hold my tongue,"

although there have been some honourable exceptions.

Now with respect to the Conservatorio of Milan. It is open to persons of the most humble means. Every inhabitant has the privilege of sending his children there for musical and other branches of Education. The terms are six *svanzigers* per month, equal to four shillings English money!

For this sum they are educated in the rudiments of music—and are taught reading, writing, and the ordinary branches of education. Such pupils as show capacity and talent for music—vocal or instrumental, are instructed more particularly with reference to that branch, and are eventually transferred to the upper masters for the cultivation of their voice or ability as the case may be. The expense of this Upper Class* is something about £10 per annum English money—which, in the event of their parents being unable to contribute, is paid for them out of a fund provided by the Government, who have in fact a superintending power over the whole establishment. The number of pupils varies from 200 to 300.

Here, then, we have an establishment where nature's gifts to her humblest children receive the cultivation of art. A school of music open to all classes, instead of our "Royal Academy of Music"—which, like our "London Tavern," or the "Clarendon," although *open* to all, is only approachable by such as can afford to pay.

Grisi received her musical education at this establishment, and also several other distinguished vocalists of the Italian school of the present day, and two female pupils—the Signoras "Ortolani" and "Orrechia," made their *début* at the last Carnival, whose parents, as I hear, were so humble that they were assisted in the payment of the small stipend I have alluded to by some benevolent persons. They are now pursuing a brilliant career, with a long list of engagements.

That we have English voices of rare and beautiful quality, none of the candid Italian or French masters deny—and the names of "Billington," "Salmon," "Dickens," "Mountain," and "Stephens," sufficiently attest—and yet two of them died in the most abject poverty, while we were paying foreign artists enormous salaries, by which they were enabled to purchase or erect splendid palaces on their return to their native countries.

Strain every nerve then I say to effect the establishment of an English "National School of Music." Let the Government be applied to for a grant—a yearly grant—they will *at first* refuse it, I know. It is a way they have! But persevere! Our legislators who combine perhaps a greater amount of intellect, education, and general knowledge than any similar number of men in any country in the world, will pass night after night debating upon the "grant to the Maynooth College," or the "remuneration to Catholic clergymen for their attendance on criminals in jails," but directly a grant of money is alluded to with reference to the "Fine Arts," the atmosphere of the House becomes immediately Hume-id!

"As well expect of Aberdeen what's right—
As Art encouragement from Hume or Bright!"

The question is either touched with a withering hand—met by the Manchester-school of politicians as a mere pounds, shillings, and pence question—or else the house is counted out (as it is likely enough to be on *first* bringing forward a grant of this nature), while the members rush to join their families at the "Italian Opera," to hear a lot of *overpaid Italian singers*, and where it would be considered as quite contrary to all taste and fashion, if they did not purchase a box each season, at an enormous price!

Let the subject be placed in the hands of a good man and true. There are many such I know and could name, honours to their country and to art. Let a committee, if possible, be obtained (the Manchester school of course being excluded), and then persevere, session after session, till the point is gained, and gained it eventually would be.

An English *Conservatoire* once obtained, and opening its doors to all those in whom the "elements" of musical talent exist, we shall then see what English voices can effect, and in the language of one of the celebrated men of our day—"While the manufacturers of England cultivate art in their productions; while their looms send out patterns to rival the rich stuffs of the old Italian weavers, and the more modern silks of Lyons; while her furnaces bring forth porcelains that will shame the Grecian pottery, and her foundries produce graceful metal-work equal to that of Nuremberg;" let her legislature, I say, lend a liberal and a willing hand to the cultivation of music and painting, and then commerce will have reason to be proud of being the pilot to Art, and Old England will be celebrated in after ages, not only as "a nation of shopkeepers," but as bearing within her hand, besides her wealth and splendour, the pacifying, civilizing, and refining influences of the arts.

A Lover of Fair Play.

* Here they are instructed in acting, dancing, and other dramatic requisites.

## MADAME SONTAG.

The following account of the funeral of Madame Sontag has appeared in the American papers:

"As early as four o'clock, the house of the deceased and the neighbourhood, in San. Francisco-street, were thronged with a quiet and well-conducted crowd. At half-past five, the procession set out for the San. Fernando Cemetery, The ceremony was under the direction of the German Club, thirty-two of whose members were entrusted with carrying the coffin, in turn. They were joined by MM. Bordas and Rocco. The pall was held by MM. H. Nagel, A. Barilli, E. Specchi, and Augustin Balderas. The following was the order of the procession:—The French Philharmonic Society of Sainte-Cécile; the German Club; the Funeral Car; the Coffin, borne on men's shoulders; the choristers of the Santa Anna Theatre at each side of the body, all the mourners, on foot, and a long string of carriages. The two orchestras of the theatres Santa Anna and the Oriente waited for the procession at the church. Every one who had a heart to beat within his breast, was present at the ceremony. The procession was more than a mile long. We counted as many as 147 carriages sent, as a sign of sympathy, by the principal families of the city. The procession directed its course slowly, from the house of the deceased, No. 13, in first San. Francisco-street, towards the church of San. Fernando, which it reached about half-past six. A funeral service, in which the orchestras of the two Italian Opera Houses took part, was celebrated in the midst of a feeling of universal respect, and the body then conveyed to the cemetery. During this time, the monks of San. Fernando sang Canticles, and the German Philharmonic Society a Prayer to the Virgin. When the corpse had been lowered into its last resting-place, Herr Leffmann, President of the German Club, recited in his mother tongue, which was also that of the illustrious defunct, a piece of poetry composed for the occasion; the German Philharmonic Society sang Herr Lindpaintner's chorus, "Do not forget me;" Herr W. Biedermann spoke a German oration; Senor Pantaleon Tovao recited some striking Spanish verses, and Herr Crasemann, a German "Paternoster." The remains of the celebrated vocalist were then walled up in her tomb, No. 194, in the San. Fernando Cemetery. It was nine o'clock in the evening when the procession dispersed."

Royston Mechanics' Institute.—On Wednesday evening, the 16th, Charles Steggall, Esq., Mus. Doc., Trin. Coll., Cam., delivered, for the benefit of the Institute, a lecture on the Chamber Music of England in the sixteenth and seventeenth centuries. Dr. Steggall treated the subject historically, and concluded by thanking the members of the Royston Choral Society for having so creditably performed the vocal illustrations of his lecture, which included compositions by Byrd, Edwards, Morley, Wilbye, Dowland, Ford, Look, and Purcell.

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## TO CORRESPONDENTS.

AN ENGLISH ADMIRER OF MDLLE. CRUVELLI'S GENIUS.—*We are of the same opinion as our correspondent, but must decline to print his letter. The* Morning Herald *has as good a right to publish its independent views as the* Morning Post, *or the* Musical World; *and we have no doubt that* MDLLE. CRUVELLI *will endeavour to profit by all the advice she can get. It is in vain to attempt reconciling opinions. The* Morning Herald *is under the control of the clergy of the Church of England; and it is possible, that* MDLLE. CRUVELLI *may belong to the Catholic persuasion, or—born near Munster, in Westphalia—to the Anabaptist. In the latter case, it is not surprising that she should find little sympathy for her talent among the contributors to the* Morning Herald. *The question of her failing to please the "patrons" of the Royal Italian Opera, however, is one of fact, and has nothing to do with "æsthetic" notions of art and artists. The proof of the pudding is in the eating, and the results of a managerial speculation are best declared in figures. We could inform our contemporary—were he anxious, which he is not, to be enlightened—that some of the* CRUVELLI *nights were the most* lucrative *of the season. We are, nevertheless, obliged to the* Morning Herald *for its discovery (some time ago) that* MDLLE. CRUVELLI'S *voice is not a* soprano, *but a* mezzo-soprano; *and that, for this reason, her performance in Donna Anna was less successful than her performance in Leonora. The inference is curious, however, since the music of Fidelio is* HIGHER, *not lower, than that of* MOZART'S *heroine.*

[illegible].—VINCENZO RIGHINI, *the composer, was born at Bologna in* 1756, *and died there on the* 19*th of August*, 1812. *He was for some time director of music at the Royal Theatre, Berlin, where he brought out* Tigranes, *and other operas. He was very prolific, as well as a talented and learned musician.*

T. M. R.—*We are compelled to decline the verses, which have no connection with any musical subject, and are therefore unsuited to our pages.*

FAIR PLAY.—*We agree with our correspondent, who suggests that the name of* OMAR PASHA *should have appeared in the* QUEEN'S *speech, and that of* MR. ROBSON *in the farewell address of* MR. WIGAN.

△ *(who speaks, by the way, with the authority of the whole Greek alphabet on the subject of organs), is informed that it is not part of our plan to give articles on old and well known instruments, unless either they are extremely and deservedly celebrated, or have been considerably extended and improved. The large additions to the organ, of which our Correspondent writes, were completed long since, and were noticed at the time.*

### ERRATA.

In the list of stops given in our article on the Panopticon Organ last week, the word "wood" is appended to the Second Open Diapason of the Great Organ instead of the Stopped Diapason. On page 534, for "patchy stops" read "patchy spots;" and at the head of page 535, for "turned too much out of unison," read "tuned too much out of unison."

# THE MUSICAL WORLD.

LONDON, SATURDAY, AUGUST 19TH, 1854.

WE cannot dismiss the "societies" without a word or two about Mr. Hullah, who, in his way, has been the means of doing a great deal of good. Mr. Hullah has attracted a new kind of public to his performances in St. Martin's Hall—a public wholly independent of that which congregates at the bidding of the Sacred Harmonic Society and the Exeter Hall-ites, and quite as capable, if not indeed more capable of appreciating the choral works, sacred and secular, of the great masters. Mr. Hullah has very well understood his position. He saw that it was impossible for him to contend on equal terms with his formidable neighbour in the Strand, and having built a house for himself, he could do what he pleased with it. After much consideration he came to the wise and liberal resolution of throwing open the doors of St. Martin's Hall to the masses, who for one shilling were allowed to hear a more than average performance of *The Messiah*, *The Creation*, *Judas Maccabæus*, and *Elijah*, by the members of the "Upper Singing Class," and a tolerable band, the whole under the direction of Mr. Hullah. The step was triumphantly successful, as it well deserved to be; and the "cheap oratorios" at St. Martin's Hall, if carried on with energy, stand a chance of becoming as much a public want as M. Jullien's concerts in November.

But now that Mr. Hullah has made the attempt and established his position, he must look about him for the best means of maintaining it on a sure and lasting basis. He must be in earnest if he desires to prosper. A small policy will not serve him; an undecided one will only perplex him. Whatever he does must be done well, and some particular end be set in view to the attainment of which his efforts should be chiefly, nay solely and undividedly directed. Up to the present time this has hardly been the case. Not only have the performances been unequal to what they ought to be, when the resources which Mr. Hullah has at command are taken into consideration; not only has the execution at times (instance the case of Mr. Leslie's *Immanuel*) been careless and slovenly, but—which is quite as much opposed to ultimate success—there has been no definite course of action. Some of the concerts—consisting of long and rambling selections from operas, serenatas, etc.—were as tiresome as they were opposed to all the principles which should guide the taste of one professing to teach while he entertains the public. There is nothing so utterly subversive of good consequences, as well to the art and its disciples as to the public, as this habit of presenting, at one and the same concert, a jumble of incongruous parts, from various works bearing no affinity to each other. By the initiated it is unanimously condemned; while the uninitiated are induced to yawn and gape, without knowing why. *Ennui* lays hold of them; and it is only a feeling of decency that prevents them from getting up and going away in the middle. Let not Mr. Hullah imitate the very worst feature in the management of the Italian theatres. The "Long Thursdays," as they were termed, were the real cause of the decline and fall of Her Majesty's Theatre—not the "*Pas de Quatre*," not the "Swedish Nightingale," bad as was the ultimate tendency of both. Mr. Lumley, it is true, gave a severe blow to his *ballet* by the *Pas de Quatre*, in which he brought together Marie Taglioni, Fanny Cerito, Lucile Grahn, and Carlotta Grisi, the four most eminent *danseuse*, then in the market; and he gave another to his opera by the artificial excitement he laboured with such ardour to create about Jenny Lind; but it was by the "Long Thursdays" that he inflicted the vital wound on both, and ultimately knocked his theatre off its legs. The "Star" system, and the "hot-pressure" system are equally vicious and equally prejudicial. Having killed his goose, Mr. Lumley could get no more eggs; while, had he been content with one a day, he might be going on prosperously now. The Royal Italian Opera, which set out so well, is beginning to adopt the same system, the deleterious effects of which the management, sooner or later, will find to its dismay. Mr. Hullah, if he is prudent, will sedulously avoid it. Depend upon it there is much more interest attached to the efficient per-

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formance of great works, unmutilated, than to all those chaotic and purposeless hashes, which, like the *pot au feu*, seem to be made up of the last day's leavings.

Mr. Hullah should also avoid clashing with the New Philharmonic Society, whose concerts take place, like his own, at St. Martin's Hall. The New Philharmonic orchestra, is numerous and strong; Mr. Hullah's is neither one nor the other; it is consequently unwise in him, by instituting an opposition, to publish his inferiority to the world. Let him stick to oratorios, or at least to choral works, "in their integrity"—as the phrase goes. There is a wide field open for him, a field, indeed, that has been comparatively almost unexplored. He can always fall back upon the *Messiah* and *Elijah*, in case that novelties or revivals should fail to be attractive. Mr. Hullah enjoys an invaluable privilege in the fact of the chorus being a class of his own, the elements of which he has developed and is developing. He has it thus at his immediate command all the year round; and with him a rehearsal may pass for a lesson. His performances ought, therefore, to be first-rate in this special department. If they are not first-rate the public will eventually be dissatisfied—which he will find to his cost. If Mr. Hullah is disposed to listen to honest counsel, he will, moreover, at once set about strengthening and re-organising his band—since, at present, although, we admit, there are some very excellent professors in its ranks, it is quite unworthy of his concerts. It is our firm conviction that with perseverance, energy, and zeal, Mr. Hullah's "cheap oratorios," and choral performances in general, have a better chance of enduring than any other contemporaneous musical entertainment of the kind. St. Martin's Hall is by far the best music-room in London; and as it is within arm's length of the Royal Italian Opera, it is absurd to object to the situation in which it stands. Thoroughly attractive programmes, and thoroughly good performances, will prove, not for the first time, that the position of a theatre or a concert-room has little to do with its permanent failure or success. The Olympic is an example of this theory. When Madame Vestris was manager it was the most fashionable theatre in town; and yet its situation is infinitely worse than that of St. Martin's Hall. At the present time the Olympic is as much in vogue as then; and why?—simply because there is a good actor there. The name of Mr. Robson acts as a spell upon the lovers of the drama, and would draw them, from far and wide, even to a dirtier neighbourhood and a less commodious theatre. If Mr. Hullah provides good concerts he will be rewarded by full audiences; if not he must be satisfied to contemplate empty benches. He has everything in his own hands; and as Louis XIV. said, 'L'etât c'est moi," Mr. Hullah, with equal truth, may exclaim, "I am the society." The season just over may be regarded as his *coup d'essai*, for the monthly concerts were merely experiments, and the concerts at Exeter Hall, before St. Martin's Hall was erected, had no definite plan, and led to nothing. Let him clearly understand that miscellaneous entertainments are not expected of him, but good performances of complete works. If he cannot succeed without resorting to the vulgar expedient of cramming all sorts of unconnected pieces into a single programme, he had better shut up shop, since there will be no public sympathy with his endeavours, nor will he have any right to expect any, seeing that his aim is vague and his means those of the common sort of speculators. He cannot cope with the New Philharmonic Society; therefore he should abandon overtures, symphonies, solos, and concertos. He would not, we hope, think of entering the lists against the Wednesday Concerts, and such like institutions; therefore, he must throw the *olla podrida* system overboard. His path is plain before him. Let him enter it with courage, follow it with sincerity and enthusiasm, and success *must* crown his efforts.

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The Opera—the Italian Opera, that is to say—is over, and, therefore, the season. Parliament has been prorogued by Her Majesty the Queen, and the *troupe* of singers, players, and dancers dispersed by Mr. Gye, the manager. Where they will travel—M.P.'s and artists—is a matter of little consequence, so that they come back safe and sound next spring.

The question is now—what kind of an Italian Opera are we to expect next season? Shall there be two, or only one? Is the great temple in St. James's still to remain closed—like a mute giant, with his arms enfolded—or will Mr. Lumley emerge from his retreat, to begin a new and a luckier reign? If only one Opera, will Mr. Gye go to the Haymarket, or stop where he is? If two, where are the singers to come from?—seeing that Grisi and Mario are on the other side of the Atlantic, Jenny Lind has abandoned the stage, Alboni is going to Lisbon, Sophie Cruvelli's *congé* has been bought up for the "Exhibition," by the director of the Académie Impériale, and poor Madame Sontag is no more. It is easier to put than to resolve these questions. The universal editor of *Notes and Queries* would be at a loss to answer one of them. There may be, lurking in some remote German town, a new and unknown "Jenny;" there may be, singing in some obscure Italian theatre, a Giulia Grisi in embryo. The "tenor Carrion"—of whom we hear so much, in our correspondence from the land of song—is, perhaps, a future Mario; and the "barytone Mons" another Ronconi. But seeing and hearing are believing; and we shall believe when we see and hear—remaining sceptical till then. No matter what he be, however, Carrion must change his name. An "i" would make it Carrioni, which might pass; while Mons could be elongated into Monti. But, seriously, the tribe of first-class sopranos, contraltos, tenors, barytones, and even basses would seem to be expiring, if not extinct. Perhaps, however, the land of song, like the earth between two crops, is enjoying a repose, and that not long hence, the harvest of singers may be as abundant as it is now "lean." Let us hope for the best. It would, indeed, be sad if so fascinating an entertainment as that provided by the Italian Opera should die for want of voices. And yet such a catastrophe appears by no means unlikely—thanks to Signor Verdi, who has begun to compose in a less exacting manner for his singers when it is, perhaps, too late. Having rendered them speechless, he now writes softly for them. What a pity he did not set out with the principle that screaming is one thing, and singing another. He might then have done as much good to his art as he has really, without intending it, done harm. Although to write like Rossini, Donizetti, or even Bellini, was not in him, he might have creditably supported the interregnum between the last of one race of giants and the first of another. Even now, however, there is some hope of him. *Rigoletto* is a step in the right direction, and, if we are truly informed, *Il Trovatore* is another.

The Italian Opera, unhappily, is as ill off for want of composers as for want of singers—worse, indeed. Mercadante, dry and spiritless, though industrious, has failed to win popularity even at home; how, then, can it be expected

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for him abroad? Verdi, all the rage in Italy, has made his way in England, France, and *Germany*. But he commenced on a plan which, though new, was vicious, and destroyed or damaged nearly all the voices of his compatriots. The Germans are made of stronger stuff, and while they cannot sing like the Italians, their lungs and stamina are more capable of resistance. But even they have suffered. The French have had less of Verdi, and have therefore been less victimised; yet *Jerusalem* finished Duprez, who had survived the "*Ut de Poitrine*," and resisted Monsieur Halévy and the *Juive*. With Verdi, however, we must rest satisfied, until a new composer shall be found, with sufficient talent and originality to give the Italian Opera that fresh and vigorous impetus which is indispensable to its prolonged existence. The coming of such a Phœnix will be hailed with universal joy. If Rossini, who, by ceasing to compose for the Italian stage, gave the first blow to its prosperity, would, now that it is in its decline, write *one* opera to save it, his country would applaud, and his art forgive him. Rossini might pass very well for the expected "new composer;" *he* might be the Phœnix, to spring from the ashes of the past, and, "plumed in song," allay the thirst of the exhausted world, by giving it "the music which is divine," and for which, like the poet—whose

——"heart in its thirst is a dying flower"—

it pants. This would be a real triumph for the "Swan of Pesaro," who after his long sleep of more than twenty years, might arise from his slumbers, "like a giant refreshed." What a boast for one so (justly) proud, to be able to assume as a motto—"I created, I destroyed, and I resuscitated." For that would be the real interpretation of his career—of his brilliant Spring, his lazy Summer, and what might thus be made his golden and glorious Autumn. How honoured, then, would be his Winter! Instead of "following at the funeral of his own reputation"—as Lord Bacon says magnificently—his reputation, great and universal, bright and unsullied, would throw a halo round his bier.

But Rossini, like Achilles, sits moody and relentless in his tent, with no Patroclus to console him, and no Patroclus to revenge. Despising the admonition of Pythagoras—*cor non edito*—he devours his own heart; and though he would give worlds to be once more up and stirring, he persists, with sullen obstinacy, in tormenting himself, and robbing the world of its right. Heaven bestows genius on man, that he may elevate, refine, and delight his fellows; but Rossini, regardless of his holy mission, scorns the gift, and scatters his treasures to the winds. Alas!—that there should be no new syren, no Briseis of song, to minister to him and appease his wrath!—to induce him, in short, to compose another opera, or at least to give out that which report insists he has got locked up in an iron chest at Bologna.

Some will rejoin—"Have we not got the *Stabat Mater*?—and is not that as good as any opera?" We certainly have the *Stabat Mater;* but we do not think it as good as any opera. With all our respect for the genius of Rossini, for his extraordinary facility and prodigious invention, for his knowledge of the human voice and his command of the orchestra, for the wit, humour, and dramatic feeling displayed in his music, for his candid egotism, his ignorance of *fugue*, and his contempt of that and all else he has been unable to fathom—for those qualities, in short, one and all, separate and united, which have made him one of the most charming, original, brilliant, gifted, and provoking of musicians—we cannot admire his *Stabat Mater*. It is our honest conviction that the *Stabat Mater*, among the works of Rossini, is that which is the least worthy of him. It lacks elevation of character, and is, therefore, *not* religious—since, however, some may be inclined to argue that there is no absolute distinction of style between the sacred and profane compositions of masters who have written with a serious idea of the importance of their calling, and that Handel's oratorios and Handel's operas bear the same stamp, few, we think, can deny that the musical treatment of a sacred theme should be more grave, sober and guarded (leaving sublimity to those whom God has most highly endowed) than that of profane subjects, theatrical or otherwise. Nor is there in the *Stabat* any exemplification of that deep grief and burning passion, which, in the Catholic ritual, is inseparably associated with the *Mater Dolorosa*.

No—we must have an *opera*. An opera is the *sine qua non*. Thus, and thus only, can Rossini atone for a long neglect of his art, and of the moral obligations of an artist.

## ROYAL ITALIAN OPERA.

The season terminated, on Saturday, with the second performance of *Il Conte Ory*, and the two last acts of *Otello*. At the end of *Otello* the National Anthem was sung by the company, Mesdames Bosio, Viardot, and Marai taking the solos. Rossini's opera was hardly played so well as on Tuesday. The excuse must be that a second performance is never so good as a first. The music, however, pleased more than on the Tuesday, and would please, still more if oftener heard. *Il Conte Ory* should by right become one of the most attractive works of the *répertoire*.

The house was full, but not crowded, and all the favourites, Mesdames Bosio, Marai, Nantier Didiée and Viardot, with Signors Tamberlik, Tagliafico, Luchesi, Zelger, etc., were especially complimented during the evening. Only Signors Lablache and Ronconi did not stay to bid their friends adieu, and for them there was no last night.

And so farewell for more than half a year to the Opera and its fascinations.

Mr. A Harris, the talented director of the *mise-en-scène*, took a benefit on Thursday night. It assumed the form of a Grand Concert, and included all the artists in the theatre, and the band. It is only necessary to say that Mr. Harris had a full house, and that all the artists sang in their best manner, Mad. Bosio, Mdlle. Marai, and Signor Tamberlik coming in for the lion's share of the laurels. A pupil of Paganini's—a first appearance—executed two solos, but was found utterly unworthy the name of his master.

## ROYAL OPERA, DRURY LANE.

The Royal Opera has commenced operations again at Drury Lane on Saturday, the performances during the week have been confined to the popular operas, *Norma*, *Lucrezia Borgia*, and *Sonnambula*. Mad. Caradori has appeared in the two former, Mdlle. Agnes Büry in the latter. *Semiramide* was announced for Mad. Caradori, but has been withdrawn for the present from the bills. The attendance has been generally good, and the execution of the music praiseworthy.

Mdlle. Sophie Cruvelli arrived in London on Monday morning. She will start for the provinces, on the tour with Sig. Tamberlik and others on the 23rd or 24th, which has been already mentioned. She does not sing at either of the festivals, her engagements being almost exclusively to perform in operas.

Mdlle. E. St. Marc, the fair pianist, who is at present staying at the Hague, performed several *morceaux* lately before Prince Henry (brother to the King of the Netherlands) and the Princess, and at the conclusion was presented by the Prince with a handsome gold bracelet. Mdlle. St. Marc returns to London next week to resume her professional avocations.

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## DRAMATIC.

LYCEUM THEATRE.—Taking advantage of the recess, Mr. Allcroft engaged Mr. and Mrs. Sims Reeves for a series of three farewell performances in English opera previous to their departure for the provinces. These commenced on Wednesday with Balfe's *Bohemian Girl*, which not having been heard in London for a long time was almost as good as a novelty. Everybody knows by heart the melodies of the *Bohemian Girl*, the "Fair Land of Poland," "I dreamt that I dwelt in Marble Halls," "I'll remember thee," "The Heart bow'd down," etc., which are real household tunes, familiar and domestic. But these are not the best things in the opera. The second act is charming throughout, and contains some of the composer's most genial inspirations; the concerted pieces are skilfully written, flowing, and spontaneous. The Gipsy's chorus in the first act, which constitutes so prominent a feature in the opera, is very characteristic, and is used in various forms with admirable effect. The melodies speak for themselves, and may be termed world-renowned. The *Bohemian Girl* is not only popular in England, but has been received with favour in several theatres on the Continent, especially at Vienna, where it created a *furor*. We must acknowledge, despite our predilection for the music, that we are surprised at the unvarying success of the *Bohemian Girl*. Mr. Bunn's words are good, and have always a meaning that should be obvious, but the story involves some extraordinary demands upon credibility. The character of Thaddeus is not striking, but he has some very charming music to sing, which Mr. Sims Reeves turns to the best account, and invests with a new grace. His great effects on Wednesday night were, it may be guessed, in the popular airs, "Fair Land of Poland," and "I'll remember thee," the first of which was given with immense vigour, and the latter with exquisite feeling. Both were encored, and repeated with increased effect. But the best singing of Mr. Sims Reeves was in the duet with Arline in the second act, which, constructed after the recognised Italian form, gives the vocalist more scope for display than simple ballads. In this duet Mr. Sims Reeves sang not only with perfect taste and expression, but in the most finished and masterly manner. His success was triumphant.

Mrs. Sims Reeves was a very graceful Arline, and besides acting charmingly, sang the music like a true artist. She was encored in her first song, "I dream't that I dwelt in Marble Halls," and, in the duet above-named with Mr. Sims Reeves, added greatly to the effect.

Mr. Weiss was well suited in the part of Count Arnheim. He sang well, more especially the ballad, "The heart bow'd down," and was of real importance in the concerted music. Dramatically speaking, Mr. Weiss alone did not overlook the changes necessitated by a supposed lapse of time. In the second act, by altering his costume, and adorning his hair with a few "messengers of time," he contrived to look several years older, whereas Mr. Sims Reeves looked really younger in his Gipsy's undress than in his Polish uniform; and Mr. Manvers, as the light-headed Florestein, did not even condescend to change his collar. Besides Mr. and Mrs. Sims Reeves, Mr. Weiss, and Mr. Manvers, the cast included Miss Julia Harland as the Gipsy Queen, and Mr. Farquharson as Devilshoof. The opera was received with the greatest applause throughout, and was so successful that Mr. Allcroft announced it for repetition on Wednesday next.

At the end of each act Mr. Sims Reeves was called for from all parts of the theatre, and on his appearance with Mrs. Sims Reeves and Mr. Weiss, received with genuine enthusiasm.

The theatre was densely crowded in every part. We have rarely seen such an audience at the Lyceum. After the opera the *ballet divertissement, Paysannes du Nord*, was performed by a very respectable *corps de ballet*, including Mdlle. d'Antoine. Last night the *Sonnambula* was performed, with the same ballet. On Monday, *Lucia di Lammermoor*.

STRAND.—A successful adaptation of Mr. Dickens's last tale, *Hard Times*, was produced here on Monday. The adapter has been unusually early in the field, for we believe, the story itself is barely finished. The incidents are few and not very dramatic, but the leading points of the characters and dialogue have been combined with so much tact, that the piece, though nearly three hours long, went smoothly to the end. The company has received an important acquisition in Mr. Barrett. Miss Harriet Gordon played with her usual ease and liveliness, and delivered the sentimental portion of the dialogue with a delicacy which we hardly expected from her. The drama has been judiciously cast through all its parts, and put on the stage with equal care. It was announced for repetition amidst loud and general applause.

## PROVINCIAL.

Now that our London season is over, the provinces begin to show signs of life and animation; the theatres are once more holding up their heads, and concerts are being announced in the principal towns of the kingdom. The following is from the *Manchester Courier*:—

"THE ROYAL ITALIAN OPERA IN MANCHESTER.—The extent to which subscriptions have been given in to the series of operas to be presented at the Theatre Royal, by the Royal Italian Opera Company of Covent Garden, including Mdlle. Sophie Cruvelli, leads us to expect a difficulty in obtaining places; and it therefore becomes desirable that no delay be suffered in giving in their names by those who desire to be present. The same company have arranged to visit Liverpool, but we observe that the terms of subscription in Manchester to the six operas are two guineas, whilst in Liverpool for five they are two guineas and a half."

We read, in the *Clifton Chronicle* of the 12th, that—

"The theatre was well attended on Monday and yesterday evenings, when some of the principal members of Madame Vestris's Lyceum company made their appearance before a Bristol audience. The pieces selected were from the light comedies, musical interludes, and farces, for the production of which the Lyceum has been so famous under the present management. Another performance takes place this (Wednesday) evening, and to-morrow (Thursday) the engagement is brought to a close. On Friday, the Lyceum corps appears at Bath, when they will be joined by the commanders-in-chief, Mr. Charles Mathews and Madame Vestris."

The *Berkshire Chronicle* has the following in anticipation of the concert to be given at Reading by Mad. Clara Novello and Mr. Sims Reeves:—We have much pleasure in inviting the attention of our readers to the announcement of two grand concerts, which will take place in our Town Hall on the 16th of October next. Many years have elapsed since the youthful Clara Novello charmed all hearers in one of her earliest essays at a grand performance of sacred music, given at our Town Hall for the benefit of the county hospital, by the late Mr. Binfield. Her singing was then characterised by purity of tone, perfect intonation, and chaste simplicity of style. The high promise of the girl is richly fulfilled in the matured woman; her voice is of great compass and unrivalled power, as was evinced at the opening of the Crystal Palace, when her clear brilliant tones were distinctly heard over every part of the vast building. Every admirer of choral music will rejoice to find that the services of the "Glee and Madrigal Union," and those of the celebrated tenor, Sims Reeves, are secured for these concerts.

The *Yorkshire Gazette* has the following on Mr. H. Lawson's concert at Whitby:—

"Mr. Henry Lawson, a native of this town, but now residing at Liverpool, gave his annual concert in the Assembly Room, Royal Hotel, on Friday evening last. The room was crowded in every part. The solo performances on the violin by Mr. Lawson and those of Mr. Lewis on the piano were very successful. The vocalists were Mr. Ryall, of Liverpool, and the Misses Wemyss."

We find that a tour of Mr. J. A. Fairbairn and the Misses Bennett has been successful, if we may judge from the account in the *South Eastern Gazette*.

We abridge the following from the *Buckinghamshire Advertiser*:—

"On Thursday week, the 10th, the children of the Parochial School were regaled with a substantial dinner in Chesham Park, by William Lowndes, Esq. A spacious marquee was erected, besides several minor booths, in which every accommodation was provided for the visitors. The band of the 2nd Life Guards attended for the day. After the repast, rural games were introduced. At five o'clock, the gentry and public took tea in a spacious marquee erected for the occasion. Amongst those

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present were the Vicar of Chesham; William Lowndes, Esq., of the Bury; Benjamin Fuller, Esq., of Germain's House; John Stratton Fuller, Esq., Lieutenant of the Royal Bucks Militia; the Rev. Mr. Shepherd, the curate; J. Surman, Esq., of London, conductor of the Exeter Hall Oratorios; and numerous others of the *élite* of the town and vicinity. A concert was given, on the same evening, in aid of the funds of the Chesham Parochial Schools, consisting of Sacred music, being a selection from *Elijah*, the *Creation*, etc. Principal vocal performers (from the London Sacred Harmonic Society): Miss Clara Henderson, the Misses Wells, Mrs. Byers, Mr. Seymour, Mr. Farquharson Smith, and Mr. Marshall, with an efficient chorus. Instrumental performers: The Band of Her Majesty's Second Life Guards. Pianoforte: Mr. W. H. Birch, organist, of Amersham, and Mr. Pringle. Conductor: Mr. Surman, founder of the Exeter Hall Oratorios.

"We cannot close this report without giving our warmest thanks to Mr. Surman for bringing down to Buckinghamshire so effective a troop of artistes, and conducting the oratorio in person. It is evident that his position as conductor for 25 years at Exeter Hall, did not militate against his kindness or teach him to forget that he was a native of Chesham."

MANCHESTER.—Mr. Davenport and Miss Fanny Vining have been playing at the Theatre Royal this week. Their engagement will be brought to a close with the play of *St. Marc*, followed by *Black-Eyed Susan*. On Tuesday, Mr. and Miss Vandenhoff commence an eleven nights' engagement, with *Love's Sacrifice*.

The following extract is from the *Manchester Examiner* of the 16th instant:—

"THEATRE ROYAL.—MR. AND MISS VANDENHOFF.—There is no actor who appears before a Manchester audience, in the present day, whom Manchester should receive more graciously than the veteran Vandenhoff. Forty years ago, his artistic and social position brought around him a large circle of friends and admirers, and from that time to the present he has contrived to maintain the estimation then early acquired. He took for his model the classical delineations by which the dignity of the English stage had been so long upheld; and though far from a servile imitator of the Kembles, he appeared fully to appreciate the grandeur of their style, and earnestly to devote himself after their manner to the vocation he had chosen. Mr. and Miss Vandenhoff made their first appearance this season on Monday evening, in the play of *Love's Sacrifice*. Last evening, Shakspere's *Merchant of Venice* introduced Mr. Vandenhoff as Shylock, his daughter taking the part of Portia."

From a correspondent at Scarborough, dated August 15, we learn that

"Mr. John Bentinck Wilson's vocal and instrumental concerts at the Spa Saloon are attracting crowded and fashionable audiences. The favourites now are Miss Freeman, Miss Fanny Rowland, and Signor Guglierini."

The *Liverpool Mail* of August 12, thus alludes to the opening of St. George's Hall:—

"On the supposition that Her Majesty will not be able to be present, the Town Council have finally determined to open St. George's Hall on Tuesday, the 19th of September, with a grand musical performance, conducted by Dr. Wesley, and at which Madame Clara Novello, who sang so magnificently at the opening of the Crystal Palace, will be the principal vocalist—the chorus numbering 200. Handel's 'Hallelujah Chorus' and the 'Coronation Anthem' will be performed in the morning, and an oratorio, doubtless the 'Messiah,' given in the evening. With respect to the probabilities of the Queen being present, nothing is yet definitely known, but in the meantime the mayor and town-clerk are to wait upon the Earl of Sefton, the lord-lieutenant of the county, to ascertain through him whether it is the pleasure of our gracious Sovereign to visit Liverpool on the occasion of the opening of the finest hall in her extended dominions. What the result of the interview with Lord Sefton, or what the Queen's intention may be upon this point, of course it is impossible to conjecture; but unless Her Majesty's command to the contrary be issued, the inauguration of St. George's Hall will positively take place upon the date above stated.

"A decision has, however, been arrived at upon the terms of admission to the hall on the occasion of its opening, and, although this decision may be subject to some modification, its general principles will be carried out. First of all, it has been determined by the joint-committee that all parties are to pay for admission to the hall, the members of the council not excepted. On the affirmation of this principle, the next subject for consideration was the price of admission. A guinea was the sum first mentioned, but after some discussion the charge was fixed at half-a-guinea to all parts of the hall, it being utterly impracticable to effect any sub-division of the building. Each member of the council will be entitled to six tickets upon payment; and, to get rid of the difficulty of appropriating seats for those tickets, the seats are to be ballotted for before the distribution of tickets to the public generally, this being the only privilege accorded to the members of the council. The remaining tickets will be ballotted for by the burgesses, and no person will be allowed more than six tickets. Arrangements will be made in the hall for the accommodation of 2,300 persons. It is rumoured that the resolution as to the prices of admission does not meet with the approval of some of the members of the corporation, who are likely to oppose the recommendation of the committee in council. The proceeds of the opening are to be distributed amongst the various charities of the town. By the plan proposed only about £11,000 will be raised; and as the expense will be more than half of that sum, there will only be a small amount left for the charities. It is therefore contended by some that either the tickets should be sold at a lower rate, or the price fixed so as to yield more for the charitable institutions; whilst other gentlemen think that the corporation ought to issue tickets gratuitously to the burgesses on the occasion of the inauguration of a building which has been erected and will be maintained at the expense of the ratepayers.

BATLEY.—A musical festival took place lately here, of which we have received the following notice from our Leeds Correspondent:—

"Under the high sounding title of 'Grand Musical Festival, at Batley,' two concerts have been given this week on the occasion of opening a new Town Hall at Batley—a small, dirty, but thriving manufacturing town, about eight miles from Leeds. The Hall is a plain looking conventicle style of building, capable of seating, comfortably, about 500 persons, and has been chiefly built for holding public meetings, concerts, lectures, &c., &c. The committee connected with the undertaking determined to have a musical opening. It was settled that two concerts—morning and evening—sacred and secular—should be given with a full band and chorus. The morning selections included portions of *The Creation*, *St. Paul, and Elijah*; and the evening programme was made up of two overtures (*Masaniello* and *William Tell*), and the usual amount of songs and duets. The principal vocalists were Mr. and Mrs. Lockey, Mrs. Sunderland, Mr. Hinchliffe, and Mr. Delavanti. The band and chorus belonged chiefly to the Leeds Choral Society, Mr. Robert Burton, of Leeds, conducting. The morning performance passed off creditably—Mrs. Lockey in 'O rest in the Lord,' elicited the warmest applause; no less favour was shewn to Mrs. Sunderland for her singing of 'With verdure clad;' to Mr. Lockey for his graceful delivery of 'If with all your hearts,' and to Mr. Hinchcliffe for one of the Bass Solos.

"The band and chorus were limited as to numbers, but both did their best. The evening concert in a musical point of view was unsuccessful. Everything gave place to Mr. Delavanti, who was the grand favorite with the majority of the audience, and who was vociferously *encored* in all his comic songs. On the whole, however, the festival was successful. The morning attendance was but moderate, but in the evening the Hall was crowded in every part."

TALKING of Leeds, we may mention that Mr. Spark has been appointed professor of the pianoforte and vocal music at the New Ladies' School lately formed in connection with the Leeds' Literary Society and Mechanics' Institution. There were several candidates for the professorship, which, from the large number of pupils, is likely to prove lucrative.

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SCRIBE A THIEF.—Some time since a partnership in the authorship, and in the profits accruing from *Mon Etoile*, by Scribe, was claimed by M. de Boigne—that gentleman declaring that M. Scribe had merely dramatized a *feuilleton* of his without leave or law. M. Scribe replied in a courteous rejoinder, which was read in court. M. Scribe's reply acquainted M. de Boigne that, ten years ago, before the *feuilleton* in question was published, he had been told, by M. Dupin, the anecdote on which both fale and comedy were based; that there and then M. Scribe had made a note of the subject and sketched the plan of his piece; though it was but last year that, at the instance of Madame Volnys, he finished *Mon Etoile*, to be played by her at St. Petersburgh. Not satisfied with M. Scribe's explanation—piqued, perhaps, at the gentle raillery of its tone—M. de Boigne brought the matter before the Courts of Justice. The result was, a verdict against him.

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## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The revivals at the Opéra-Comique have been very numerous lately, and include *Les Voitures Versées*, *Le Déserteur*, *Haydée* and *Les Porcherons*. M. Delaunay-Riquier and Mdlle. Andréa Favel were greatly applauded in *Le Déserteur*. The following, according to M. Adolph Adam, are the conditions imposed upon M. Perrin, in the management of the Théâtre-Lyrique :—

"The annual vacation is reduced to two months, so that there will be performances during ten entire months each year. Every year, three acts, at least, by composers who have never appeared before the public, must be produced. Not more than six acts of composers who have had four works performed at the Opéra-Comique, can be produced in one season. Authors, however, will always have the right of transferring to the Théâtre-Lyrique works which have not appeared for two years at the Opéra-Comique. The Laureates of the Institute will have the privilege of producing a piece, in two acts, at least, in the year following their return to Paris. The *libretto* will be furnished by the management; and if any dispute should arise on this point, it will be decided by a special committee appointed by the Minister. The companies and *répertoires* of the two theatres will be entirely distinct. The Minister will authorise, under peculiar circumstances, the transfer of the *répertoire* of the Opéra-Comique to the Théâtre-Lyrique. but not *vice versâ*. The *privilége* is for the same time as that of the Opéra-Comique. Nevertheless, the Minister reserves the right of withdrawing the *privilége* of the Théâtre-Lyrique, at the expiration of three years, without any indemnification, if the experiment shall not, in his opinion, have proved satisfactory; but the manager cannot give up one without renouncing the other."

According to another authority, M. P. A. Fiorentino, the following are the principal works in perspective :—

"A piece in three acts, by MM. Dennery and Adolphe Adam, for Mad. Marie Cabel. *Le Billet de Marguerite*, the *libretto* by MM. De Leuven and Brunswick, and the music by M. Gevaërt. A work by MM. De Saint Georges and Halévy. A piece, by M. Jules Barbier, entitled *Le Roman de la Rose*. Another by MM. Wilbach and Ortolan. There is still a report that the theatre will re-open with *La Promise*, for the first re-appearance of Mad. Marie Cabel."

To this we must add an opera in three acts, by M. Wekerlin. At the Gymnase, a new piece in two acts, by MM. Wailly and Germain Delavigne, is announced under the title of *Un Conte d'autrefois*. There is, also, some talk of reviving *Le Pressoir*, for the re-appearance of Mad. Rose Chéri, and of producing a novelty, in one act, entitled *Le Compagnon de Voyage* by M. Ernest Serret.—The company at the Vaudeville are actively preparing for the ensuing campaign. The principal parts in the *pièce-d'ouverture*, by M. Mélesville, will be sustained by M. Brindeau and Mdlle. Luther. Two other vaudevilles (one by M. Labiche for M. Félix, the other by MM. Dumanoir and Clairville, for Mdlle. Marie Mocker), will accompany the piece by M. Mélesville. M. Brindeau's engagement, at the Théâtre-Français, was not to terminate before October, but he has obtained permission to leave a month sooner, and is thus enabled to take part in the performances of the first night at the Vaudeville.—A new piece, entitled, *Si ma Femme le savait*, by MM. Lubize and Lange, has been produced at the Variétés with success.—A new piece, *Préparations au Baccalauréat*, is in rehearsal at the Palais-Royal, where M. Ravel made his re-appearance at the gratuitous performance, on the 15th inst., the Emperor's *fête*.—The drama of *Schamyl* continues to attract crowded houses at the Porte-Saint-Martin. The same holds good of *Suzanne*, at the Ambigu and *Le Sanglier d'Ardennes*, at the Gaîté—thanks to the wild boar, M. Vanderburk the author of the piece, has been christened M. *Van Amburgh* by the wits of the Boulevard du Temple.—It is said that M. Camille Doucet, chief of the section of the theatres, lately undertook two journies, on account of the Minister of State, one being in connection with the reappearance of Madlle. Plessy, at the Théâtre-Français, the other in reference to a new work of Madame Georges Sand, for the same theatre. The Minister of State has already addressed a circular to all the prefects, in the various departments, for the purpose of obtaining exact information with regard to the state of the provincial theatres. This information will serve as the basis of a general reorganization, which the Minister feels to be imperiously necessary.

M. Meyerbeer has received an invitation to direct the *mise-en-scène* of the *Etoile du Nord*, at Vienna, which he has promised to accept after the first representation of the opera at Stuttgart. The following from *Le Ménéstrel*, is an account of the money taken at the various theatres, balls, concerts, etc., of Paris, during the month of July :—

| | fr. | c. |
|---|---|---|
| Imperial subsidised theatres . . . . . | 98,148 | 84 |
| Theatres of the second class . . . . . | 348,786 | 94 |
| Concerts, balls, cafés, concerts, etc. . . | 84,723 | 75 |
| Miscellaneous exhibitions . . . . . | 11,794 | 05 |
| Total | 543,452fr. | 58c. |

ITALY.—The spread of the cholera in Italy has had the effect of closing many of the theatres, and if the contagion continue to spread, we shall soon have nothing at all to record about operatic doings in the land of song. Our correspondent informs us that the theatres of Genoa and the environs have all been closed by superior orders. We now find, on the authority of the Italian papers, that the same sanitary precautions have been adopted at Leghorn, and that Naples is expected to follow the example. We find, as we expected, in the *Gazetta Musicale*, of Milan, a version entirely different from that which we gave last week, in an extract from a private letter, as to the doings of the operatic company at Padua. The writer says that "The opera of *Robert le Diable* was coolly received; Firstly, because the tenor was not equal to the part of the Protagonista (the name of the tenor is Mr. Charles Braham); Secondly, because Sig. Selva did not answer public expectation; Thirdly, because the orchestra was unable to accompany some of the singers, etc., etc.; and Fourthly, because the singers, not being paid, did not attend rehearsals. Mad. Alaimo was praiseworthy in the part of *Alice;* the chorus did its best; and the orchestra, in spite of the difficulties with which it had to contend, got on pretty well." We refer our readers to our private letter of last week, and they will find that we agree with the Italian journal as regards the third and fourth articles, with the exception of the partial success attributed to Mad. Alaimo, who, as our correspondent informs us, was decidedly hissed. The first article is false. Mr. Charles Braham was the only efficient singer in the troop, and performed his part well, although swindled out of his money by the management. Why does not the writer lay the blame on the right person, the Marquis Selvatico? or, not daring to do that, remain silent, and not accuse an unoffending foreigner? We should not reproach him on account of his silence. We know the state of affairs at Milan, but are astonished at his servility. If the Italians cannot afford to pay their singers, they must do without opera, as we do in London. We really do not know which to admire most—the chief of the police, who orders into arrest a singer (Selva)—not daring to do the same to Mr. C. Braham, an Englishman—because the former refuses to sing without being paid; the Marquis Selvatico and the manager, who provoke the hostility of the police against the unpaid artists; or the journalist, who shifts the blame of the transaction from the shoulders of these worthies to those of two unoffending singers. Now we are on this subject, we may as well have it out with the above-named journal, whose correspondent in London is discharging his wrath on Madame and Signor Puzzi with such virulence; the excess of malevolence in his articles defeat their object. The one to which we allude is in the *Gazetta Musicale* of the 13th August. We shall begin with a few extracts, from which our readers will perhaps surmise that the "correspondent" in question never was in London. "It is true that the concert of Madame Puzzi was held in Willis's Rooms and not in the Beethoven Rooms, but we certainly did not write thus from malice, but through inadvertancy. Everybody knows that the Beethoven Rooms is the most ancient and *illustrious* (!) concert-room in London, and where the Philharmonic and Quartet Association do not disdain to give their concerts. All the most *illustrious* (!) concert-givers, with Madame Puzzi at their head, would be but too delighted to have the room half filled with paying people," &c. Now, to our London public any remarks on the above would be an insult; but to our Italian readers we must say that it is ridiculously false from beginning to end. The Beethoven Rooms are Modern, and by no means "illustrious," when compared with other concert-rooms in London; and the Philharmonic Society never gave a concert there. The rooms are *not* large; they hold under three hundred persons; whilst the Hanover Square, Willis's Rooms, and the Concert Room at Her Majesty's Theatre can accommodate a thousand. We may therefore conclude, that the London "Correspondent" of the Milanese Journal is a *Myth*. We shall but briefly allude to the abuse of Madame Puzzi and her husband, and must premise that the

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"Myth" has confounded two concerts—the one given by Signor Puzzi at Drury Lane Theatre, and the other by Madame in a concert room. He says, that Madame Puzzi "not singing, because she cannot, not composing, because she cannot, not presiding at the pianoforte, because she cannot play, confines herself to beating the time with her head and hands behind the artists' back." That Madame Puzzi does not sing is true; but before she lost her voice many years ago, and when she was Mdlle. Tosi, she was a first-rate *prima donna*, and had been very successful in Italy before she came to London; since she lost her voice she has not, of course, attempted to sing. Whether she be a composer of music or not, or a good pianiste, we really do not know, neither is it all material. There is another accusation—that "Mad. Puzzi frequently takes a pleasure in beating four time when the artist is singing in three time, and *vice-versâ;* now the English, who blindly believe in La Puzzi, infer that the singer is a blockhead because he does not sing in time, so that the reputation of many an artist has thus been perilled by Madame Puzzi." Comment on this is unnecessary. The ignorance and malice of the writer are too apparent. We warn our Italian contemporary against the writer of *Carteggi di Londra*, whoever he may be. Such articles as this do more harm to those who publish them than to those who are attacked. We have not taken up this subject on account of the importance we attach to such criticism, since to those acquainted with the truth, it offers its own condemnation, but because unhappily it exercises some influence in Italy.

Milan, 12th August.—(*From our own Correspondent*).—At the Teatro Canobbiana, the rehearsals of the first ballet for the autumnal season, *La Lampada Meravigliosa*, of Signor Monticini, have commenced.—The Teatro Santa Radegonda has again been closed before the expiration of the season, with some loss to the principal artists, who worked the concern on their own account.—At the Teatro Carcano, the reproduction of *I Puritani*, with the *prima donna* Signora Marcolini, and the French tenor Signor G. Dufrêne, has been again postponed for a few days, in consequence of the indisposition of Signor Prattico. *Ida di Danimarca* has had but two representations, the second of which was given to an almost empty house. A great deficiency in the receipts has been sustained. Practical people will ask, what other result could have been anticipated—with such artists? The majority are scarcely equal to secondary parts. The fact is, that good artists are now at a discount even in Italy, the "*mezzo di del mondo*," and singing, threatens ere long to degenerate into something unworthy to be called an art.

Turin.—At the Teatro Gerbino, the *Figlia del Reggimento*, with Signora Lipparini, the tenor Banti, and the baritone Bonafos, has met with but little success. With the tenor Errani, however, it had a more favourable reception. Il Teatro Nazionale has been reopened with *Le Prigioni d'Edimburgo*, by Ricci: Giovanni, Signora Malpassuto; Ida, Signora Graziello; Tom, Signor Migliara; and tenor, Signor Caserini. The execution was proved satisfactory.

Brescia.—Verdi's *Il Trovatore* has pleased immensely, executed by the Signore Salvini-Donatelli and De-Gianni Vives, and Signori Bettini, Ferri, and Della-Costa. *La Zingara* of Balfe is in rehearsal for the *prima donna*, Mad. Pozzi, and the tenor Signor Remorini.—On the 5th instant, the Theatre Riccardi, at Bergamo, was opened with *Rigoletto*: Gilda, Signora Bendazzi; Maddalena, Signora Bodina; Il Duca, Signor Malvezzi; Rigoletto, Signor Corsi; Sparafucile, Signor Vialetti. The execution gave satisfaction, and the opera is a greater favourite than on its first performance, two years ago.

Genoa.—The theatres have all been closed, by order of the civil authorities, on account of the cholera. Among its victims are the *prima donna*, Signora Elisa Luxoro-Pretti, and the *buffo*, Lorenzo Manari.

Sinigallia.—*Norma* has been produced, with Signore Medori and Remorini, and Signori Carrion and Benedetti. The applause was enthusiastic. *Don Pasquale* was put into rehearsal on the 3rd instant, for the third appearance of Mad. Medori, assisted by Signori Stecchi-Bottardi, De-Bassini, and Scalese.

Trieste.—*La Muta di Portici* of Auber was given on the evening of the 5th instant—Signora Campagna-Cassali in the part of Elvira; Massaniello, Signor Ippolito Kubly; Pietro, Signor Nerini. The part of the dumb girl was sustained by Signora Virginia Deponte. The opera is well got up, and the execution praiseworthy.

New York.—Since our last, Verdi's opera, *Luisa Miller*, has been produced at the Italian Opera at Castle Garden five times, and each time with increased success. The *New York Musical Review* is in raptures both with the music and the execution, more especially with the singing of Sig. Beraldi, who is enthusiastically cheered every night in the *scena* "Ah! mi tradia." Signor Mario, in their opinion, had better look to his laurels. The part of *Miller* is well rendered by Sig. Graziani, although, as the above paper pithily states, "Graziani is great on rage, but seems to have no conception of anything approaching religious devotion." Mad. Gomez has a good style and seems to appreciate what should be done, but is unfortunately unable to do it. Mad. d'Ormy is an excellent contralto, with a good voice and a good method. Both the chorus and orchestra are highly spoken of, and M. Maretzek and his company are gaining ground in public favour. Auber's *Masaniello* has also been performed with Mad. Bertucca Maretzek in the part of *Elvira*. We have to record the melancholy intelligence of the death of Sig. Pozzolini, the young and promising tenor of the troupe of the late Mad. Sontag, who died at Mexico, June 25th, also of the cholera. The following is the composition of the troupe of English singers who are engaged to open the Broadway Theatre: Miss Louisa Pyne, Mrs. Pyne, Mr. Harrison, and Mr. Bassoni. The Californian papers state that Miss Catherine Hayes is about to start for Australia. Strakosch, the pianist, arrived at San Francisco, July 1st; he was compelled to leave Ole Bull, the violinist, on the Isthmus, awaiting the arrival of his violins, money, and valuables, which he had intrusted to the care of somebody to bring over.—In the *New York Musical World and Times*, we find that another death has occurred in the operatic company at Mexico:—"The last news from that city announces the death of Sig. Rossi, a gentleman well known to the New York public. He was a native of the Pontifical States, and was educated for the bar. Having taken a leading part in the political agitation of his country, he became an exile, and, having a fine voice and some knowledge of music, he accepted an engagement with Signors Sanquirico and Pati to sing at the Astor Place Opera House, where he was highly successful. He was only 38 years of age when he died."—We understand that our old friend Signor Marini is now labouring under an attack of the cholera. Hopes are held out of his recovery, and we sincerely trust that they will be verified. The following from the *San Francisco Commercial Advertiser* is an abstract of musical doings at the gold regions:—

"San Francisco, *June* 28.—The opera of *Linda* was repeated last night to a tolerably fair house, the rifle corps of Capt. Schaffer, the 'Marion Guards,' occupying prominent seats in the parquet. To attempt a lengthy criticism of the performances would be useless. Madame Anna Bishop is too well known to require a word of praise. The other prominent characters sustained their parts to the satisfaction of the audience. To-night the patrons of the theatre and the lovers of opera will have an opportunity of witnessing Madame Bishop in the character of Lucrezia—We have it, from high authority, that Miss Catherine Hayes will take her departure from this city for Australia on the 8th of July. While we regret our California favourite is so soon to leave us, we have the gratification of announcing that she will give a concert before her departure. We bespeak for her the most cordial welcome, and trust she may realize golden rewards in the far-off Southern islands of the Pacific. Last evening a crowded and fashionable audience attended to hear Felicien David's Ode Symphony, *The Desert*. The orchestra, containing some of the best performers in the State, was excellent. The chorus which was sung by the members of three of our most noted musical societies, was in all respects admirable, and the whole, under the direction of Mr. R. Herold, exceeded the most sanguine expectations. Mr. Beutler sang the tenor part, and Mr. S. W. Leach recited the 'introductory.' The audience retired delighted with the entertainment."

The following is taken from a Boston musical paper:—

"The Boston Theatre is progressing rapidly towards completion. A broad passage-way to Washington-street has been cut through the Melodeon, and is intended to serve as an entrance both to the Theatre and to the Melodeon, and the workmen are now occupied in putting up a front of brown freestone and iron, on Washington Street. The arrangements of the interior of the building are spacious, elegant and comfortable, beyond anything that we have ever had in this city."

We may close our article by stating that everybody is on the tip-toe of expectation about the arrival of Mad. Grisi and Sig. Mario, who are expected about the 21st of August.

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## ORGAN FOR HIGHFIELD CHAPEL, HUDDERSFIELD.

This organ has been lately finished by Mr. Walker, of Francis-street, Tottenham-court-road. Its plan goes further in the direction of modern completeness than has been hitherto its builder's custom, and on this we congratulate him. Subjoined are its contents:—

GREAT ORGAN CC TO G, 56 NOTES.

| Stops. | | Feet. | Pipes. |
|---|---|---|---|
| 1 | Double Open Diapason, metal through ... | 16 | 56 |
| 2 | Open Diapason, metal large ... ... ... | 8 | 56 |
| 3 | Open Diapason, metal small ... ... ... | 8 | 56 |
| 4 | Stopped Diapason, wood bass, metal treble ... | 8 | 56 |
| 5 | Quint wood ... ... ... | 6 | 56 |
| 6 | Principal metal ... ... ... | 4 | 56 |
| 7 | Flute wood ... ... ... | 4 | 56 |
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| | | | |
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| | | | |
|---|---|---|---|
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1 Swell to Great Organ
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4 Swell to Pedals
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8 Great to Pedals
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SUMMARY.

| | Stops. | Pipes. |
|---|---|---|
| Great Organ | 14 | 952 |
| Swell | 11 | 718 |
| Choir | 6 | 256 |
| Pedal Organ | 4 | 87 |
| Couplers | 9 | |
| | 44 | 2013 |

The workmanship of this instrument is sound and effectual, and its tone is a good specimen of the maker's style in this particular. We recommend Mr. Walker, however, to make the next quint he has occasion for of metal. Wood stops of this description have, we know, the authority of some German organs for their use, but their quality has never been so agreeable as to make their reproduction advisable. There is a *hooting* quality more or less inseparable from stopped wood pipes which must infallibly give an unpleasant prominence to a grave harmonic interval, such as the fifth. The same experiment was tried in the Chester Cathedral organ by Gray and Davison, but the effect was found bad, and a *metal* quint has been always since used by those builders.

We rejoice to find the CC compass for the manuals at length in use by Mr. Walker. He was for a long period an unflinching advocate of that unsymmetrical, inconvenient, and, indeed, absurd arrangement in which the compass of the manuals is GG or FFF, and that of the pedals CCC. It is, however, never too late to mend, and Mr. Walker's conversion to that which is the true, and must become the universal, system, will not, doubtless, be without its influence in the proper direction.

On the completion of the instrument in the manufactory, Mr. Best gave one of his admirable performances on it, to the great delight of a very numerous audience.

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Miss Arabella Goddard, the celebrated English pianist, was a short time in Paris, lately, *en route* for Baden-Baden, *viâ* Strasbourg.

Mario.—"*Apropos* of Mario," wrote a correspondent last autumn, "he has been in Florence, looking as much like a fine Titian as ever; his, indeed, being one of those classically beautiful countenances, partaking largely of that antique type perpetuated by the great masters. In Italy, Mario ceases to be a stage actor, and is restored to his proper sphere, being in rank a duke, son of a former governor of Nice, and, as such, is treated with the highest distinction. Florence has been rejoicing over him as the man she 'delighteth to honour,' particularly as he has flattered the vanity of the city by purchasing a splendid villa, formerly occupied by Mr. Vansittart, just out of the Porta San Gallo, under the shadow of the beautiful orange-terraced hill of Fiesole, crowned, as with a mural diadem, by the ancient Etruscan capitol. Although Mario's visits are generally brief, some splendid *fêtes* were given in his honour. I was present at one given at our great English banker's, Baron F——, so well known and esteemed as the Torlonia of Florence. The whole of the superb apartments of the Palazzi Corani were thrown open to the *beau monde*, who came in shoals, hoping and expecting to hear Mario sing, which, strange to say, he never has yet done in Italy. The great *tenore* was too much fatigued by a rapid journey to gratify the company; and although he looked blooming with health and in the highest spirits, and kept provokingly hovering about the piano, not one note did we hear of his honey-like voice. The Pope's Nuncio at the Tuscan Court, after being introduced to him, added his solicitations to the others, but was alike refused."

Music.—Channing says, "I am no musician, and want a good ear; and yet I am conscious of a power in music, which I want words to describe. It touches chords, reaches depths in the soul, which lie beyond all other influences, extends my consciousness, and has sometimes given me a pleasure which I may have found in nothing else. Nothing in my experience is more mysterious, more inexplicable. And instinct has always led men to transfer it to Heaven, and I suspect the Christian under its power, has often attained to a singular consciousness of his immortality. Facts of this nature make me feel what an infinite mystery our nature is, and how little our books of science reveal it to us."

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## ADVERTISEMENTS.

MUSIC and POETRY.—To Authors and Amateur Composers.—Mr. George Barker (Composer of the "White Squall," "Mary Blane," the "Irish Emigrant," &c.) continues to set Words to Music, or arrange Melodies for the Pianoforte, either for private circulation or for publication. 56, Brompton-square.

CONSERVATORIO OF MUSIC IN COLOGNE.—Rheinische Musikschule—Director, F. Hiller. Complete musical education for artists of both sexes. Price £12 a-year. The next semestre begins the 1st October. Particular information will be given by Secretary of the Conservatorio, Marcellenstrasse, No. 35, Cologne.

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London: Robert Cocks and Co., New Burlington-street, Publishers to the Queen.

NEW MUSIC.—MR. W. VINCENT WALLACE, the eminent and popular composer of Maritana, &c., has just arrived in this country from New York. He returns teeming with freshness, overflowing with genius, as when he left our shores. In the United States, Mr. Wallace has become one of the most favourite composers. The great house of William Hall and Son, of New York, are his publishers, for the United States; and we understand that he has entered into a contract with the firm of Robert Cocks and Co., of New Burlington-street, to publish all his future Pianoforte Compositions for Great Britain and its dependencies.—Vide *Globe*, Aug. 12.
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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 34. SATURDAY, AUGUST 26, 1854. {PRICE 4d. STAMPED 5d.

## GIULIA GRISI.

(*Continued from page 546.*)

During the Carnival Season of 1832, Giulietta Grisi played other parts in the *comprimaria* line, the most successful of which was Jane Seymour in Donizetti's *Anna Bolena*—the unfortunate Queen of Henry VIII. being, of course, represented by Pasta. The youth and beauty of our heroine admirably fitted her for the character, and gave a colour and excuse for the passion of the amorous and inconstant monarch. It was on the first performance of *Anna Bolena*, at the end of the duet, "Tu mia rivale!" where the jealous and indignant Anna overwhelms Jane Seymour with her reproaches, that Pasta turned to Giulietta, and addressed to her, in a tone of emphasis and conviction almost prophetic, the following short and memorable sentences:—"*Tu iras loin!*"—"*Tu prendras ma place!*"—"*Tu seras Pasta!*" Such a prediction, from such a seer, could not fail to make an indelible impression on a nature so ardent, zealous, and enthusiastic as that of Giulietta; and never did she forget the words, which remained engraven on her heart as in characters of fire, urged on her ambition, and stimulated her to eager and ever-fresh exertion. On another occasion, when the same opera was represented, and, after the same scene, where the duet alluded to occurs, Pasta—darting at Giulietta one of those queen-like glances, with which she could sometimes startle and electrify a whole audience—exclaimed, half pettishly, half kindly—"Had I been Henry, I too should have preferred you!"

Very little more is known or remembered about Giulia Grisi's first and only season at Milan, which, as fate willed it, was her very last in her native country. The Carnival terminated on the 20th of March; and so prosperous had been the season that the *impresario* renewed Pasta's engagement for twenty nights, relying on the co-operation of the young *comprimaria* as a matter of certainty. He reckoned without his host, however—for, one fine night, Giulietta was missing, and no where to be found. Search was made for her in vain; inquiries were instituted in every direction, but to no purpose. Adalgisa had fled—and without Pollio.

We have said that the terms of her six years' contract with Lanari were very disadvantageous to Giulietta. The wily manager, in short, had—to use a vulgar phrase—"taken her in;" and she, on her side, was determined—to employ an equally familiar expression—to "serve him out." The father of our heroine, who, in the absence of her sister Giuditta—at that period in London—was her only counsellor, had made up his mind either to force Lanari into according his daughter better conditions, or to invent some means of breaking with him altogether. He expostulated, but to no purpose; the manager was not to be ousted of his right. Giulietta was, by legal contract, his exclusive property for five more years to come, and he was resolved to enforce his just claims. She had turned out a prize, it was true, and a rich one; but the issue might have been different, and in that case he would have been compelled to pay her, and to keep her, all the same. At last, however, the vexed and angry parent hit upon an expedient. He remonstrated with the manager that the engagement had been made and signed without his consent, and against his will; and that, as his daughter was a minor, the contract was worthless in the eye of the law. Unhappily, however, Lanari had a ready and conclusive answer to this argument. "If," said he, "the contract was signed without your consent and against your will, you will have to explain to the tribunal, before which I shall summons your daughter, Giulietta, in case of her refusing to fulfil any future engagement I may make for her—and you are aware it is stipulated that I have the power to 'farm her out,' where, how, and to whom I please—you will have to explain to this tribunal, how it is that *you yourself* have invariably received her salary at the treasury of the theatre." To this, the other had not a word in reply; and so far as he was concerned the matter ended there.

But, while her father had been foiled at all points, Giulietta was the more resolute in her determination to rid herself of Lanari, and to devote the flower of her youth to a more profitable end than that of serving a third-rate contracting manager and theatrical agent, as a hack, enriching him and doing no good to herself. "Since he is so mean, paltry, exacting, and unjust—so ungrateful and avaricious—" said our heroine, one day, to Bellini—"I will take the law into my own hands, and set him at defiance. Leave Milan I will—and that in a few hours. You shall go with me—you shall aid me." "I cannot go with you—and I cannot aid you"—was Bellini's reply. "I shall offend Merelli, and I shall offend Pasta—and then what will become of my Norma, without an Adalgisa, if you leave, and with an indignant *prima donna?* You know it will be played at least ten times more, *questa stagione.*"

Giulietta made no answer. Unmoved and resolute as before, she thought of another means of carrying out her plan. There was at that time at Milan a musical composer of the name of Marliani. Although a musician of talent, and then much in vogue, he had not the celebrity of Bellini; but he was much less egotistical, and at the same time much more steadfast in his friendship for the beautiful Giulietta, of whose talent and personal gifts he was an ardent and unbounded admirer. To him our heroine made the same confession, and solicited his advice and assistance as she had solicited the advice and assistance of Bellini. What Bellini had refused, Marliani accorded with readiness; what Bellini had declined, Marliani accepted, at once and eagerly. He approved of Giulietta's resolution, consulted with her about the means of carrying it out, and agreed to see her safe across the frontiers, and to provide the means for her conveyance as speedily as possible, *viâ* Switzerland, to France



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and Paris. The plot was disclosed to the father of our heroine, who approved of it; and, on a Friday, taking advantage of the theatre being closed on that day of the week, Giulietta prepared everything, started late at night, and arrived, without accident or interruption, at a place called Bellinzona. Here, however, a most unfortunate discovery was made. They had forgotten their passports! Without passports it was difficult to go any further; and, at any rate, to get into France was out of the question.

What was to be done? Expedient after expedient was proposed, and rejected no sooner than proposed, as unfeasible. At length, it was proposed by Marliani that they should return to Milan, get the passports, and set out again without delay. "It will not yet have been remarked that we are gone," he said, "since on Friday there is no opera. Even should we be missed, it will merely be thought that we have been on a country excursion." "You can do as you please," replied Giulietta; "as for me, I shall not return to Milan on any account, and passport or no passport, am determined to make the best of my way into France. Once across Switzerland, I can write to Giuditta from Basle, and she will be able to get me to Paris, through the interest of the Minister of the Interior, whom she knows." Marliani answered her that it was impossible; but so inflexible was his fair companion, that he at last gave up the point and consented to leave her. "You have only one thing to do," he said—"your *femme-de-chambre* has a passport, which is good to pass the Swiss frontier. She is much of your height and of your complexion, nor is she much older than yourself. Take her passport. Cross the frontier. We will go back to Milan, and you can wait for us at the first town." Marliani's proposition was joyfully accepted. Although it was very late in the night, Giulietta refused to stay an instant longer at Bellinzona, hired a carriage and horses (the best that could be found by the innkeeper), and started immediately. She did well—for, less than half an hour after she had left, some Government *gens-d'armes*, who had been sent in quest of her, arrived at Bellinzona, in company with Lanari, at the very inn where she had been staying. They were just in time to be too late, however. Giulietta crossed the frontier before they could come up with her—although the landlord, terrified lest he should have been unwittingly aiding and abetting in the flight of some political offender, had given them precise details about the *route* she was taking.

Lanari, furious at being thus outwitted, abused and reviled Marliani, and threatened to prosecute the father of Grisi, who, with the utmost *sang froid*, persisted in asserting that he knew nothing whatever about his daughter's flight, nor of the direction in which she intended to travel.

But if Lanari was outdone, poor Marliani was still more unlucky. Hastening to obtain his own passport, and that of Giulietta, for the maid, he returned without a moment's delay to Bellinzona, where he remained more than a week at the inn to no purpose. Post after post arrived, but no letter from Giulietta! Thoughtful and sad, disappointed, *désillusionné*, in love and almost desperate, he left Bellinzona and returned to Milan alone, and on foot, without casting a thought upon the forlorn *femme-de-chambre*, or caring a straw what became of her. Fortunately for herself, the *soubrette* had relations in the neighbourhood of Bellinzona, to whom, as soon as Marliani was gone, she had immediate recourse.

Once on her journey, Giulietta was so nervous, anxious, and flurried, so eager to go on and so loth to linger on the road, so fearful of being pursued and arrested, carried back in triumph to Milan, and again in the power of the poor-spirited Lanari—who would be sure to have his revenge of her—that she forgot the letter, forgot her agreement to stay at the first Swiss town, where nevertheless she would have been quite safe, and, in fact, forgot Marliani altogether. The journey to Paris occupied her eleven days, night and day (there were no railroads then, we need scarcely say), through bad roads, over mountain-passes covered with snow, with sorry horses, and clumsy vehicles, ready to break down or overturn at every obstacle, and, what was more, for one so young and handsome, travelling all the way alone. Her courage and resolution, however, never failed her for one instant; and luckily she was young, strong, healthy, and able to endure all kinds of fatigue, and to pass night after night without sleep or repose. The wonder was, in the midst of such troubles, that, what with cold and wet, and want of rest, she did not lose her voice, and thus rob the musical art of one of its future brightest ornaments. But destiny was kinder to her. She arrived at Paris, safe and sound, though almost dead from long continued exertion, sleeplessness, anxiety, and toil.

At Paris Giulietta soon found out her sister Giuditta, who had just then returned from her London engagement, and was singing at the Théâtre-Italien. The meeting was most touching. Delighted, though astonished, to see her sister, Giuditta threw herself in her arms, and cried like a child. Then, asking her a thousand questions, about Milan, Merelli, Pasta, Bellini—about their father and Lanari—about Marliani, Bellinzona, and the flight, the passport, the maid, the *gens-d'armes*, the frontiers, and the journey, she at length exclaimed, with unfeigned pleasure—"Enfin, te voilà à Paris!—te voilà encore une fois avec ta petite Giuditta—Maintenant tu seras quelque-chose—Tu a bien fait—bien, bien fait—Embrasse-moi encore, Giuliettina—chère, chère Lietta." And she promised that very day to go to Rossini—who was then one of a triumvirate to whose management the Italian Opera was committed, the other two being Robert and Severini—to obtain for her an engagement, or at least the promise of a *début* on trial. Giuditta was as good as her word. Rossini, who remembered his young *protégée* at Bologna, at once consented, and pledged himself that she should have not only a *début* on trial, but a *bonâ fide* engagement—and, which was better still not as *comprimaria* but as *prima donna*, for which, he said, she was now quite old enough.

(*To be continued.*)

## GIULIA GRISI.

*To the Editor of the Musical World.*

SIR,—May I be allowed to request the favour of your correcting the slight error in the name of my opera in which Madame Grisi (then again my pupil) appeared at Florence. It was "*L'Esio.*"

Believe me, Sir, your very obliged,

70, Welbeck Street, Cavendish Square. FILIPPO CELLI.

23*rd August*, 1854.

SOCIETY OF BRITISH MUSICIANS.—A trial of the following orchestral works took place on Thursday, August 17th, at the Hanover Square Rooms:—

| | |
|---|---|
| Symphony in E flat, No. 3 ... ... ... | *Edward Perry.* |
| Sacred Song, "Plead thou my cause," Mr. Joseph Calkin, ... | *J. B. Calkin.* |
| Capriccio in A minor, Pianoforte, Mr. H. C. Banister ... ... ... ... ... | *H. C. Banister.* |
| Overture, "Alpheus," ... ... ... ... | *E. Aguilar.* |
| Song, "Forget me not," Miss Thirlwall, ... | *W. Watson.* |
| Concert-Overture, No. 8, "A recollection of the Past" ... | *Charles E. Stephens.* |
| Fantasia on English Airs, violin, Mr. Watson, | *E. Perry.* |
| Symphony in A, No. 4, ... ... ... | *H. C. Banister.* |
| Song, Miss M. Lellie West ... ... ... | *Miss Corbery.* |
| Overture, MS. Opera, ... ... ... ... | *E. Aguilar.* |

Leader, Mr. Thirlwall.

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## EPITOME OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(*Continued from p.* 549.)

The Abbé Stadler's opinion of Herr Weber's conclusions with respect to the "Confutatis Maledictis" resembles so nearly that which I have myself expressed on the subject, and what, doubtless, every one thinks, that it is unnecessary for me to quote it. Nor shall I follow the author in his remarks on those pieces of the *Requiem* which Herr Weber has not dissected. It is true that the desire of praising the *Requiem* is a great temptation, but it is one which my present task commands me to resist. This is not the place. Mozart's defender replies as follows to the remarks on the fugue "Quam olim:"

"All Catholic composers have treated this text in the same way as Mozart, which is also that prescribed by the Church. In the Requiems of Vogler and Winter, the words 'Quam olim' are repeated much oftener. Mozart felt that they had a deep meaning. He knew that they expressed the Christian's unalterable confidence in the promises of God, and, for this reason, repeated the 'Quam olim' with far more edifying expression than his predecessors."

Stadler thought it was hardly worth the trouble to disprove the criticism on the "Hostias," which contains the most unimportant, if not the most fallacious, objection raised by Herr Weber. After victoriously adducing his circumstantial and critical proofs, the Abbé proceeds to attack his opponent with the *argumentum ad hominem:*

"You think," he says, "that the *Requiem* is the least perfect and most incomplete work of Mozart's? Well, then, I, Maximilian Stadler, assert, that in the first three parts, that is to say, in four-fifths of the whole, it is Mozart's most perfect and most admirable work. I can, also, cite Joseph and Michael Haydn, Winter, Beethoven, Cherubini, Eibler, Krommer, Gyrowetz, and even Salieri,* besides a thousand others who think and speak exactly as I do. Among these names there are, probably, some which sound as well as your own, Herr Gotfried Weber; and the opinion of the two Haydns, Cherubini, Beethoven, and Winter may, perhaps, weigh down the authority of all the musical papers in the world, even including the *Cäcilia*. Do not forget either that, in order to acknowledge the *Requiem* as the authentic, and, at the same time, finest work of Mozart, the above great judges did not wait for material proofs. They would have blushed at the idea of requiring the insertion of a fac-simile in a newspaper, or consulting professional caligraphers, before deciding whether the composition was that of a scholar, or the masterpiece of them all. No; they were incapable of seeking for proofs at such a source. For them, the proofs were contained in the entire inward structure—the invention, the execution, the deeply planned development of the ideas, and, in a word, the intrinsic value of the score."

Reasons, which will become only too apparent in the course of our statement, unfortunately induced Stadler to adopt a reserve greatly to be regretted with regard to the historical portion of the dispute. He was the first to name, in his private letter to Herr Weber, the person who ordered the *Requiem*—a certain Count von Wallsegg; but he does not name him in his pamphlet—an unnecessary piece of carefulness, since his letter was afterwards published in the *Cäcilia*. The following are the few particulars which the Abbé Stadler thought himself at liberty to give:—

Before delivering Süssmayer's manuscript, that is, the complete score of the *Requiem*, to the "Unknown" (the Count von Wallsegg), the Abbé had two copies of it taken. "One of them," he says, "was sent to a music publisher in Leipsic, to be printed, and the other remained in Vienna, where the work was shortly afterwards performed, for the benefit of the widow." The author has here separated one particular fact from another rather equivocal, as the reader will perceive, although there is very evidently a mutual relation between the two, which we shall prove further on. A short time after Mozart's death, the anonymous or unknown individual, whom we, however, at present know, heard that the work he had ordered, and liberally paid for, was not the production of the deceased alone.

"In consequence of this," (says the Abbé,) "he sent the manuscript to a very celebrated advocate in Vienna, with a request that the latter would obtain all the particulars connected with the subject. The widow was questioned, and requested Herr von Nissen and myself, as the persons best informed, to go to the advocate. We readily acquiesced. The score was laid before us, and I pointed out what belonged to Mozart and what to Süssmayer. With this, the affair ended, the manuscript being returned to its unknown possessor, who expressed himself satisfied."

Here begins a dark labyrinth, full of gaps and contradictions, which increase at every step, and through which the only guide, for a poor reporter like myself, is the slight thread of logic, which threatens to break every instant. Let the reader observe how much is passed over in silence in the few lines I have just quoted. An advocate, and, what is more, a celebrated advocate, is satisfied with the mere fact of the letters M and S, written upon a manuscript score, being pointed out to him. An obscure advocate might, perhaps, have let this pass, but even he would not have done so unless he had been a great musical connoisseur, in which case, I must confess, he must have proceeded with the greatest care and attention. The widow then despatches to this legal notability, the Abbé Stadler and Herr von Nissen, the two men best acquainted with the matter. In my poor opinion, there was another person much better informed than either of them. Süssmayer was still living, and it would not have been necessary to send far for him, as he resided in Vienna. It was he whom the widow should have sent to the lawyer, supposing that the latter was only commissioned to obtain information; but Süssmayer did not appear. Let the reader compare this fact with certain parts of the celebrated letter, in which the widow is mentioned, and he will feel convinced that the diversity or rather opposition of their interests in the whole affair had caused a disagreement between them after Mozart's decease. What, however, had become of the original manuscript of the *Requiem*—of Mozart's unfinished score—which Stadler had in his possession some thirty years before, and which he had copied out, word for word? the Abbé does not know: "Whether Mozart's manuscript of the *Requiem*, with the 'Kyrie' and 'Dies iræ' still exists, or where it is, although he entertains some well-founded suspicions on the point. As to the 'Lacrymosa' and 'Domine,' both these pieces have been preserved as Mozart wrote them."

The original score, then, had been divided into several portions, and had disappeared immediately after the death of the composer. How did this happen? With a little patience we shall see. We must, nevertheless, own that Stadler did not depart from the truth; he held a part of it back, as he could not do otherwise. And with this terminates our analysis of the pamphlet.

The worthy Abbé's reply was a crusher for Herr Weber. He found himself accused and convicted of slandering Mozart, and, what was worse, of having committed mistakes of which a professor of musical æsthetics ought never to have been guilty. The critical thunderbolts, hurled in far too hazardous a direction, fell, like a ton weight, upon the critic, instead of striking Süssmayer, who, like a convenient conductor, would have withstood their weak attack, without any great harm being done to any one. It was now as clear as day that Mozart, and Mozart alone, was responsible for all the condemned pieces and passages. It was he who in the "Kyrie" had assigned the "gurgling" roulades to the chorus; who had rendered the "Tuba mirum" repulsive and feeble, by interspersing it with "melting tones;" who, by "a wild badgering unison" excited the Supreme Judge against the condemned crowd of sinners, in order to secure his own salvation, miserable egotist that he was; who was foolish enough to write an elaborate fugue upon the "Quam olim," and was, besides, guilty of the absurdity of repeating it, since he wrote with his own hand "*Quam olim da capo;*" and, lastly, who allowed the "Hostias" to be mixed up with vocal music. Alas! yes—Mozart did all this, without troubling himself in the least about Herr Weber's "just as little can I prevail," etc.

I have said that the reply of the Abbé Stadler was a crushing one; but his opponent himself seemed to be even more humbled by it than he had any necessity to be. Herr Weber had two

* From this, it would appear that death reconciled Salieri to Mozart.

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alternatives: either to recant, and honourably apologise for his criticisms, or to stand up for them and seize the opportunity of acknowledging an error which was actually based upon the very respect he professed for Mozart. Was it not perfectly natural that, according to Herr Weber's views, all that was defective or bungling in the *Requiem* should be ascribed to Süsmayer, so long as the real state of things was at all doubtful; but, when this was no longer the case, when the criticised passages were acknowledged to be really the work of Mozart, did they become, for that, any the better? Did Mozart alone among mortals enjoy the privilege of infallibility? Certainly not. For my own part, I am so far from entertaining such an opinion, that, in spite of the small value of my verdict in comparison with that of Herr Weber, I do not scruple to blame Mozart, and, in fact, never fail to do so, when he appears to me worthy of blame.* In this, I set out from the principle that, in matters of taste and art, an independent writer has no truth to offer his readers but his own personal conviction. What would become of criticism, if obliged to cringe only before the authority of names, and bend under the yoke of preconceived ideas? Like everyone else, Herr Weber had the right to an opinion of his own, and we are willing to believe that his opinion of the *Requiem*, however unintelligible it may seem, was genuine. But he adopted neither of the alternatives to which his choice appeared restricted; he resolved to pursue the contest on the previous ground; to fight, in short, against probability—a course in which the odds must always be unfavourable. Hence we see him, in his long reply to the *Defence of the Genuineness of Mozart's Requiem*, have recourse to desperate arguments, by which I mean such as were scarcely anything more than barely tenable, since they were capable of being turned against himself with a facility and success, as interesting as it was amusing to dialecticians. One thing in this reply struck me particularly: the Abbé's pamphlet is denominated, "*A libel full of the coarsest calumnies, the most insulting personalities, and most horrible abuse of Herr Weber; an ephemeral production only written with the intention of exciting against him the rage of fools and fanatics.*" My readers, who, I presume, found nothing of this description in the analysis of the defence which I laid before them, will ask with astonishment which passages in the pamphlet merit, or even give a plea for, the use of such expressions. It is my duty to satisfy their curiosity.

From a piece of very silly mismanagement, the tenth number of the *Cäcilia*—the number preceding that in which the article on Mozart's *Requiem* appeared—contained an article in which Herr Weber, after giving a general outline of his views on the text and music of a mass for the dead, speaks of a requiem which he has himself written. From his very earliest youth, he tells us, he had felt an irresistible impulse to compose a requiem; but, as the text prescribed by the ritual of the Roman Catholic Church did not satisfy him, he had been obliged to write another, since without this, he would have been unable to set his mass for the dead to music. The parts which displeased him were replaced by German chorals, to which he subsequently added a Latin translation.† In this manner, whole strophes of the "Dies iræ" disappeared; among others, the "Confutatis," which, as we are already aware, Herr Weber looks upon as a thorough abomination, and a revolting instance of egotism. After telling us all this, Herr Weber goes through his work, very leisurely, and, perhaps, with a little too much self-complacency.

It is impossible to deny that the relationship between this article and the one immediately following was so apparent, that it must necessarily have struck the most short sighted—and these indeed, more than others. The majority of readers came to the conclusion that Herr Weber endeavoured to depreciate Mozart's *Requiem* in order to obtain a greater amount of consideration for his own; a conclusion, which, precisely because it is so directly manifest, is not too worthy of our confidence. How can we believe that a man, who, as a theorist, very justly enjoyed considerable reputation; but, on the other hand, a very subordinate position as a composer—a man of sound sense, such as Herr Weber always proves himself to be, could have entertained the absurd notion of overturning Mozart's statue, in order to use it as the basis of his own apotheosis? To suppose him capable of this, would be tantamount to declaring him a madman. But even had this partial derangement troubled his brain, had he not sufficient power of judgment left to carry out so insane a scheme at least with some slight evidence of skill? To publish, however, in immediate succession two articles, the one containing the praises of Herr Weber sung by himself, and the other a criticism on Mozart, and both for the purpose of proving that Herr Weber was superior to Mozart, would no longer be an instance of the partial madness to which I have alluded. On the contrary, it would constitute the most hopeless, extraordinary, and incurable case of insanity with which any of our erring species was ever afflicted.

(*To be continued.*)

* This will be proved in the ensuing volumes.

† Should we not almost be justified in believing that Herr Weber expected, in his character of a reformer on a small scale, that the Pope would express his thanks to him, and that his Holiness would, furthermore, instantly decree that the text Herr Weber had substituted for that prescribed by the ritual, should be generally adopted?

## MUSIC AT THE CRYSTAL PALACE.

*To the Editor of the Musical World.*

SIR,—May I be allowed to suggest that in a building devoted to the exhibition of English works of art, English music should have its proper place. The English are not generally considered a musical nation. Those who argue this point, do not sufficiently consider the difficulties in the way of an English composer. They who have published much, know the weight of a foreign name with the public. In these enlightened days it is time this childish nonsense should have an end. Let English music be heard and known as such, and we shall soon have a school of our own, and take our proper stand amongst the musical nations. The great difficulty in the way of a young composer, is to gain for his compositions a fair and impartial hearing. Publishers are shy of young authors, whose productions have often more intrinsic merit than those that bear a name known to the public, and purchased for this reason. Often, whilst compelled to acknowledge the worth of a composition, they profess themselves obliged to refuse it on account of the author having *no name*. Many have been disheartened by this. And how many of our English composers write under several names, some foreign, some English, that the English public (who in this matter, it appears, require to be conciliated) should not imagine they are always writing, writing themselves out in fact, and that their compositions must lose their value. Could Mendelssohn have written too much? Would any publisher refuse a work of his? I would suggest that the band in the Crystal Palace should devote half the time of its performance at least to *English music only*, and that there should be some competent artists appointed to receive compositions, and if of sufficient merit see that they are played by the band.

I would also suggest that Herr Schallehn, who, I believe, conducts the band at the Crystal Palace, would please English people better by following the usual custom of English bands, and performing our National Anthem at the close of each day's programme, than by allowing his musicians to march off, leaving the assembled people in amazement at the non-performance of our usual finale, and saying to one another, "They have not finished; they have not played 'God save the Queen.'" There is no good reason why this band, engaged by English people, or at least paid by them, should not give five minutes of their time to this. In such a place it certainly should not be omitted, and there is not an Englishman, musical or otherwise, whose heart does not respond to our National Anthem. It is not alone for the inspiring character of the music, but for the patriotic feelings aroused by the strain.

If, then, no other motive would ensure its performance at the Crystal Palace, regard to the wishes and feelings of English people in a place peculiarly set apart for their instruction and amusement, should have the proper weight.

I have to apologise for intruding myself on your notice, and beg to subscribe myself,

AN ENGLISH MUSICIAN.

THE TUNING DOG.—Schneitzhofer, a pupil of Cherubini, had a dog which in the orchestra of the Grand Opera in Paris was used as a Dispason, since he, upon the command of his master, invariably gave *La* as correctly as it could be produced by any tuning-fork.

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## THE ORGAN FOR ST. GEORGE'S HALL, LIVERPOOL.

We extract the subjoined article from the *Liverpool Mail*, of the 19th inst. :—

"THE ORGAN AT ST. GEORGE'S HALL.

"The following description of the organ at St. George's Hall has been furnished by Dr. Wesley and Mr. Willis, the builder, to Dr. Thompson, for his new "Stranger's Guide to Liverpool."

"The instrument consists of four rows of keys, from G to A, *i.e.*, GG to A in altissimo, 63 notes; and two octaves and a half of pedals, from C to F, *i.e.*, CCC to F, 30 notes. There are 108 stops, and 8000 pipes, varying in length from 32 feet to 3-8ths of an inch, ten octaves apart.

The GREAT ORGAN contains :—

| | | | |
|---|---|---|---|
| Double Diapason | 16 ft | Fifteenth | 2 ft |
| Open " | 8 " | Doublette | 2 ranks |
| Open " | 8 " | Sesquialtera | 4 " |
| Open " | 8 " | Mixture | 4 " |
| Open " (wood) | 8 " | Fourniture | 5 " |
| Stopped " | 8 " | Cymbale | 5 " |
| Principal | 4 " | Posaune | 16 ft |
| Principal | 4 " | Ophicleide | 8 " |
| Principal | 4 " | Trombone | 8 " |
| Flute | 4 " | Trumpet | 8 " |
| Twelfth | 3 " | Clarion | 4 " |
| Twelfth | 3 " | Clarion | 4 " |
| Fifteenth | 2 " | | |

"The PEDAL ORGAN contains:—

| | | | |
|---|---|---|---|
| Double Diapason (open wood) | 32 ft. | Quint | 6 ft. |
| Double " (open metal) | 32 " | Fifteenth | 4 " |
| Open " (wood) | 16 " | Mixture | 3 ranks |
| Open " (metal) | 16 " | Fourniture | 5 " |
| Salcional (open metal) | 16 " | Posaune | 32 ft. |
| Bourdon (closed wood) | 16 " | Trombone | 16 " |
| Principal (wood) | 8 " | Ophicleide | 16 " |
| Principal (metal) | 8 " | Trumpet | 16 " |
| | | Clarion | 8 " |

"The SOLO ORGAN contains—

| | | | |
|---|---|---|---|
| Double Diapason (closed wood) | 16 ft | Corno di Bassetto | 8 ft |
| Open Diapason (wood) | 8 " | Harmonic Flute | 4 " |
| Stopped Diapason | 8 " | Ophicleide | 8 " |
| Flute (orchestral) | 4 " | Trombone | 8 " |
| Flageolet | 2 " | Trumpet (Harmonic) | 8 " |
| Oboe (orchestral mid C) | 8 " | Vox humana | 8 " |
| Clarionet (tenor C) | 8 " | Bassoon | 8 " |
| | | Contra Fagotto | 16 " |

"The SWELL ORGAN contains—

| | | | |
|---|---|---|---|
| Double Diapason | 16 ft | Piccolo (open wood) | 2 ft |
| Open " | 8 " | Sesquialtera | 3 ranks |
| Open " | 8 " | Mixture | 3 " |
| Stopped " | 8 " | Fourniture | 4 " |
| Dulciana | 8 " | Trombone | 16 ft |
| Principal | 4 " | Contra Hautboy | 16 " |
| Principal | 4 " | Horn | 8 " |
| Flute (open wood) | 4 " | Trumpet | 8 " |
| Flute (close wood) | 4 " | Oboe | 8 " |
| Twelfth | 3 " | Ophicleide | 8 " |
| Fifteenth | 2 " | Clarion | 4 " |
| Fifteenth | 2 " | Clarion | 4 " |
| Doublette | 2 ranks | | |

"The CHOIR ORGAN contains—

| | | | |
|---|---|---|---|
| Double Diapason (closed wood) | 16 ft | Flute | |
| Open Diapason | 8 " | Flageolet | 2 ft |
| Dulciana | 8 " | Twelfth | 3 " |
| Viol di Gambia | 8 " | Fifteenth | 2 " |
| Claribella | 8 " | Mixture | 3 ranks |
| Stopped Diapason | 8 " | Cremona | 8 ft |
| Dulcimer | 4 " | Trumpet | 8 " |
| Principal | 4 " | Orchestral Oboe (tenor C) | 8 " |
| Celestina | | Clarion | 4 " |

"The COUPLERS or MECHANICAL CONNECTIONS are—

| | |
|---|---|
| Swell to Great Organ. | Choir to Pedals. |
| Choir to Great Organ. | Great to Pedals. |
| Solo to Great Organ. | Swell to Pedals. |
| Solo to Choir Organ. | Solo Organs to Pedals. |
| Great to Swell Organ. | |

"The grand source of the wind is from two immense bellows, each having three feeders, placed in the vaults below the floor of the hall. These are blown by a steam-engine, consisting of a pair of oscillating cylinders. There are, besides, twelve other bellows or reservoirs, each giving its own appropriate pressure of air to those stops or pipes which it supplies.

"The pneumatic lever is applied to each of the manuals distinctly, and also distinctly or separately to the manual couplers. To the pedal organ there is a double set of pneumatic levers, but the most elaborate use of this power is found in its application to the combination of stops; here we have it exhibited in a compound form to each organ individually, and to the whole collectively, where by one operation the player is enabled to produce a combination of stops upon the entire instrument at once. This movement appears in a series of six handsome gold-gilt knobs, placed immediately under each set of manuals, at about two keys' distance from each other, occupying a central position, always within reach of one or other of the performer's thumbs.

"The pneumatic lever is also applied to the opening and shutting of the swell louvres and some other less important purposes.

"The very extensive use Mr. Willis has made of this extraordinary power seems to have rendered any deviation from the ordinary valves, in immediate connection with the pipes, unnecessary, except in the pedal organ, where the large pipes have a very peculiar valve for their supply, which is quiet, sound, and free from the resistance resulting from the compressed air. Space, however, will not permit us to describe this curious mechanism.

"The pedal board is a most ingenious contrivance of Dr. Wesley's. The pedals radiate to a point some distance behind the player, when seated at the instrument; and are circular on plan, and conically segmental in elevation.

"The mode of drawing the stops is different from most organs that we have seen. Each knob, which is of solid ivory, presents itself at an angle of about 30 degrees: by this arrangement, with that of the pedals and the combination movement, the player has remarkable control over the instrument.

"The improvements in the mechanism of this noble organ are patent, and consist—1st. Of the cylindrical valve. 2nd. The exhausting valve to the pneumatic lever, which would, by engineers, be called an opposition surface valve, its object being to facilitate the exhaustion of the bellows, and thus to enhance the reiteration of the touch. 3rd. The throttle valve to the same, whereby the noise always perceptible in pneumatic levers, without this application, is entirely overcome. This is simply a valve placed over the aperture through which the wind must pass, to inflate the pneumatic lever, and although the machine contains all the impulsiveness necessary to insure punctuality, its impetus is gradually checked by the pneumatic bellows closing this valve, which is admirably contrived to have no connection with the movement. 4th. The combination movement, and the application of pneumatic levers, in a compound form, by which we understand one acting upon another. 5th. An improved method of centring or binging such improvements as leads from draw-stops to slides, etc. 6th (Not patent). A most valuable contrivance in the coupling of the pedals with the manuals, whereby the four couplers in reality become eight. This is effected by two pedals on the left of the performer; one pedal produces the connection in unison with the pedal organ, the other in octaves with the same. They can be used separately or together, and stand in such a position as to enable the performer by one operation to detach the whole coupling movement, though the stop be drawn. This is a mechanical contrivance so unique and of such importance and utility that we cannot help thus expatiating upon it.

"We may dismiss the subject of mechanism by remarking that means are in this instrument employed, for the first time, by

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which all the great, and, it was thought, insurmountable obstacles to the building of an immense organ are entirely overcome. The complete force of the organ will be as much under the command of the performer as that of a small chamber organ, of a single row of keys, while the powers of tone and the variety of effects will far exceed those of every instrument yet built. The quality of the stops (such as we have heard) is exceedingly rich and powerful, and such as, perhaps, has never been equalled, and removes all doubt as to the *voicing* of this superlatively grand instrument; and the *tone*, after all, is the grand feature of an organ, however necessary may be the utmost facilities afforded the performer by the mechanical invention.

"Some delay had been experienced in the final arrangement for the erection of this organ, but the result has justified the propriety of maturely considering the best plans before proceeding with the instrument. To the reciprocal and harmonious effects of Dr. Wesley and Mr. Willis, the town council and the inhabitants are indebted for such an unrivalled instrument; and while the opulence of the corporation has justified such an expenditure, the result is both satisfactory and creditable to the gentlemen who have conducted the erection."

The Liverpool organ, and all the wonderful things that have been affirmed, or rather, perhaps, mysteriously hinted about it during many months past, have excited so much general curiosity, that we do not pause for a moment to doubt the welcome our readers will give to the notice above quoted. Besides our ordinary sources of information, we have had "bills of particulars" volunteered without number in our service as to the "superlatively grand instrument" of the day. Long since we could have published lists of what the Liverpool organ *did* contain, together, perhaps, with a great deal which it did not. We were anxious, however, to avoid all risk of misleading our readers, and consequently determined to make no allusion to the subject, until some description professedly authoritative came to our hands. All doubt is now at an end. Here is a synopsis of this wonderful affair furnished by Dr. Wesley and Mr. Willis themselves, and our readers may feast on it in confidence and comfort. Before offering any remarks on the curious piece of English before us, we must state that we have not seen the Liverpool organ for some months, and have not heard a solitary pipe it contains. All we now have to say, therefore, has reference to the scheme as it appears on paper. At present we must leave it to time, the "*edax rerum*," to tell truly what is, or is to be, the worldly position of this "unrivalled instrument."

At the outset of the article quoted above from the *Liverpool Mail*, we are told that the then following description is furnished by "Dr. Wesley and Mr. Willis, the builder." This announcement, we confess, staggers us in no slight degree. Nevertheless, we cannot doubt its accuracy. We cannot believe that our respected Liverpool contemporary would put forth such a statement unless on wholly indisputable ground. Dr. Wesley and Mr. Willis, then, *did* furnish the description of their organ which we have quoted; and, so doing, they certainly are entitled to the credit of publishing the most unintelligible, unmechanical, and ungrammatical account of a work of art, we have ever had the evil fortune to peruse. It may be, and probably is, more Mr. Willis's vocation to use the chisel than the pen: he may, possibly, be better acquainted with the tone of an open diapason than with the just accents of his mother-tongue. But how Dr. Wesley, an artist and man of education, could lend his name to this insufferable hodge-podge of vulgar puff and bad English, surpasses our comprehension. That "Good wine needs no bush," is a saying as old as the greatest of men; and the constructors of the Liverpool Organ would have done wisely to consider it. To have announced the completion of their instrument, to have tabulated its contents, and to have described its originalities (if it happened to have any), was not only justifiable, but necessary. But they need not have offended the good sense of their readers by a display of all the peculiarities of the quack-doctor,—save only that very moderate amount of good English in which his advertisements usually appear. Unfortunately there can be but little room to doubt the ascribed authorship of this production. Firstly, the fact is stated in the columns of our Liverpool contemporary; and, secondly, the article itself does not, we are glad to say, read like newspaper-writing. True it is that, from the *Times* downwards, every journal occasionally lets loose some literary awkwardness, some piece of slip-slop diction, that haste, the pressure of matter, and hosts of circumstances, may account for, if not excuse. But no editor, whether principal or subordinate, of any reputed journal in this kingdom, ever penned such a verbal atrocity as we to-day quote. A man so placed knows better,—he has been taught otherwise. He may be wrong in his technicalities, but at least he will be right in his grammar. To Dr. Wesley and Mr. Willis, then, must belong the credit of this production; which we gladly leave to the amusement of those interested in *Curiosities of Literature*.

Reverting seriously, however, to the matter of this very curious article—we fall into ambuscades and surprises at every turn. Everything we come upon is "curious" or "ingenious" or "patent" or "unique;" so that were we merely to receive the written expressions without a considerable foregone knowledge of the subject, we should jump up from its perusal in a phrensy of wonder and delight. We should be convinced—as no doubt it is intended all the world should be convinced—that the Liverpool organ is a second "Century of Inventions"—that the Marquis of Worcester lives again in the conjoined persons of Mr. Willis and Dr. Wesley—and, in short, that, in addition to a ransacking of England and the Continent, inventive genius, mechanical science, and musical intelligence have been here banded together to produce an instrument of which the superiority in magnitude, originality, and completeness, over everything in existence, admits of neither dispute nor doubt.

Let our readers peruse our extract from the *Liverpool Mail*, and say if we overstate the case. But what are the novelties really produced in fulfilment of so much promise? Our answer will doubtless astonish our readers—our Liverpool readers especially—but we must give it;—namely, next to none. Take, for example, the list of registers. What does it exhibit beyond a mere magnification of the arrangement of any one out of a hundred smaller instruments? In the Great Organ, for instance, we have four open diapasons instead of two, three principals instead of one, two twelfths instead of one, two fifteenths again instead of one, twenty ranks of mixture in place of ten or fifteen, and six reeds instead of three; while we find omitted certain stops that always have place in great organs of first-class pretension, such as a second double-diapason (stopped, if the other be open, and the reverse), a second stopped diapason (metal, if the other be wood, and the reverse), a quint, a tenth, and an octave clarion, or two-feet reed. This great organ, as it now stands, is little better than a slightly improved edition of Dr. Camidge's notable failure at York Minster; and, we do not hesitate to predict, will be found inferior in effect to some known examples in this country, to say nothing of the

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master-works on the Continent. It is needless to further pursue this style of remark. None of our readers, being really conversant with organ structure, will fail to perceive that the Liverpool instrument is merely a *large* organ as to number of pipes. In all its manuals the same features are discoverable. Magnitude is attained, and effect, we presume, sought, by simple re-duplications of old and known qualities. There is no evidence of able design in its scheme, no bold attempt at original invention, no frank and resolute adoption of any of the real novelties which the best men in England, France, and Germany, have in late years turned to such capital account. Even that admirable invention of Cavaillé's, the harmonic system of flue-work—which in the energy and luscious richness of its tones is destined to work a vast but still unseen change in all organ-building—finds no representative in this instrument, which "has never been equalled," save a solitary harmonic flute of four feet pitch in the solo organ! The truth seems to be that it was thought necessary to assemble, first on paper and then on the sound-boards, a huge number of stops;—and here they are, to the number of one hundred and eight, accordingly. As to what may be the effect of this vast assemblage of pipes in the noble building wherein they now stand, we do not, of course, pretend to offer a decided judgment. We speak of it from the scheme now lying before us, and from the known qualities of its builder. It has been a long time in course of completion, has been most sedulously cared for throughout every department, and will cost, we are informed, upwards of £8,000. Time alone can show whether our present opinions will be confirmed by the result.

We have yet more to say with regard to the mechanism of this much-puffed scheme, but want of further space compels us to defer our conclusion until next week, when the subject will receive the attention it merits.

## NAPOLEONIANA.

On the ninth of February, 1807, there was a grand concert at the court of Napoléon. Crescentini was to sing. At the appointed hour the Emperor is announced; he enters, takes his seat; the programme is presented to him. The concert commences; after the overture, he reads the programme, and while the first piece is executing, he calls Marshal Duroc in a loud tone, and says a few words in his ear. The Marshal crosses the hall, advances to Monsieur Gregoire, the musical secretary of the Emperor, whose duty it is to prepare the programme for the concerts, and says in a severe tone, "Monsieur Gregoire, the Emperor orders me to recommend to you to make no attempts at wit, in future, in your programmes." The poor secretary is stupified. He does not comprehend in the least what the Marshal means, yet does not raise his eyes. Between each piece all around him are asking, in a low voice, the cause of this affront, and the unfortunate Gregoire, more and more troubled, can only reply, "I know no more than you; I cannot understand it." He expects to lose his office on the morrow, and, already, is arming himself with fortitude to support a disgrace which appears inevitable, though he cannot divine the cause.

The concert is over, and the Emperor leaves, at his departure, the programme on his arm chair. Gregoire runs, seizes it, reads it over and over again, without discovering anything reprehensible. He gives it to his companions, but neither can they see anything but what is perfectly proper, and very innocent jests begin to pour upon the unfortunate secretary, when a sudden inspiration gives him the key to this enigma, and redoubles his terrors. The programme, which was manuscripe according to custom, commenced with these words:—

MUSIC FOR THE EMPEROR:

and instead of allowing a simple line beneath, as usual, a fancy had beized Gregoire to sketch a series of stars, increasing in size to the centre of the page, and decreasing to the other end. Could any one imagine that Napoleon, then at the summit of his glory, would see in this inoffensive ornament an allusion to his past, present, and future fortune!—an allusion disagreeable to himself, and insolent, on the part of a prophet of evil, who might have made it designedly; for the two almost imperceptible stars at the extremities of the line, and the extraordinary size of the one in the centre, would seem to intimate that the imperial luminary, so brilliant then, must successively decline, grow dim, and disappear in an inverse proportion to its progress hitherto. Time has but too well proved its truth; but could the genius of this great man have already unveiled what fate had in store for him; this singular susceptibility would seem to render it probable.

Here is a copy of the programme, which was near causing the ruin of the good secretary:—

MUSIC FOR THE EMPEROR.

* * * * * * * * *

GRAND CONCERT.
FRENCH AND ITALIAN.
MONDAY, 9th FEBRUARY, 1807.

Overture, &c., &c., &c., &c.,

It can be easily imagined, that Gregoire, after so narrow an escape copied exactly every stroke and line in his subsequent programmes. He hardly dared to dot his i's. The lesson was too strong, he was constantly afraid of being *witty without knowing it*.

On another occasion Napoleon evinced an acquaintance with music, which was not generally suspected. A concert had been arranged for an evening at the Tuilleries. There were six pieces in the programme, the third of which was from Païsiello. The person to whom this part was assigned, became ill, and could not take part in the concert. It was necessary to substitute for it another air by the same author, as the Emperor had always shown a marked preference for the music of Païsiello. As this was found to be difficult, Gregoire undertook to substitute for No. 3, an air from *Generali*, which he boldly placed in the programme under the name of Païsiello. It must be confessed, that Monsieur the secretary took a great liberty, in subjecting the Emperor to such a mystification. But perhaps this time he was *audacious without knowing it*. However that may be, the illustrious *connoisseur*, to the great surprise of the musicians, was not the dupe of the trick. No. 3 had hardly commenced, when the Emperor, making a sign with his hand, suspended the concert. "Monsieur Lesueur," said he, "this piece is not by Païsiello." "I beg your Majesty's pardon; it is his, is it not, Monsieur Gregoire?" "Yes, sire, certainly." "Gentlemen, there is some error here, but be so good as to recommence." After twenty measures, the Emperor interrupts a second time. "No, Monsieur Lesueur, no, it is impossible, Païsiello has more genius." "It is undoubtedly," suggests Gregoire, with an humble air, "a work of his youth, a first effort." "Gentlemen," replied Napoleon warmly, "the first efforts of a great master like Païsiello have always the stamp of genius, they are never below mediocrity, like the piece which I have just heard."

We have had, in France, many directors, administrators, and protectors of the fine arts, who have meddled with musical matters, to the torment of *virtuosos* and composers, but few have shown such purity of taste. On the contrary, many have given sufficient proof of their aptitude in taking *Pucita* or *Gavaux* for Mozart and Beethoven, and *vice versâ*.

HECTOR BERLIOZ.

PRINCE ALBERT, says an American paper, has presented a Dissenting congregation with two pieces of sacred music of his own composition. The circumstances were these: a committee were engaged in compiling a new tune-book; when in a collection of tunes obtained from the United States, they found one attributed to Prince Albert. The gentlemen in question were anxious not only to assign every tune to its right owner; but in every case in which it was practicable, to obtain the owner's permission for its use. An application was, therefore, made in the proper quarter, and the origin of the piece was placed beyond a doubt by the permission which its composer immediately granted for its use. That permission was accompanied by the additional offer, upon the part of His Royal Highness, of another of his musical compositions, which was, of course, readily accepted; and accordingly, Prince Albert's "Gotha," and a "Christmas Hymn," form a portion of the tune-book.

SINGING TO WALKING.—"I have often used," says Grétry, "a singular stratagem, to slacken or quicken the pace of a walking companion. To say you walk too fast, or too slow, is unpolite save to a friend; but to sing softly an air to the time of the walk of your companion, and then, by degrees, either to quicken the time or make it slower, is a stratagem as innocent as it is convenient."

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TO CORRESPONDENTS.

INQUIRER.—Mr. *and* Mrs. Whitworth *have returned from Rio Janeiro, and, we believe, are at present in London.*

A CONSTANT READER *is informed that it was* Mad. Tedeschi *who died of cholera, at Marseilles, not* Mad. Tedesco.

W. S. (Leeds).—*Our Correspondent is thanked. We agree with the suggestions, and hope to be able to adopt them before long; meanwhile, we shall attend to his request.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, AUGUST 26TH, 1854.

ONE word more, and we have done with the "Societies"—at least for a time.

If the question could be proposed to an Oracle, supposing the time of Oracles not passed by—"What is the Harmonic Union?"—the Oracle would be at a loss for an answer. It would puzzle even a Sphinx. Nevertheless the Harmonic Union has existed two seasons; and under the direction of no less eminent a conductor than Mr. Benedict, has given a great number of concerts at Exeter Hall. These concerts have exhibited considerable merit and much variety. Now a complete oratorio, as at the Sacred Harmonic Society—now a concert with symphony, concerto, and choral pieces, as at the New Philharmonic—now a miscellaneous performance, almost as miscellaneous, indeed, as at the "Wednesdays," when the "Wednesdays" turned "classical"—and now something else has been presented for the edification and delight of the subscribers. The pursuit of any defined object was apparently not in the plan of the Harmonic Union. With what idea, then, was it instituted? Was it in opposition to the other two societies at Exeter Hall? If so, the notion was not good—since those two make just one too many for the actual wants of the public, and for the consequent probabilities of success? Was it intended to rival the New Philharmonic Society? If so, the notion was still worse—since, with all its resources, and with a very cheap subscription, the new Philharmonic Society, during the three seasons of its existence, has had a hard struggle to keep upon its legs. Perhaps it was in opposition to Mr. Hullah that the Harmonic Union entered the field of action? This is, we think, the most probable motive of the three, but scarcely more felicitous than the rest! Mr. Hullah has spent years, and pains, and money—a fortune, indeed—to arrive at his present position. His schools were very lucrative; and, until he began to give concerts at Exeter Hall, he might be said to have been a prosperous man, one likely to retire upon "land and beeves." To build his house in St. Martin's, Mr. Hullah, though largely assisted by his pupils, sacrificed everything, and spent "the last halfpenny." Why not, then, leave him a chance of getting back his capital?

The Harmonic Union, like the Sacred Harmonic Society, was instituted by amateurs, in some degree composed, we believe, of seceders from Mr. Surman and the "London Sacred Harmonic." Hence it would appear that their object was to upset Mr. Surman, and not Mr. Hullah; and to this conclusion we should have arrived at the outset, but for the strong resemblance of the Harmonic Union programmes to those at one time adopted by Mr. Hullah himself. We have not before us the original prospectus, in which the intentions of the new society were *set* forth; but, if we remember rightly, the Harmonic Union was avowedly projected "for the practice and performance of sacred and secular music;" while in the programme of announcement there was much talk about important novelties, refinement of the public taste, and so forth. As is generally the case, the projectors of the Harmonic Union were to confer a vast amount of benefit on the community, and to get no profit for themselves. Like the majority of speculators, they were wholly disinterested, cared for nothing but the healthy progress of the art, and would not condescend to do as others had done before them. This, at least, was the gist or *geist* of their professions; and the public looked forward to something altogether out of the common way—something, in short, both musical and magnanimous.

The Harmonic Union commenced its first campaign (on the 17th of December, 1852) right well, with a new and hitherto unperformed oratorio, by an English composer. The composer was Mr. Charles Horsley, and the oratorio *Joseph*—his second work of this class. The performance, we recollect, was of more than average merit; the music was found worthy, and the inauguration passed off with great *éclat*. So far so well—with the proviso, be it understood, that, as the Harmonic Union did not engage Mr. Horsley to compose the oratorio of *Joseph*, and moreover, did not, we understand, find all the expenses of the performance, its members can claim no special merit to themselves, on these accounts, as encouragers of the art, or as protectors and promoters of our native musicians—which, by the way, however, they did, and very largely. But, unfortunately, the very next concert went right against the articles of faith to which the Committee of the Harmonic Union had virtually sworn. It was a kind of New Philharmonic and London Wednesday Concert jumbled together—long, rambling, and tedious (although most of the pieces were essentially what is termed "good music"), with a solo for the trombone, a Spanish melody for Mad. Fiorentini, and other such bagatelles. "Ha!" said the sceptics—"the Harmonic Union is *not* immaculate, after all. *Joseph*, we are afraid, *did not pay*." True—*Joseph* did not pay. But what then? The Harmonic Union was above such petty considerations. Instituted on the purest basis, money was no object to its founders; all they wanted was to refine the musical taste of the public, and advance the interests of the art. They were undaunted, at any rate, and produced, at a later concert, Mr. Macfarren's *Leonore*—a musical setting of Bürger's famous poem. This was immensely applauded; but still *did not pay*. Two new compositions, which, though very successful, brought no grist to the mill, made the refiners of the public taste, the abettors of the art's progress, pause for a moment. Had they made a "mull" of it? They had; but were not aware of the cause. They were unmindful that, to carry out a principle, it is necessary to believe in it, to have faith in it—faith unlimited, and not to be shaken. The members of the Harmonic Union possessed no such quality. They were not influenced in this manner; they had tried a "dodge," and missed their mark, and no sooner lost a penny than they buttoned up their pockets. Something must be done, however. To make public their dissatisfaction would be to commit suicide. "Keep up our professions"—said some. "Let us continue to refine the public taste."

The next event was the production of Mr. Peirson's oratorio, *Jerusalem*. Who now could say that the Harmonic Union, win or lose, would not, in the face of all difficulties, persist in bringing out new works and in encouraging "native talent." But alas! there was something going on behind the scenes to which we would rather not allude, were

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it not indispensable to our argument. The Harmonic Union so says report—"that great liar" may be retorted—got about £400 for performing Mr. Peirson's *Jerusalem* (by the usual sale of tickets, of course); and thus, while Mr. Horsley's *Joseph* and Mr. Macfarren's *Leonore* did not pay, Mr. Peirson's *Jerusalem* paid very well, although it has never been given since. Mr. Peirson went to Germany; and as there were no more composers in the market who had relations among the dignitaries of the church, there were no more chances of £400 (by the usual sale of tickets), and, therefore, no more English oratorios.

It was not very long after the commencement of the first season—of 1852-3—that the Harmonic Union fell back upon the *Messiah*, the *Creation*, and *Elijah*, to redeem its losses, and thus set itself in direct opposition to the sacred societies in Exeter Hall, increasing the chances of the whole of them becoming bankrupt—Mr. Hullah and all. Now, we must insist that this kind of proceeding is unfair. "Live and let live," is a good motto; and the Harmonic Union had as much right to speculate with the masterpieces of the oratorio composers as Mr. Hullah, or the Sacred Harmonic Society. But what it had no right to do was to come before the public with a set of professions which were never really intended to be carried out. Failing to succeed as they had anticipated, the members of the Harmonic Union immediately fell back upon the domain of other societies; and, instead of giving their *bonâ fide* subscribers what they had promised, they endeavoured to set up an opposition, both uncalled-for and unjust. Depend upon it, if we are to have so many societies performing the *Messiah*, etc., so many times a year, the end must be that they will all go to the wall, and eventually the public be deprived of such concerts altogether. The system is exceedingly injudicious, to say the least of it.

The only circumstance that distinguished the past (the second) season, was the production of an oratorio entitled *Christ, the Messenger of Peace*, by M. Emile Naumann, a young German composer. This oratorio was in all respects a failure, and as it possesses very little merit, the fact was not surprising. Why it was brought forward is best known to the Harmonic Union. As far as the merely executive department is concerned, the Harmonic Union has merited and obtained praise. Its chorus was very good, its band more than tolerable, and its Conductor one of the most experienced living. But the truth is, there is no room in London for another large society "for the practice and performance of sacred and secular music." We have two "Philharmonics," and two "Sacred Harmonics;" and not one of the four is in a *very* flourishing condition. The wisest course, then, to be pursued by the members of the Harmonic Union, under the circumstances—if, which is doubtful, they intend to go on—is to join the London Sacred Harmonic Society, and help Mr. Surman to make head against his formidable rival and the Autocrat of all the Orchestras; or, on the other hand, to persuade Dr. Wylde to incorporate them with the New Philharmonic Society. To persist alone—unless they can surpass the other four societies in the excellence of their performances, and what is still less easy, persuade the public to believe it—will be only to lose more money, and to little or no purpose.

Meanwhile the question suggests itself—have we not *too many* amateurs in the field?

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The Musical Festivals, as they are called, do not promise much this year. Worcester and Norwich have issued their programmes, both of which may be perused without any unusual degree of excitement. The quiet jog-trot system generally pursued at the meetings of the Three Choirs will again be adopted at Worcester, although a President and three-and-twenty "Stewards" have put their heads and their purses together to do credit to the 131st anniversary. After all that was prophesied at the end of the last Festival, in 1851—after all, indeed, that was nearly as good as promised—we must confess ourselves sadly disappointed with the programme for 1854. Its contents are familiar and not well arranged. With the list of principal singers we see no reason to find fault. Here the sins are certainly not of omission. On the contrary; three first-ladies with the claims of Mesdames Novello, Castellan, and Viardot, are one too many; and the necessity of bringing each prominently forward will, as usual, spoil the evening concerts. In addition there are three tenors—Messrs. Sims Reeves, Lockey, and Gardoni; two basses—Messrs. Weiss and Formes; one *contralto*—Miss Dolby; and a fourth *prima donna*, Mrs. Weiss. These, in their appetite for solo songs, are cormorants, all of whom must be "accommodated," while most will "go in" for "encores!" Fancy, readers, what compounds of shreds and patches the evening concerts will be—and what a grateful repast they will provide for the worn-out London reporter, who has been up to his ears in music for the last six months.

It is small consolation to know that the *olla podrida* of vocal pieces will be relieved by the performances of Messrs. Sainton, Blagrove, R. S. Pratten, and R. Blagrove, on violins, flute, and concertina—by the old made-dishes from *Oberon* and *A Midsummer Night's Dream*—by a couple of symphonies (need we name the "Pastoral" and Mendelssohn's No. 3?)—and by that startling novelty, the overture to *Guillaume Tell*, the last, of course, "by desire." However, as the Festivals are for the assistance of an excellent charity, and as the stewards, being charitable, do not like to lose even as much as a Five-pound note each, we suppose we ought not to complain of the evening selections being constructed on the model of our London benefit-concerts, than which, notwithstanding, there is nothing more wearisome and uninviting. The object is to attract the families in the vicinity; and to do that effectually regular "crammers" must be offered, or they wont come. Moreover, what is stale and worn out to us in the metropolis may possibly be new to them; and, to conclude, the greater the number of names of well-known Opera-singers that are set before them the greater the chance of their being tempted to buy tickets. All this sounds plausible enough; and we have only one reply to make to it—which is, that the miscellaneous concerts have *always* been thus composed, in the memory of the oldest attendant at the meetings of the three choirs, and that, nevertheless, the first two are *invariably failures*. The "vicinity" reserves itself for the last, which is generally more lengthy and prolix than the others; and probably catches an indigestion, from excess of music, which endures until the next Festival. We do not presume to suggest that a change of system would be worth a trial. That is the business of the Cathedral organists, who act in the capacity of conductors, engage the band and singers, and make out the programmes.

If there is no promise of novelty in the evening there is quite as little in the morning performances of the approaching Festival at Worcester. On Tuesday (Sept. 5), the usual church service will be interspersed with a sermon, preached by the Rev. C. R. Somers Cocks, Master of Arts, Vicar of Wolverley and of Neen Savage. The musical part of the service embraces the stereotyped programme of more than half a century—as though no music had ever been composed

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for the glorification of our religion except a certain set of anthems by Händel and Purcell. If it be not profane to say so, we are heartily tired both of the *Dettingen Te Deum* and "My heart is inditing," which we are compelled to listen to at every meeting, whether in Worcester, Hereford, or Gloucester. Surely here was an opportunity of introducing something fresh. But no. Mr. Done, the conductor, has three years to prepare for the Festival; and at the end of those years we look at the programme, and find—the *Dettingen Te Deum*, with other pieces not a bit newer. Dettingen, we insist, has gone out of date, and we see no reason why we should annually be offering up thanks for a victory about which at the present time not a human soul cares a straw. Who, besides, can be interested any more in an event so little worthy of remembrance as the coronation of one of the feeblest and least magnanimous of kings? It was all very well for Händel, a courtier, to celebrate such events in music; but while the world is unanimous in admiration of Händel's genius, very little if any sympathy remains for his political biases or his political necessities. This eternal chanting in honour of events that no longer have any influence, is neither more nor less than absurd. If the music of Händel, and these anthems in particular, be a *sine qua non*, in Heaven's name preserve the music, but change the title and the words. The *Waterloo Te Deum*—or still better, if Sebastopol is ever razed, the *Sebastopol Te Deum*—and *the Grand Coronation Anthem for Queen Victoria*, would sound a hundred to one better than the others.

But, not to wander from the subject immediately in hand, we are glad to find that cathedral service will take place in the choir, on Wednesdays, Thursdays, and Fridays, at eight o'clock, a.m.,—the members of the three choirs and the organist assisting—for the benefit of the townspeople and the poorer sort of country folk who have not the means of attending the performances. On Wednesday, *Elijah*, and on Friday, the *Messiah* will be given in the Cathedral. On Thursday, Haydn's *Creation* and Spohr's *Last Judgment* are to be performed together, the third part of the former being abandoned. As it is, the congregation will have a surfeit—to say nothing of the very questionable practice of placing two oratorios in direct juxtaposition, and, which is worse, oratorios so violently opposed to each other in feeling, style, and execution. This is what they term "strengthening the second morning." So that "strengthening" the morning is synonymous with weakening the effect of the music. How much further may the spirit of Mammon be allowed to penetrate? By what other ways and means can the pockets of the stewards be saved, at the expense of the general effect of the Festival? The improvement of the band, both in numbers and efficiency, which we gather from the published names of the executants, is a more agreeable theme to dwell upon. This shows a tendency to reform, and a resolution on the part of Mr. Done not to yield to the cry which proclaims the presence and succour of the Autocrat of all the Orchestras indispensable to the future existence and prosperity of the Festivals—a cry, after all, the mere watch-word of a clique, and by no means in accordance with the general sentiment. The Chorus from London, Liverpool, Worcester, Hereford, and Gloucester—will, we anticipate, be of the usual quality, and not the least serviceable part of the "orchestra of more than 300." The usual collections at the doors of the Cathedral, after the morning performances, are likely to be made with more than the usual assiduity, and less than the usual success. The excuse will naturally be the war, which is now the plea for everything, and often, as in the present instance, where the connection between assumed cause and effect is quite inscrutable.

So far as we can judge, the present Festival has as good a chance of answering the expectations of its promoters and patrons as any within the last quarter of a century. We wish it may prosper, if only for the sake of the widows and orphans of clergymen, for whose benefit it is to work in the end. But even suppose that it fails in a pecuniary sense. What need four-and twenty gentlemen of fortune—among whom are a bishop, two lords, a mayor, two baronets, and as many members of parliament—care about unclasping their pocket-books and making up the deficiency? What if they are called upon to pay each a "cool" hundred? Do not the Musical Festivals constitute the principal, nay the sole, reason why their counties are ever named or talked about; and can there be a more graceful method of displaying their love of music and of charity in combination? They are all as wealthy as they are benevolent; and we feel convinced that should the receipts be £1,000 minus the expenditure, any one of them, not to specialise the Lord Bishop of Worcester, would cheerfully contribute that sum from his own purse. The country gentlemen are no niggards, depend upon it. Give them a good Festival, and they will not mind the cost; good music, and they will pay the piper without a wink of the eye or a shrug of the shoulder. That, at least is our own idea of them.

Of the Norwich Festival next week.

## REVIEWS.

"Mozart's Masses," arranged for pianoforte solo.—No. 15, "The Requiem"—by Josiah Pittman.—J. Alfred Novello.

So far as it is possible to arrange an elaborate choral work like the *Requiem* for a single instrument, Mr. Pittmann has effected his purpose. Where the instrumental accompaniment is elaborate, however, we need scarcely say that it is impossible to convey anything like the effect of the voices and orchestra combined; and, to give the mere harmony of the one, or the figures and progressions of the other, can, after all, be to offer but little interest to musicians. For those who do not possess the ability of playing from score, or of understanding, by reading it, this condensation of Mozart's last and greatest mass will be welcome; and as they form the great majority not only of amateurs but musicians, Mr. Pittmann, who has done his work with talent and judgment, may congratulate himself that his labour has by no means been in vain.

Quadrille—"Queen of the South" Composed by Robert Bell. Wood and Co, Edinburgh; T. A. Currie, Dumfries.

The last part of the last figure is pretty. Of the rest the less said the better.

"Daffodils."—Song, Words written by Herrick, Music composed by Alfred A. Pollock.—Robert W. Ollivier.

Few can have forgotten, who ever heard or saw it, Mr. Alfred Alfred Pollock's very charming little canzonet, "O swallow, swallow;" and few will be slow to welcome another of similar pretensions, and of equal beauty, from the same pen. Mr. Pollock has set Herrick quite as happily as he formerly set Tennyson; and both the dead and living poets are honourably associated with his music. "Daffodils" is a song which, in melody and harmony, has a smack of the rich and genuine flavour of the old English madrigal. Simple and unaffected, it is, at the same time, graceful and eminently *musical*. We have not for some time met with a song of its length and character that has so entirely pleased us. Mr. Pollock should write more since he writes so well. Otherwise we might address him as King Arthur the ghost, in the play—"If no more, why so much?"

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"Life and Death"—a Four-part Song, the Poetry from the *Household Words*. The Music composed, and inscribed to Charles Dickens, by Mrs. Henry Ames. J. Alfred Novello.

There is both poetry and musical feeling in this piece, which is voiced well and shows a real taste for harmony. The only fault we can find, is a certain indecision about key. For example, at the commencement, it is impossible to know whether Mrs. Ames intends to be in E flat or in C minor, in the opening bar. We presume the latter is intended; but in that case we shall have to reproach the fair composer with beginning in one key and ending in another, which is not admissible, and, indeed, not effective. Still there is so much merit in this vocal quartet, and the sentiment of the very charming poetry to which it is set is caught with such purity and refinement, that we have no heart to protest further.

"Flowrets of Hope."—Written and composed by Alexis.—Addison and Hollier.

A very clever and well-written song, both words and music betraying a refined intelligence, and shewing a thorough command of materials. It is no small thing to be poet enough and musician enough to write such good verses and set them to such nice harmony. We should like the song still better if the practice of giving the melody simultaneously to the bass and voice part were indulged in less frequently. But this, after all, is purely a matter of taste. If "Alexis" be an amateur, we beg to compliment him.

"War" and "Peace"—two songs by Beethoven—edited by Joseph Pittmann, Esq. G. Scheurmann.

Mr. Pittmann has not been candid in attributing these songs to Beethoven, on the face of the title-page. It is true the subjects of both are his; and that, while nothing has been added, scarcely a note has been changed in either. But as Beethoven would never have condescended to illustrate what, to speak politely, may be termed clap-traps of the day, by his music, Mr. Pittmann should have stated whence he derived his materials. The themes for both of the songs are borrowed from the beautiful sonata in E, Op. 90. The first subject of the *allegro*, in E minor, is allied to the song called "War;" and that of the *rondo*, in the major key, to the one called "Peace." We may, therefore, dispense with criticising. At the same time we must protest against the system of employing the ideas of great composers, not living, and therefore unable to protect themselves, in a manner which they never could possibly have approved.

## DRAMATIC.

Lyceum.—On Friday, Mr. and Mrs. Sims Reeves appeared in *La Sonnambula*, and on Monday in *Lucia di Lammermoor*. The *Bohemian Girl* was repeated on Wednesday; and, as a supplemental night, being for the benefit of Mr. Allcroft, the "Farewell Performances" will conclude this evening with *La Sonnambula;* after which will be given the *Comedietta* of *Patter versus Clatter*, in which Mr. Charles Mathews will appear; to conclude with the *Waterman*, Mr. Sims Reeves sustaining his popular part of Tom Tug. Each night the theatre has been densely crowded, and Mr. and Mrs. Sims Reeves have been received with the greatest enthusiasm. We never heard Mr. Sims Reeves sing more magnificently than at his last three performances. He seems to be in finer voice than ever.

The Sadler's Wells Theatre opens for the winter season on Monday next, with Mr. Lovell's favourite drama, *The Provost of Bruges*, and Mr. Planché's *comedietta*, *The Jacobite*. A new five-act piece is announced in the bills, and a play of Shakspere's, with new scenery, dresses, decorations, etc., etc.

Optics *versus* Music.—It is related in a biography of Lambert, the astronomer of Mulhausen, that on being asked he liked an opera at Berlin, to which he had been taken by some of his friends, he replied, that he had not seen it, as he had been occupied during the entire evening in calculating the refraction of light from the lustre!

## PROVINCIAL.

The summary of musical and theatrical doings in the provinces does not present great interest this week. *The Manchester Examiner and Times* augurs a good season for the Italian Opera, as will be seen by the following:—

"The treasury prospects of the theatre, on the occasion of the forthcoming series of operas, promise to be of a character amply remunerative to the promoters of the undertaking. We learn that two-thirds of the subscription list is already filled up, so that with the casual attendants, a brilliant array of box occupants may be expected. That the performances may be satisfactory to the public, no pains, we are sure, will be spared on the part of the conductor. Mr. Benedict is a strict disciplinarian. The rehearsals are to commence to-day."—On Saturday last, we learn from the same journal, "the members of the City Glee and Choral Society held their first *soirée*, at the house and gardens of Mr. Jennison, at Belle Vue.—On Monday *King Lear* was represented at the Theatre Royal. Last evening, Miss Vandenhoff's *Woman's Heart* was played to an audience more select than numerous. On Friday next, Mr. Vandenhoff takes his benefit, concluding his engagement for the season—his last appearance in Manchester previous to a farewell engagement in the course of next year, when he finally takes leave of the stage."

The *Manchester Courier* of the 19th says:—

"The series of six operas commence on Saturday next with *Norma*, in which character Mdlle. Cruvelli appears. Signori Tamberlik, Polonini, and Tagliafico playing Pollio, Flavio, and Oroveso. The other operas are given on the five successive nights of the following week."

The following is from the *Liverpool Standard*:—

"The question of the opening of the St. George's Hall, at Liverpool, has been at last settled. A meeting of the committee was held on Saturday, the 19th, at which the Mayor announced that he had received notice to the effect that, consequent on the unsettled state of public affairs, and the intended visit of the Prince Consort to the French camp at St. Omer, it will not be consistent with the royal arrangements for Her Majesty to attend the inauguration of St. George's Hall. All reasons for deferring the intended arrangements, consequent on the expected royal visit, being thus removed, it was recommended that the hall should be opened on Monday, the 18th of September, and that, after the ceremony is gone through, the oratorio of the *Messiah* shall be performed, *provided Sir Henry Bishop can succeed in engaging the services of a sufficient number of competent artists to do full justice to Händel's masterpiece* (!). A miscellaneous concert will be given in the hall in the evening. On Tuesday Mendelssohn's *Elijah* is to be performed, and on Wednesday Haydn's *Creation*, each oratorio to be followed in the evening by a concert; the admission to that on Wednesday evening being fixed at two shillings and sixpence, in order that the general public may have an opportunity of being present. The prices of admission to the other performances have not been fixed. It is also proposed that the week after the meeting of the British Association, five or six evening musical performances shall be given in the hall, at the low price of one shilling, so that all the inhabitants may have the means of assisting at the inauguration."

The *Courier* informs us that—

"The musical arrangements for the opening of St. George's Hall are nearly completed. Sir Henry Bishop will conduct, Dr. Wesley will preside at the organ, and the services of Madame Clara Novello have been secured.—From a lengthy description of the new organ, extracted from Dr. Thomson's 'Guide through Liverpool,' written principally for the use of the members of the British Association, we learn that the instrument consists of four rows of keys, from G to A, *i. e.*, GG to A in altissimo, 63 notes; and two octaves and a half of pedals, from C to F, *i. e.*, CCC to F, 30 notes. There are 108 stops, and 8,000 pipes, varying in length from 32 feet to 3-8ths of an inch, 10 octaves apart. The bellows will be blown by a small steam engine."

The *Liverpool Mail* has the following:—

"The London Adelphi Company, at the Theatre-Royal, during the past week, have continued to prove attractive. On Monday evening, the melodrama of *The Thirst for Gold* was produced, Mr. Webster having brought down his own scenery, dresses, and properties. The afterpiece of *Good night, Signor Pantalon* has been played almost nightly, with Miss Woolgar, Miss Mary Keeley, and Mr. Paul Bedford. *Tartuffe* and *Two Loves and a Life* have also been repeated; and, last night, *The Green Bushes* was revived for Madame Celeste's benefit."

The *Bath and Cheltenham Gazette* is enthusiastic in praise of the Lyceum company. We extract the news:—

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"There was an overflowing attendance at the theatre on Friday night, hundreds being turned away for want of room to witness the performance of a part of the Lyceum company. The first piece was *The Bachelor of Arts*. Mr. Charles Mathews and Mr. Frank Matthews received unmistakeable proofs of approval from one of the most brilliant audiences ever assembled in the Bath Theatre. *Sunshine through the Clouds* was generally voted somewhat 'slow.' Madame Vestris performed the part of Mrs. Cleaveland. The farce of *Little Toddlekins* concluded the evening's amusement, the chief characters by Mr. Charles Mathews and Mrs. Frank Matthews.—On Saturday evening next, twenty-seven members of Mr. Charles Kean's Royal Princess's company will appear. The play of the *Honeymoon* will be followed by a comic ballet and *A Roland for an Oliver*."

The *Clifton Chronicle* of the 23rd informs us that—

"The engagement of the Lyceum company having proved successful, the lessee has secured the services of Mr. Charles Kean's *corps*, and they made their appearance on Monday and yesterday evenings in some of the pieces which have been so attractive at the Princess's, Oxford-street. The performances are to be continued throughout the week, Saturday excepted."

"Miss Jackson and Mr. J. Rouse, late of the Bristol Theatre, assisted by Miss Eliza Ormonde and Mrs. Bishop, gave a dramatic and vocal entertainment, at the Broadmead Rooms, on Monday evening. Miss Jackson recited some fragments from Shakspere, Milton, Sheridan Knowles, Sheil, and others. The selections were interspersed with songs by Miss Ormonde and Mr. John Rouse."

We find from the *South Eastern Gazette* that Margate has made a move in musical matters:—

"Mr. Gardiner, of the Assembly Rooms, last week engaged Mdlle. Rita Favanti, of Her Majesty's Theatre, and Mr. George Perren, the tenor singer, at his concerts. Mr. Saville, at the Theatre, has introduced Miss H. P. Horton, the popular actress and vocalist, and Mr. Selby, with Mr. Gaston, of the Royal Standard, and Miss Glover."

Music is for the present in the ascendant in the North, as will be seen by the following extract from the *Leeds Intelligencer*, respecting military concerts to be given at St. George's Hall, Bradford:—

"The directors of the St. George's Hall Company announce three military concerts by the band of the Coldstream Guards, to take place on Wednesday evening, and Thursday morning and evening in next week. This is the second visit of this band to Bradford. The prices of admission are so moderate that we may anticipate large audiences."

The following is extracted from a Dublin paper:

"Stepping into the Queen's Royal Theatre on Wednesday, we were disappointed in one respect—there was no room for us; the whole building was crowded to the doors. Peals of laughter and shouts of merriment inside only tantalised us still more, and we had to be satisfied with distant and occasional glimpses of Mr. F. Robson's funny face, the motion of every single muscle of which appeared to be the source of a fresh supply of amusement to the audience. The piece performing was the burlesque on Shakspere's *Merchant of Venice*, and the play upon words and ideas seemed thoroughly understood and appreciated by the audience. Under the guidance which Mr. Robson's face afforded to his meaning, they could hardly go much astray, and their enjoyment of his fun shewed how readily they followed. In the subsequent piece we had Mr. Robson also, as rich as ever in humour.

We learn from our Leeds Correspondent, that—

"Three 'Grand Military Concerts' were given at St. George's Hall, Bradford, on Wednesday and Thursday morning and evening last, when the Band of the Coldstream Guards made their second appearance in Bradford. The attendance on the first night, though large, did not equal the Director's expectations;—on Thursday morning there was 'a beggarly account of empty benches,' but in the evening the 'masses' came to the rescue, and in goodly numbers enjoyed to their hearts' content the strains of the brass and tinkling cymbal. The selections included overtures, marches, operatic arrangements, waltzes, quadrilles, etc., and, on the whole, were all performed with spirit, precision, and effect. It must be admitted, however, that a military band, perfect though it be, is not, and cannot be, from the nature of the instruments, the most effectual medium of interpreting the 'best works of the great masters.' The overture to *Oberon*, and the *Andante* from Mozart's Fifth Symphony, on Wednesday evening, proved this unmistakeably. The delicate and rapid violin passages suffered considerably at the hands of the clarionets, and no brass bass instruments can replace the well defined tone of the violoncello and double bass. In marches and operatic selections, the Band are admirable. Their training reflects credit on the band master, Mr. Godfrey. The principal soloists—Messrs. Pollard (clarionet), Phillip (cornet-à-piston), Phasey (euphonium), and Hawkes (trombone), were loudly applauded. A little vocal music would have afforded a grateful relief. A Military Band for more than three hours in a room, is too much of a good thing; and too much of a good thing is good for ————."

A Birmingham correspondent lets us know, that—

"Mr. Harrison, the music-seller, is organising a concert on a grand scale, for Friday evening, Sept. 8th, next—at the Town Hall. The names of such artists as Madame Clara Novello, Mr. and Mrs. Sims Reeves, and Mr. and Mrs. Weiss, shew that Mr. Harrison has not departed from that liberality of spirit which has always characterised his efforts to amuse the public."

## FOREIGN.

BERLIN.—(*From our own Correspondent.*)—According to report, the following operas, among others, will be revived in the course of the winter:—Gluck's *Orpheus*, Rossini's *Tancredi*, Gläser's *Adlers Horst*, and Weber's *Oberon*. Mdlle. Johanna Wagner will play in the first three. A new French opera, *Raymond*, by M. Ambroise Thomas, will be produced. The subject is from the story of the Man with the Iron Mask. The negociations for the performance of Herr R. Wagner's *Tannhäuser* have again been broken off, as Dr. Franz Liszt, who acts for Herr Wagner, required that the rehearsals and first two or three representations should take place under his direction, which the management did not feel justified in granting. The season began on the 16th, with the *Feensee*, followed on Friday, the 19th, by Lortzing's *Czaar und Zimmermann*. Mad. Fischer-Nimbs, from Breslau, will appear in September, when Mdlle. Johanna Wagner will also come.—Herr Kücken passed through this city on his return to Stuttgart, where he resumes his official duties by superintending the productions of Meyerbeer's *Etoile du Nord*.—I am happy to inform you that a great change for the better has taken place in the condition of poor Robert Schumann, so great, indeed, that his wife has left Berlin and returned to Düsseldorf. For some time past he has enjoyed intervals of lucidity, during which, in his long walks with his physician, he enquired affectionately after his family, to whom, during the height of his complaint, he never made the slightest allusion. At present, he is so far advanced as to lead to strong hopes of a speedy restoration to health. He is allowed to resume his musical labours, and is now setting to music the choruses in Schiller's *Braut von Messina*.

BADEN-BADEN.—(*From a Correspondent.*)—We have had quite a catalogue of celebrities lately in this queen of watering-places. With his accustomed enterprise and liberality, M. Benazet has provided the greatest and most varied attractions at the *Kursaal*. Among recent events, a concert, got up on a very expensive scale, brought all the fashion of Baden and its vicinities. Alboni (who has just left us) sang some of her favourite pieces in her most perfect manner. Mad. de Lagrange, whom you must remember at Her Majesty's Theatre, astonished even more than she pleased by the execution of a mazurka by Schuloff; and Gardoni, besides joining the ladies in duets, gave some Italian airs very prettily. The vocal music was agreeably relieved by M. Vivier, who, perhaps, never made his wonderful horn speak in more exquisite tones. His performance pleased as much as it astonished, and astonished as much as it pleased. The composition was his own, and excited quite as much admiration as his playing. Mdlle. Sophie Cruvelli had been invited to sing, but, being compelled to go to England, was forced to decline. Mdlle. Arabella Goddard, the charming and accomplished English pianist, has arrived, and is already "the rage" here. Another concert is now organising, by M. Benazet, expressly for her. Vivier will also play, and M. Cossman, the well-known violoncellist; and M. Roger, who is shortly expected from Frankfort, and has never been heard at Baden, will sing: so that the concert will be attractive in every respect. The weather is delightful, the scenery enchanting, the *Kursaal* exciting and amusing, and M. Benazet, as usual, the life and soul of the public amusement and recreation. In his special sphere this gentleman really stands alone.

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On Saturday evening, the 19th instant, Miss Arabella Goddard had the honour of playing at the Prussian Minister's, in presence of their Royal Highnesses the Prince and Princess of Prussia, the Grand Duchess of Mecklenburgh-Strelitz, and the *élite* of the rank and fashion at present at Baden-Baden. Both the Prince and Princess complimented the young English pianist, and expressed themselves highly pleased with her performance, the young Princess (who is a great connoisseur) stating that it was very rare to find in an artist so much expression, finish, and purity of tone combined, and that she had never heard a performer on the pianoforte with whom she was so much delighted. M. Vivier executed some of his solos on the horn with admirable talent, and was accompanied on the pianoforte by Miss Arabella Goddard. He, too, afforded unqualified pleasure.

STUTTGART.—The cast of Meyerbeer's *Etoile du Nord*, will include the following artists:—Mad. Marlow, Mdlle. Minna Zerr, sister of Mdlle. Anna Zerr, Herr Schüttky, Herr Pischeck, and Herren Täger and Sontheim.

LEIPSIC.—Dr. Franz Liszt has just completed a pamphlet about Hector Berlioz, which will appear in the autumn.

ITALY.—The closing of the Italian theatres is rapidly going on, owing to the cholera. From the Milanese papers we have nothing to record, excepting that a concert took place at the Theatre Santa-Radegonda for the benefit of the Infant Asylums, at which Mad. Merlo and Signor Sarti gave their gratuitous assistance, together with the violoncellist, Signor Nicola Bassi. The other singers were Signori Deacon, Disma, Sangalli, and Erba. The Theatre Carcano is again closed, and will not re-open during the prevailing epidemic.—At Bergamo, Verdi's *Il Trovatore* has been revived with great success, if we may judge from the applause which followed every piece, and, indeed, almost every phrase. It is said that Signor Malvezzi, the tenor, is much better than his predecessor, Signor Fraschini, who seems to be losing ground in public estimation. Madame Bendazzi has made a favourable impression in the character of Gilda. The part of Rigoletto is described as having been well played by Signor Corsi.—At Fermo, Rossini's *Mose in Egitto* has been received with acclamations, the principal parts by Mad. Barbieri-Nini and Sig. Agosti. We are happy to state, on the authority of the *Gazetta Musicale* of Milan, that no additional deaths from cholera have occurred in the company of the Italian Opera at Mexico since that of Sig. Pozzolino, mentioned in our American news of last week. Mad. Steffanone and Signori Marini, Salvi, Rovere, and Beneventano have all been attacked, but were in a fair way of recovery, according to the latest accounts. It is announced in the Mexican papers that, in consequence of the losses sustained by both the rival companies, they will join their remaining forces into one, under the same management.—At Sinigaglia, *Norma* has been played to crowded houses, Mad. Medori and Signor Carrion playing the principal parts. The next opera will be *Don Pasquale*, with Mad. Medori, Signori De Bassini and Scalese.—At Trieste, *Nabucco* has been revived; and at Vicenza, the new opera by Sig. Petrella, entitled *Marco Visconti*, gains in public favour. The opera is well got up as regards the scenery and accessories, and the singing of Mad. Lotti, Signori Galvani, Bencich, and Cornago is very good.—At Odessa, the Italian company have been playing the *Italiana in Algeri*, and are rehearsing *Maria di Rohan*.—At Rome, the Theatre Argentina has been taken, for the Carnival of 1854-5, by a company, for opera and drama on alternate nights.

BRAZIL.—Madame Charton has arrived, accompanied by Signor Bouché. The company may now be considered as complete. Madame Charton has chosen the *Sonnambula* for her *début*, and Signor Bouché, Don Silva, in *Ernani*. Both operas are being rehearsed every day. Signor Bouché has been engaged for next season. A meeting of the directors was held lately, and subscriptions set on foot, with the proceeds of which a gold snuff-box, adorned with brilliants, was presented to Signor Labocetta as a testimony of their approbation of his management of the Italian Opera. Madame Zecchini has left for Paris. Signor Ferranti is at loggerheads with the directors, and will not terminate his engagement, the latter have already written to Italy for another *buffo* to supply his place. The preparations for the ballet are on a large scale; the principal dancers will be Madame Genat and M. Paul.

CONSTANTINOPLE.—Sig. G. Donizetti, brother of the celebrated composer, and general Director of Music in the Sultan's army, has received the Megidie medal, fourth class.

BUCHAREST.—The new theatre is a fine building replete with every convenience. The performances are given alternately by a Wallachian dramatic company, and an Italian operatic *troupe*. Both the drama and opera are popular here.

STOCKHOLM.—(*From an occasional Correspondent.*)—During a short stay in this city, last May, I had an opportunity of hearing some musical performances. On the 23rd inst., Mdlle. Helda-Sandels gave a concert, which was well attended, in the Salle La Croix. The members of the Royal Chapel played Kuhlau's overture to *Lube*, and one of Beethoven's overtures to *Fidelio*. Mdlle. Sandels sang airs from the *Creation* and the *Barber of Seville*, and several national melodies of Sweden.—On the 21st., M. T. R. Sjöberg, musical director of the regiment of Life Guards, gave a concert in the riding school attached to the Zoological Gardens. Meyerbeer's overture to the *Feldeager* in *Schlesien*, Herr von Lindpaintner's to Göthe's *Faust*, and several pieces from Verdi's *Ernani* were included in the programme. The concert concluded with several patriotic songs, executed by a small chorus of 100 performers, accompanied by the orchestra. On the 27th Mdlle. A. Valeri gave a concert in the Royal Opera-house. The orchestra played Beethoven's overture to *Fidelio*, and Gade's symphony in A minor; the fair *bénéficiaire* sang an air from *Le Nozze di Figaro*, an air from the *Sonnambula*, and several Swedish national melodies; and M. D'Aubert executed, with his pupil, M. Devit, a *fantasia*, by Kalliwoda, for two violins. On the 30th, a concert was given by M. Oscar Cinna, in the Salle la Croix. The principal attractions were Mendelssohn's overture to the *Hebrides*, and Beethoven's to *Coriolanus*, and the performance by the concert-giver of Weber's *Concert-Stück*, the romance and finale from Hummel's concerto in E flat, Weber's sonata in D minor, Beethoven's sonata in A for piano and violin, with M. D'Aubert, and several original Hungarian *Lieder*.

HAMBURGH.—Madame Tedesco will commence her engagement as Fides in the *Prophet*. She can only give three representations, as she must be in St. Petersburgh by the 5th of September, where she receives 120,000 francs for the season.

## LETTERS FROM EMINENT MEN.

No. ——— III.

## GLUCK

*To the*

## DUKE OF BRAGANZA.

(*Translated from the Revue et Gazette Musicale.*)

[In 1790, Gluck produced his opera of *Pâris et Hélène*, dedicated, by permission, to the Duke of Braganza. Already, on the publication of his *Alceste*, Gluck had found himself exposed to the acrimonious attacks of the critics of the North of Germany, whose obstinate vanity would admit neither the success nor the ideas of the great composer. In the dedication we are about to lay before our readers, Gluck endeavours to prove that, while combating what they termed his system, his adversaries were in actual opposition to truth and reason.]

"In dedicating this work to your Highness, I do so less in the hope of meeting with a patron than a judge. A spirit armed against the prejudices of custom; a knowledge of the sublime precepts of the art; and a taste formed by the study of great models and the inimitable principles of the Beautiful and the True—such are the qualities I look for in my Mæcenas, and all of which I find combined in your Highness. It was only in the hope of having imitators, that I decided on printing the score of my *Alceste*, and I flattered myself with the idea that others would eagerly follow the path I had opened, with a hope to abolish the abuses which have crept into the Italian opera, and which have degraded and debased it. I am now convinced, however, that my hopes were illusory. The half-scholars, and the critics who lead the public—a class of men unfortunately very numerous, who in all times have been more hurtful to the progress of the art than persons altogether ignorant—violently attack a method which, if once established, would put an end to their empire.

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"People have thought themselves capable of finally judging with the aid of incomplete rehearsals badly directed and worse executed; they have calculated, in a drawing-room, the effect which an opera might produce on the stage. Is not this the perspicacity of the inhabitants of a certain Greek city, who, in order to form a just appreciation of a statue destined to be placed on the top of a high column, examined the work on the ground? One of these eccentric friends of the art, whose sense of understanding is confined to his ear, will find that some of my airs are abrupt; some of the passages will strike him as crude, or introduced with too little care, never reflecting that, in the given situation, these airs and passages required exactly these characteristics, and thereby formed a happy contrast to the rest. A pedantic harmonist will point out, here and there, an intended instance of negligence, or a pretended false expression, and proclaim abroad that they are so many unpardonable faults against the laws of harmony; and then comes the crowd, unanimous in condemning the music as exaggerated, barbarous, and wild.

"In this particular, the other arts are not more fairly treated than music; they are judged with quite as little justice and knowledge: the reason of which your Highness will easily guess, for the more we aspire to perfection and truth the more are precision and exactness necessary qualities.

"The traits which distinguish Raphaël from other painters are frequently almost imperceptible. Slight alterations in the outlines do not, in the least, compromise the likeness of a head painted in the style of caricature, but they will completely change a graceful expression of countenance. As far as music is concerned, I will quote only one example of this—the air in the opera of *Orphée*, 'Che farò senza Euridice?' Introduce the slightest alteration either in the movement or the expression, and the air will only be fitted for a puppet-show. In a piece of this description, a note on which you rest too much or too little, a fault of intonation, an instance of negligence in the rhythm, etc., may entirely destroy the effect of a scene. Now, whenever a score is to be executed according to the principles I have laid down, the presence of the composer will be as necessary as the sun to animated nature. It is he who is the soul and life of it. Without him, there is nothing but confusion and disorder. But he must expect to meet with obstacles, just as we meet with men who, simply because they possess eyes and ears, without taking into account the imperfections of those organs, as far as they may be concerned, think themselves qualified to pass judgment on the fine arts; for the mania of wishing peremptorily to decide upon questions with which they are least acquainted, is a common defect in men. Arteaga, one of the greatest philosophers of the present age, has had the cool audacity to write upon music, and publish his ideas as so many oracles, with this epigraph: *Sogni di ciecchi e fole di romanzi.*

"Your Highness has, doubtless, read the drama of *Pâris et Hélène*, and may have remarked that it does not present to the imagination of the composer the strong passions, grand pictures, and tragic situations which, in *Alceste*, shake the soul of the spectator. In this case, the public will as little expect the like force and energy in the music, as they would require, in a picture painted with a full light, the *chiaro-oscura* and striking effects of contrast which the painter will employ for objects represented in one more subdued.

"In *Alceste*, we have a wife on the point of losing her husband; to save him, she has the courage, in a wood, the horrors of which are enhanced by the shades of night, to summons the infernal spirits, and, in her last moments, trembles for the fate of her children.

"In *Pâris et Hélène* we have a young lover bearing up against the rigour of a noble but haughty woman, but who eventually overcomes her dislike by employing all the means which passion suggests.

"For this reason, I endeavoured to employ different colourings, the motives of which I sought in the personal character of the Phrygians, gentle and tender, opposed to the savage and inflexible pride of the Spartans. I thought, therefore, that the vocal music—which in my opera merely replaces declamation—should, in the part of Helen, correspond to the roughness of her nationality, and that I should not be blamed if, in order to preserve al the individuality of the character in the music, I descended, for the moment, even to the trivial. If we desire to attain truth, in this manner, we must never forget—taking into consideration the object on which we are engaged—that the greatest beauties, melodic and harmonic, may become faults and imperfections if employed unseasonably.

"As for my endeavour to produce the desired change in the opinions of composers, I do not expect that I shall be more successful with *Pâris et Hélène* than I was with *Alceste*, but all obstacles, long foreseen, will be unable to prevent my making fresh attempts. Provided I obtain the suffrage of your Highness, I shall be able to say, with a contented mind, '*Sufficit mihi unus Plato pro uno populo.*'

"I have the honour to be, etc.,
"GLUCK."

## LEIGH HUNT ON MUSIC.

MR. LEIGH HUNT always writes prettily, and for an amateur, his notions of music are excellent. Hear what he says of music at Lord Byron's favourite Pisa:

"There seems to be a good deal of talent for music among the Pisans which does not know how to make its way. You never hear the poorest melody, but some body strikes in with what he can muster of a harmony. Boys go about of an evening, and parties sit at their doors, singing popular airs and hanging as long as possible on the last chord. It is not an uncommon thing for gentlemen to play their guitars as they go along to a party. I heard, one evening, a voice that would not have disgraced an opera, singing past a window; and I once walked behind a common post-boy, who, in default of having another to help him to a harmony, contrived to make a chord of all his tones, by rapidly sounding the second and the treble one after the other. The whole people are bitten with a new song, and hardly sing anything else till the next. There were two epidemic airs of this kind when I were there, which had been imported from Florence, and which the inhabitants sung from morning to night, though they were nothing remarkable. Yet Pisa is said to be the least fond of music of any city in Tuscany."

Of Genoa he talks with equal shrewdness, and the same good feeling:

"The Genoese are not a musical specimen of the Italians, though the national talent seems lurking wherever you go. The most beggarly minstrel gets another to make out a harmony with him, on some sort of an instrument, if only a gourd with a string or two. Such, at least, appears to be a strange wildfowl of a fiddle, which they use, or rather a gourd stuck upon a long fiddle of deal. They all sing out their words distinctly, some accompanying themselves all the while in the guitar style, others putting in a symphony now and then, even if it be nothing better than two notes always the same. There was one blind beggar who seemed an enthusiast for Rossini. Imagine a sturdy fellow in rags, laying his hot face upon the fiddle, rolling his blind eyeballs against the sun, and vociferating with all the true, open-mouthed syllabical particularity of the Italians, a part of one of the duets of that splendid master. His companion having his eyesight, and being not therefore so vivacious, sings his part with a sedater vigour; though even when the former is singing a solo, I have heard the associate throw in some unisons at intervals, as though his help had been of necessity wanting to the blind man, on vocal as well as corporal occasions."

This is, indeed, charming loquacity, and if only talk, is talking to a good end.

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MR. ALBERT SMITH gave the 800th representation of his Mont Blanc entertainment, at the Egyptian-hall, on Tuesday week.

SURREY ZOOLOGICAL GARDENS.—The last flower-show, but one, of the season took place on Tuesday. The weather was propitious, and the gardens crowded. The show, which was chiefly of hollyhocks, was of more than usual brilliancy. The principal exhibitors were Messrs. Paull, Chater, and Roake. The white specimens were, in general, the favourites. Of these, Chater's *Mont Blanc*, and Roake's *White Globe*, were among the finest and most attractive. Holmes's prize specimen, *Lemonade*, with a white petal, verging into lemon-colour in the cup, was, perhaps, the most beautiful in the collection, which gave so much satisfaction that there was a very general wish that the show should be continued for another day.

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## MUSIC IN 1645.

THE Messrs. Sax's improved brass instruments are but children's toys, veritable playthings, when compared with the instruments employed in the monster concerts given by our forefathers. It was with brewers' cauldrons, contrabassi, each of which was a load for eight mules, and windmills arranged harmoniously, that they made up their orchestras. Do not laugh; we have before us the proof of what we state; the report in full of a concert "in action" given at Dresden on the 13th July, 1845, by order of the Elector John George of Saxe. This concert was to represent the episode of Judith and Holofernes. The words were written by Matheseus Pfaumenker, and the music composed by Hilaire, the court-singer. The Elector, having heard the score, was so much pleased with the musician that he presented him with any quantity of beer, and entrusted him with the organization of the *fête*, without regard to expense. All the artists of Germany, Switzerland, the Vaud, Poland and Italy, were invited to unite with their pupils in the Dresden gigantic musical festival, where, by the 9th July, 1645, several thousand instrumental performers were assembled and an army of singers.

It must have been a strange spectacle—these men arriving from all points of the horizon in crowds, armed *cap-à-pie* with all the instruments known at the time, and a multitude of others which were unknown in Germany, and many of which had been manufactured for the occasion. A certain Rapotzki came from Warsaw with a waggon drawn by four mules; this equipage being solely to convey an engine of musical war, an enormous contrabasso, which measured seven German yards in height. The artist had ingeniously adapted to his instrument a small ladder, which allowed him to run up and down quickly from the bridge to the top of the instrument, and play with both hands his great bow over the three cables of his contrabasso. What does Bottesini think of that?

This was not all; a student from Wittemberg, named Kumpler, promised to sing the score of Holofernes, a feat in which he was materially assisted by swallowing an ocean of beer at the expense of the Elector. For fear the contrabosso of the Pole, Rapotzki, should not be powerful enough for the voices of the singers and the terrible noise of the orchestra, the singer Grandmaus bethought him of a windmill, between the wings of which he had stretched large cables. Four vigorous performers placed in the top and bottom angles, drew sounds from these cables by rubbing on them as with bows, strong pieces of wood, with serrated surfaces. On one side of the orchestra, which took up its position on a hill, was a gigantic organ which Father Serapion, a distinguished organist, *beat* with hands and feet. Next to the organ were the wind and metallic instruments, among which was the brewer's cauldron we have before alluded to, and an enormous bell, recently made and destined for a cathedral. In the centre was closely gathered the mass of the musicians, placed above the singers, who were arranged in good order under two hundred and fifty leaders. Delighted with this magnificent *coup-d'œil*, and wishing to add his part to the musical structure which he had seen created as if by enchantment, the Elector had a dozen bomb-mortars, well charged by the court artillery, placed in battery.

At the signal given by the discharge of these mortars, the concert began. One voice, immense and multiple, struck the air in all directions, and struck the sonorous vault of ether with millions of vibrations. A spectator could easily have imagined himself into a world of magical creation. But then what zeal did not the artists display on this occasion. The famous *prima donna* Rigozzi, from Milan, lost her life from her efforts to make more noise than the orchestra. The student Kumpler, accompanied by the contrabassist Rapotzki and by the windmill, sang an air that made the hills tremble. In order to give additional zest to the entertainment, and to please the Elector, the first violinist of the day, Giovanni Scioppio, from Cremona, played a solo, holding his instrument behind his back. At length a double fugue, sung by the Assyrians flying before the victorious Israelites, was sung with so much energy and so much expression, that the victors, overcome with enthusiasm and finding that the music expressed imperfectly the desire for revenge that animated them, fell upon the Assyrians, and deluged them with clods of earth. This made the Elector laugh heartily, and terminated joyously this truly monster concert.

The next day it was discovered that several partizans in the camp of the Israelites and the Assyrians had died during the great musical contest of the day previous.

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MISS LOUISA PYNE, Mrs. Pyne, Mr. W. Harrison, and Signor Bassoni left Liverpool on Wednesday for New York, where they will make their first appearance in America, early in September. They are engaged for a series of English operas at the Broadway after which they will proceed on a tour through the States.

M. CHARLES HALLÉ had the honour last week of performing some of the pianoforte sonatas of Beethoven before Her Majesty, Prince Albert, and the Royal Children, at Osborne. He selected two of the early ones, two of the middle ones, and finished with the great sonata in B flat, Op. 106. The Queen and the Prince Consort were much pleased with the early sonatas; but the Royal Children, it has been said, were most particularly gratified with the last.

MDLLE. SOPHIE CRUVELLI started on Tuesday, with Sig. Tamberlik and others, on the provincial tour of which we have already spoken. The first concert took place on Wednesday evening, at Shrewsbury, the second on Thursday evening, at Manchester. Last night the party were to sing at a concert at Liverpool; and to-night the first of the six operatic performances in Manchester will take place, with *Norma*.

FRENCH COMEDIANS.—It certainly materially adds to the dignity and respectability of the dramatic profession in France, that a large number of its members are men of refined taste and liberal education, quite capable, if they chose, of earning a living, and of even earning themselves a name, in other arts and pursuits than that they have chosen to follow. Among them are to be found elegant scholars, dramatists, poets, painters, sculptors, musicians—not mere dabblers, but proficients of approved merit.

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**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 35. SATURDAY, SEPTEMBER 2, 1854. {PRICE 4d. STAMPED 5d.

## EPITOME OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(*Continued from p.* 564.)

THE article in No. 10 of the *Cäcilia* was as little pleasing to a Roman Catholic priest as that in No. 11 to a learned musician and an admirer of Mozart. In spite of this, however, the Abbé Stadler, who, in the introduction to his pamphlet, gives an extract from the first, adds no remarks of his own offensive to Herr Weber. He merely reproaches him with wishing to raise himself to the position of reformer of the Roman Catholic ritual, which was actually the case. "Here," he exclaims, "is a perfect edifice; words, music, criticism—and all by Herr Weber. Time will show whether it is built upon granite or sand." At the conclusion of his pamphlet the Abbé adds:—

"We must proceed as follows:—If we wish to raise a new edifice, we must first clear the site of everything which can possibly prove an obstacle to our building operations."

Is it necessary to inform my readers that the metaphor of the new edifice does not here apply to the music but to the text of Herr Weber's Requiem, since there were a hundred other requiems previously in existence, all differing from each other, as regards the music, although they had one and the same text. Lastly, the Abbé Stadler, after pointing out the passages which Mozart borrowed from Händel in the first number of his *Requiem*, observes that Herr Weber, also, had taken the theme of his "Agnus" from an air in an old opera—*Der Dumme Anton*, upon which air Mozart had composed some very beautiful variations. And herein is positively comprised all the "insult and calumny" of the defence. Thus it was Herr Weber himself who, in the heat of passion and on the spur of the moment, suggested a conclusion which his adversary had never attempted to draw from the comparison of the two articles. "What!" says Weber—"Am I accused of slandering Mozart? Am I thought mad enough to be jealous of him?" But Stadler, we repeat, had insinuated nothing of the kind; and, if others had either said or written so—if they had gone too far—it would have depended upon themselves to turn it to advantage, in so utterly false a position had Herr Weber placed himself. "Jealous of Mozart!" No—his opponents might have replied—that would be a species of insanity of which we should not suppose you or anyone else capable; but that is nothing to the point. For you, the *Requiem* is almost entirely the work of Süssmayer, very fine, it is true, in some of the leading ideas, but, through bungling additions, only worthy of a schoolboy, so altered, mangled, distorted, and jumbled together, as to be no longer recognisable.* Without doubt, you seriously believed this, since, *in your paper*, you give it as your own opinion. If so, then, there can be no great things to boast of in having gained a victory over Süssmayer, and composed a better requiem than that which he has so miserably spoilt.

As I have already remarked, Herr Weber resolved to prolong the contest on the ground of his last article, and behind the ramparts of his ancient doubts, which now were doubts no longer. But how to proceed? To attack probability—to deny material facts—to arraign the description of Mozart's manuscript as false, while one part of it was at hand, and another might be discovered—was impossible. Besides, the character of the Abbé Stadler stood in too honourable a light, and too implicit a confidence was placed in his testimony. Since, therefore, it was hopeless to take the bull by the horns, it was necessary to have recourse to another system of tactics, and to circumvent the enemy—in other words, defy probability. Herr Weber was resolved. Everything that lay in the back ground of his former line of argument may be summed up in the following sentence—the column which supports the whole logical fabric:—

*"Directly it shall be proved that the pieces and passages, condemned by Herr Weber, are not Mozart's, it is proved, ipso facto, that they form no part of the work Mozart intended publishing as his own; and, moreover, that this music, which was unworthy of appearing under the name of the real composer, was quite good enough for the object for which it was written."*

As, however, the last part of the sentence appears enigmatical, and I may be reproached with having made it capable of false interpretation, by the manner in which I have put it, I shall quote Herr Weber's own words. After alluding to a circumstance, which had hitherto been kept secret, though known to many in Vienna, and, as Herr Weber believes, to the Abbé Stadler in particular—a circumstance not destined to remain much longer a secret to the public, but to become generally known as soon as two eyes should have closed in death, Herr Weber goes on to say:—

"If it ever becomes known why and how far the incomplete work of Mozart was destined for a very different purpose than to be given to the world as a Requiem of his own composition—people will then, perhaps, discover a very natural explanation of all they have thought they were defending on such deeply æsthetical or elevated religious grounds. In a word, the story will cause them a great deal of laughter."

This sounds still more enigmatical. I cannot say for certain what this secret circumstance may be, and in what the laughable story may consist, but I believe, with some confidence, that I have guessed it.

Certain explanations, of a later date than the article we are now analysing, brought to light a few circumstances, proving little in themselves, but, when separated from other known facts, capable of leading to the supposition that Count von Wallsegg—who did not understand much of music, though he had the mania of passing for a great connoisseur and even for a great composer—had contemplated publishing the requiem which he ordered for the funeral of his wife, as a proof at the same time of his conjugal grief and his extraordinary musical genius. One of the conditions of the agreement between the Count and Mozart must, therefore, necessarily have included a solemn oath to preserve the strictest secresy with regard to the name of the composer. Herr Weber, who, no doubt, had received some such piece of information, without being allowed to publish it, must have felt great satisfaction in adopting an hypothesis which so well seconded his plan of defence, in the critical position into which his first campaign against the *Requiem* had led him. What might not be deduced from this fortunate idea?

That this is the laughable story to which Herr Weber alludes is certain, especially when, to the words above quoted, I add others which he uttered in close connection with them:—

* Herr Weber has employed expressions, phrases, comparisons, and metaphors, quite as strong as the terms used in the text, if not, indeed, stronger.



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"We shall perceive for what reason, Mozart was able, without injuring his artistic reputation, to take great liberties, which he would not otherwise have taken, in the composition of the *Requiem*, and why he thought his youthful studies* good enough to use for the first and second numbers."

A few lines further on, Herr Weber adds:—

"Mozart, too, who united in one individual the characters of the god-like artist and the man of pleasure, had human wants; he knew how to employ and spend money, especially when he was paid in advance."

Let us afford Herr Weber one piece of satisfaction; it will cost us little. We will allow it to be possible, or even probable, that Mozart, as Herr Weber asserts, did not or could not intend publishing the *Requiem* in his own name. Let us even admit—what, however, is not true—that he authorised Count von Wallsegg to publish it as his. The necessary consequence would be, that in this case, for the first and only time in his life, Mozart acted in a dishonourable manner, and deceived the Count—since the promised secresy was far from being observed. Süssmayer knew that Mozart wrote the *Requiem;* Mad. Mozart also knew it; Mdlle. Sophie Weber knew it—can anything be called a secret when two women know it?—the Abbé Stadler knew it; Hofer, Schack, and Görl knew it—since they had sung the *Requiem;* all the members of the theatre knew it, consequently all the great city of Vienna; and, if Vienna knew it, the whole world would know it, on the occasion of the first performance. Poor Count von Wallsegg was, therefore, cheated out of the ducats he had paid in advance; but, at the same time, Mozart was made responsible for his work! There is one fact which Herr Weber, as a Protestant, appears to have overlooked altogether, but of which Catholics, Roman or Greek, acknowledge the full importance. For a man like Mozart, the composition of a mass was in no wise a simple matter of art or business, but of religion as well. Let us not forget—for this, without doubt, is the weightiest point in the argument—that, when composing his *Requiem*, Mozart felt death to be at hand; that he was still employed on it at a time when even the most ambitious begin not to trouble themselves much more about fame; and that he worked under the influence of the most elevated thoughts, the most solemn, and, at the same time, terrible impressions which can possess the heart of man, and shake his soul in its innermost recesses: God, Death, and Eternity! How fortunate is it for the biographer, that the two most momentous facts—I allude to the period at which the *Requiem* was written, and the dying state of him who wrote it—should, in consequence of a controversy, in other respects idle and useless, have obtained the certainty of historical truth, none of the elements of conviction necessary to give it force being wanting. Had there been any testimony capable of overturning or even rendering suspicious one or other of these facts, the whole foundation of my book would have been undermined, and I should have thrown into the fire as much of the manuscript as I had written. But, fortunately, Heaven be praised! this is not the case. All who lived upon a footing of intimacy with Mozart, and stood round his death-bed—his widow, Süssmayer, Sophie Weber, Stadler, Schack, and a number of other persons residing at Vienna, all unexceptionable witnesses, and, indeed, the only persons who can be looked upon as such—agree in answering the two great questions affirmatively. "Yes," they say, "during the last days of his life, Mozart was working at the *Requiem;*" while his widow, his sister-in-law, and Stadler add:—"and he believed he was composing it for himself." What becomes, after this, of the "laughable story," which Herr Weber keeps for us *in petto?*

The promise, one day or other, to disclose a "laughable" fact, was not sufficient to supply the place of historical arguments against the genuineness of the *Requiem*. As these, however, were altogether wanting, it was necessary to have recourse to fresh critical proofs to support the first, which had turned out so unfortunately for Herr Weber. On the present occasion his opponent himself gave him the weapons. Stadler admitted that the themes of the "Requiem" and "Kyrie" were taken from Händel. He admitted a fact with which Herr Weber was not acquainted; he admitted it without any circumlocution; without being in the slightest degree compelled, and, at least to all appearance, in direct opposition to the interest of his cause. Herr Weber immediately sent for those works of Händel, in which the aforesaid themes occur, and exhibited them, for the satisfaction of the curious, in the *Cäcilia:*

"There! look! compare! Are not the two works alike? A copy of Händel—an imitation of Händel—mere youthful exercises after Händel; the essays of a school-boy, which Mozart, the master, would never have incorporated in a work that he intended to publish as his own. Let the public now decide for themselves who has defamed the memory of our god-like master most; our adversaries, who accuse him of a barefaced plagiarism, or ourselves, who have exerted all the power, all the resources of our conviction to repel this insulting stigma?"

In the system of reasoning adopted by Herr Weber, there are two circumstances which must prove a source of astonishment to every one with the slightest pretensions to understand and reflect upon music. How can a professor of composition, and one who possesses some merit, of all people in the world, feign ignorance on this head? Then again, how was it possible that a polemical writer, better acquainted than any one else with the feints and niceties of a literary duel, could allow himself to be taken in so evident a trap as that set for him by the author of the *Defence?* Is it probable that an old practician, like Stadler, would voluntarily have provided him with weapons had they been calculated to thrust home? Herr Weber never thought of this, and paid dearly for his oversight.

When a person is once entangled in a paradox, he becomes warmer and warmer as he progresses in defence of his erroneous views; an inward voice, like his spiritual conscience, now and then whispers that he is wrong, but passion and self-love prevent the voice from exercising a proper influence. In all probability, this inward voice had made itself heard in the case of Herr Weber, who appears, at least, to have felt the insufficiency of his logical weapons, since, instead of hoarding up his most telling arguments for the end, like every good advocate, he concludes his defence with a prolix metaphor, in which, during six pages, he compares the *Requiem* to an unfinished picture of Raphael, which one of that painter's pupils might have completed. Herr Weber expected, no doubt, great results from the comparison, and bestowed remarkable care in its development. He tells us all the fine things a connoisseur of painting might have said on beholding the picture when it was spoilt; and goes on to relate how the fanatical but ignorant Raphaelists ran to the market-place, and excited the people to stone the connoisseur, who had proved that he understood and admired Raphael better than any one else. Not content with this exaggerated metaphor, Herr Weber institutes a comparison between the *Requiem* and the restored Torso of Apollo Belvedere, or the Laocoon, still—which we must not forget—with a view to convince us that the *Requiem* was a work which Mozart thought unworthy of appearing under his name! What a cry of triumph should I have uttered, on hearing these magnificent comparisons, had I been fighting under Stadler's banner! But what mischievous hobgoblin suggested these comparisons to Herr Weber, and what malicious spirit held back his pen, at the moment he was about to scratch out what he had written in an inexplicable fit of abstraction? An unfinished picture of Raphael! Does not this remind everyone instantly of Raphael's *Transfiguration*. The circumstances connected with the picture and the *Requiem* are, indeed, remarkably alike. Raphael died at the age of thirty-seven, before he could finish the *Transfiguration;* Mozart, too, died at the age of thirty-seven, before he could finish his *Requiem*. It was a pupil of Raphael's who completed the one, and it was a pupil of Mozart's who completed the other; the *Transfiguration* passes for the *chef-d'œuvre* of painting, the *Requiem* for the *chef-d'œuvre* of music. A more startling, or, rather, a more wonderful coincidence could not be cited. Again, the Apollo Belvedere and the Laocoon, in spite of certain restorations, are held to be the finest masterpieces of ancient and modern sculpture; they, too, may be likened to the completed score of the *Requiem* with an amount of analogical coincidence rarely to

* We shall see directly what Herr Weber means by "youthful studies."

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be met. Lastly, the *Torso*, an example of the most perfect execution that ever issued from the hands of a sculptor, and which has received no addition from modern art, may also represent, by no means badly, the incomplete manuscript of Mozart, with one difference, viz., that the statue is far more mutilated than the score. All this agrees singularly well. But what becomes of the learned remarks of Herr Weber's "connoisseur," and the observation of Herr Weber himself, that, of all Mozart's works, the *Requiem* "is his least perfect, least complete—*in short, a work which can scarcely be called Mozart's at all!*" I have seen the *Transfiguration;* I have, also, seen the Apollo Belvedere, the Laocoon, and the Torso; I have heard the *Requiem* several times, and I only say this, because I am very glad that I share the opinions of the whole world with regard to these lofty manifestations of artistic genius.

(*To be continued.*)

## PROVINCIAL.

A CORRESPONDENT at Liverpool informs us that the special committee appointed to consider the arrangements for the opening of St. George's Hall have made a report, which confirms the intelligence we gave last week. The Hall will be opened on the 18th of September, when the *Messiah* will be performed. There will also be an oratorio on the two following mornings, with a miscellaneous concert on each of the three evenings. Sir Henry Bishop is recommended to the council by the committee, as conductor; and it is proposed that the prices of admission shall be on the lowest possible scale. We understand that, after the meetings of the British Association, arrangements will be made for opening the Hall to the public, with performances on the organ.

The musical season has fairly began in the North; not, however, without great disappointment at the illness which prevented Mademoiselle Sophie Cruvellie from appearing at the preliminary concert announced at the Concert Hall, Manchester, as well as that of the Philharmonic Society, which took place at Liverpool on Friday last, the 25th of August, and that at Shrewsbury on the Wednesday previous. The *Manchester Courier* has a long account of the performances at the Concert Hall on the 24th, from which we extract the following:—

"The programme was not the one originally fixed upon, but an amended one, which was given with the other, the following explanation being printed at the head:—'*The directors exceedingly regret to announce that, in consequence of the severe indisposition of Mademoiselle Cruvelli, she will be unable to appear this evening. In order to avoid disappointment as far as possible, the programme will be arranged in the following manner:*' and then follows the new programme. We think this course was a mistake; it increased rather than lessened the 'disappointment,' for it rendered the words on the programme nearly useless. In fact, the programmes were, excepting as regards the order of the pieces, nearly identical, and all that was required was the announcement that Mademoiselle Cruvelli could not appear—that Mademoiselle Marai would take her place in the concerted pieces—that in the first part Signor Tamberlik would, in addition to what was already put down for him, sing the 'Cujus animam,' from the *Stabat Mater*—and that Signor Li Calzi would play a solo on the pianoforte in the second part. However, in spite of the damp which seemed to be thrown upon the audience by the non-appearance of the star of the evening, for Mademoiselle Cruvelli being a stranger here, the attraction of the concert to a great degree centred in her, the concert was a good one. Signor Tamberlik gave an extra solo in the first part, selecting the favourite air from the *Stabat Mater* by Rossini, and as being a piece not originally contemplated, we cannot complain that it was accompanied by the pianoforte instead of the band. Mademoiselle Marai obtained an encore in the aria from *Beatrice di Tenda*, the only piece so honoured in the first part. The applause was somewhat less minute in the second part, Tamberlik receiving an encore which he richly deserved, and the Preghiera from *Mose in Egitto* being re-demanded. With the exception of one or two points scarcely necessary to enumerate, the performances of the band were highly meritorious. The 'Fest' overture by Beethoven will be a favourite. The room was crowded, and the heat oppressive."

The *South Eastern Gazette* has the following remarks on Church Music by the Dean of Norwich, on the occasion of the first trial of a new organ in the parish church of Great Chart:—

"This edifice has lately obtained a new organ, purchased by subscription for £100. The organ was used in public worship for the first time on Sunday week, when the Dean of Norwich, the rector of the parish, in his afternoon sermon, took occasion to expatiate on the devotional effect of music, citing instances from Scripture, where instrumental and vocal music were used to raise the song of triumph and gratitude for deliverance, the part it occupied in the devotional exercises of the Jews, and the choir organised by King David for the service of the Tabernacle, and continued by his son in the Temple; the reasons why music should form a part of Christian worship, and the way in which it must be used to be acceptable to the Supreme Object of worship, as explained in the text, Colossians iii., 16, '*Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.*' We regret to add that the builder of the organ, a gentleman from Norwich, being unable on Monday to leave Ashford by the early train, took a passage in the excursion train from Dover, and was one of the sufferers in the fearful collision which occurred at Croydon."

The Manchester and Salford Sacred Harmonic Society has been rehearsing weekly during the summer months, and intends commencing the approaching season with Haydn's *Creation*. The efforts of the society to supply the public with music of a high class, at such rates as will bring it within the reach of all classes, entitle it to support.

The *Leeds Intelligencer* says:—

"The time is now rapidly approaching when our musical friends expect some notice of the ensuing musical campaign. We are given to understand that the first concert of the season will be a complimentary one to Mr. J. L. Hatton, the composer. We are glad that such a tribute to Mr. Hatton is about to be given in the metropolis of the West Riding."

WEYMOUTH.—Mr. Ricardo Lesiter, the pianist and composer, gave, on Tuesday the 22nd instant, a concert here, under the patronage of Lady Lethbridge, Mrs. Steward, and the *élite* of the county of Dorset. The concert was in behalf of the new church at Weymouth, and was most successful. The principal attraction was Miss Hughes, of the Royal Academy, London, whose singing was so much admired, in both the Sacred and the Italian schools, that she was encored in several songs, and greatly applauded in all. Miss Hughes seems to have been carefully trained, and if her masters could have been present, on the present occasion, and witnessed the effect she produced on the audience, at the Royal Hotel Rooms, they would have felt really gratified.

BATH.—The attendance at the theatre on Saturday, to witness the performance of Mr. Chas. Kean's company, was tolerably full. The play was *The Honeymoon*. Miss Murray, Miss Carlotta Leclercq, and Miss Desborough, were Juliana, Volante, and Zamora; Mr. Cathcart the Duke Aranza; Rolando, Mr. G. Everett; and Mr. Addison the Mock Duke. The comic ballet introduced certain feats of Mr. Huline and had nothing else to recommend it. The comic drama of *A Roland for an Oliver* again, with Addison as Sir Mark Chase, Miss Carlotta Leclercq as Maria Darlington, and Mr. G. Everett as Alfred Highflyer, terminated the performances.

LUTHER ON MUSIC.—"Music," says Martin Luther, "has ever been my delight; it has always excited and moved me, so as to give me a greater desire to preach. I have always been fond of music. He who undertakes this art is the right sort of a man, and is fit for anything else. It is needful that music should be taught in schools. A schoolmaster must be able to sing, or I do not think much of him. Music cometh near to theology; I would not exchange my little knowledge of it for much money. The young should be constantly exercised in this art, for it refines and improves men. Singing is the best of arts and exercises; it is not of a worldly character, and it is an antidote for all contentions and quarrels. Singers are not gloomy, but joyful, and sing their cares away. There can be no doubt that in minds which are affected by music are the seeds of much that is good; and those who are not affected by it I regard as stocks and stones. Music effecteth what theology alone can effect besides; it giveth peace and a joyful mind. Therefore, the prophets have employed no art as they have music, inasmuch as they have put their theology not into geometry, arithmetic or astronomy, but into music. Hence it cometh, that by teaching the truth in psalms and hymns, they have joined theology and music in close union."

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## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The opening of the Grand Opéra was announced for last Monday, on which occasion Mad. Stolz was to make her re-appearance in *La Favorite*. The opera of *Santa-Chiara*, music by his Royal Highness the reigning Duke of Saxe-Coburg-Gotha, and *libretto* by M. Gustave Oppelt, has been put in rehearsal. The principal parts are confided to Mesdemoiselles Sophie Cruvelli, Maria Dussy, MM. Gueymard, Obin, and Bonnehée. The *divertissement* will be supported by Mesdames Cerito and Rosati. According to report, the *mise-en-scène* will be very magnificent. M. Roger is expected shortly.

There is nothing new at the Opéra-Comique. The entertainments were interrupted last Sunday by an accident which befel Mdlle. Lemercier in the third act of the *Fiancée du Diable*. A pistol, which had to be discharged by Gilette at the devil, having missed fire, a supernumerary stationed at the wings for the purpose of remedying any accident of this description, fired too soon. The unexpected detonation surprised Mdlle. Lemercier, whose hand, slightly agitated, was hurt by the lock of her pistol, which, however, eventually went off. The fair artist fainted, from emotion rather than pain, and the performance was arrested—luckily but a little before the *dénoûment*. The accident has been attended with no serious results to Mdlle. Lemercier.

M. Perrin has engaged for the Théâtre-Lyrique, Mesdemoiselles Bourgeois and M. Achard, both lâureates at the last *concours* of the Conservatory. He has, also, increased the orchestra and choruses by one-third. Mad. Marie Cabel will open the season. The first novelty will be the new opera of M. Gévaert.

The Théâtre Français has been partially redecorated during the short recess. Madlle Rachel returned to Brussels after the representation on the 15th August. Nothing positive is known about the intentions of the great tragic actress, though M. Ernest Legouvé, author of *Médée*, has not renounced all hope of prevailing on Mdlle. Rachel to fulfil her promise of playing the principal part. I am able to give you more authentic particulars concerning the prospects of the Comic Muse. The re-appearance of Mdlle. Plessy is a certainty; but it is said that the charming actress will not appear before the Spring. M. Bressant, who has been giving a few performances at Caen, will appear in a week or two, and in a new piece.

At the Vaudeville, the three new pieces, with which the theatre will re-open, are being rehearsed every morning and evening. They are entitled: *Le Fauconnier*, *Les Marquises de la Fourchette*, and *A qui mal veut, mal arrive*.—M. Hoffman is engaged at the Palais Royal.—A new drama, entitled *Les Rues de Paris* is announced at the Ambigu.—M. Levasseur has gone to Switzerland, where he is engaged to sing at several concerts.

There has been an election for the place of organist of the grand organ in the church of Saint-Paul-Saint-Louis. Five members of the committee, out of six, voted for M. Minard, formerly organist at the church of Saint-Gervais.

BERLIN.—(*From our own Correspondent.*)—The Royal Opera House is once more open to the public, although the principal members of the company are still absent. Auber's *Feensee* was the piece selected for the first night. The house was very fully attended.—At Kroll's Theatre, a certain Mdlle. Schmidt, from the Stadttheater in Pesth, has appeared with success in the *Liebestrank* (*L'Elisir d'Amore.*) She will play several other parts in the course of her engagement.

An interesting lecture was given lately in the Theatre Royal, by Herr Sudre, to a numerous audience, including Prince Karl, a great number of officers and musicians, and several artistic and scientific notabilities. The lecture described an invention of Herr Sudre, called *Télephonie*, or *Télégraphie acoustique*, which is a system of employing music in the symbolical communication of messages, especially military. All the combinations of the diatonic scale (*do, re, mi, fa, sol, la, si*), simple rhythmical relations, (for signals with drums and trumpets), as well as the five fingers of the hand, which represent the five lines of the usual musical notation, are pressed into the service. For military purposes a much greater variety of signals is thus obtained. The audience were surprised and delighted at the experiments.

Professor Dehn, keeper of the musical portion of the Royal Library, will shortly proceed to the province of Prussia for the purpose of making researches in connection with the old and valuable musical works and manuscripts in the local library.

BADEN-BADEN.—(*From a Correspondent.*)—On Friday evening, the 25th, a concert was given at the Kursaal—in the *Salon des Fleurs*, as it is called—by Miss Arabella Goddard, who was assisted by M. Vivier (horn), Sig. Bazzini (violin), and Mdlle. C. Fischer (vocalist). A more brilliant and fashionable audience was never seen in the *Maison de Conversation*, which M. Benazet has rendered so attractive that all the "eaux" and "spas" of Germany, France, and Belgium (including Austria and the Tyrol), put together, sink into insignificance by the side of Baden-Baden. The whole of the first row of seats, near the pianoforte, was occupied by duchesses and dukes, princesses, princes, ambassadors, etc. Among these was the Princess Hohenlohe, who sometime since was on a visit to Queen Victoria in England, and the Grand Duke of Baden, who sets up for a connoisseur. The first thing in the programme was the *Serenade e Rondo Giojoso* of Mendelssohn, which Miss Arabella Goddard played to perfection, the orchestra accompanying her well. This fine and very difficult composition was probably unknown to everyone present, the members of the orchestra included; but it was very much admired and completely successful. Miss Goddard next played Weber's *Invitation à la Valse* with infinite grace and spirit; and lastly a *bouquet*, so to say, of three charming little pieces—a *Lied ohne Worte* of Mendelssohn, the A flat *Impromptu* of Chopin (No. 30 of his works), and Charles Mayer's *Fontaine*, all of which afforded the highest possible gratification. More elegant playing united to purer expression and more unerring execution than this young lady's has rarely been heard. The connoisseurs here were enchanted with her, and the pianists themselves no less so. One of the latter, M. Pixis, who was present, paid her many hearty compliments. The Prince and Princess of Prussia, both amateurs of distinction, were equally warm and genial in their felicitations; so that Miss Arabella Goddard has good reason to be pleased with her first reception in this beautiful, romantic, and musical country. What was much thought of was her determination not to give a concert without playing at least one piece with orchestral accompaniments. This showed that she was not merely a *virtuosa*, but a true and genuine artist. The accomplished M. Vivier, who is all the rage and fashion at Baden, here, there, and everywhere, the delight of every circle, only condescended to give us one piece at this concert—viz.: Schubert's plaintive romance, *L'Eloge des Larmes*, in which the tone he produced from the horn, and the sentiment he displayed, were beyond reproach. He was greatly applauded. M. Vivier was accompanied by Miss A. Goddard on the pianoforte. Mdlle. C. Fischer, a *soprano* singer of talent, produced a good effect in "Ernani involami," and Rode's air with variations; and Sig. Bazzini fairly astonished the audience by his very original and fantastic style of execution, which he exhibited to much advantage in three *morceaux* of his own—a *fantasia* on airs from *La Sonnambula;* an *Elégie*, so called; and *La Ronde des Lutins*, the last two following each other in immediate succession. Altogether, Miss Goddard's concert gave the utmost satisfaction, and no one grudged the ten francs which were paid for the tickets. On Tuesday she leaves for Wiesbaden, and goes thence to Frankfort. M. Vivier is also expected to leave on Tuesday. Mdlle. Marie Cruvelli is still here. The weather is magnificent, and Baden very full.

COLOGNE.—The Musical Society, the Liedertafel, and the members of several other associations, lately made an excursion on board the steamer "Der Prinz von Prussen," up the Rhine, as far as Schloss-Argenfels. The proprietor invited the singers into the castle. Among the notabilities present were Herren Ferdinand Hiller, H. Dorn, Rod. Benedix, and Alfred Meissner. Herren Marschner and Dorn had composed several new songs for the occasion, and a chorus, with solos, from Herr Dorn's new opera of *Die Niebelungen* was also performed.

One of the first novelties at the theatre will be the new opera, *Der Advocat*, music by Herr Ferdinand Hiller, and words by Herr Roderick Benedix. According to report, the next produc-

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tion will be a very successful *quodlibet* opera, founded on an old Cologne tradition, dramatised by a local amateur. The first representation will be given for the benefit of a charitable institution.

MUNICH.—M. Hector Berlioz, who was sent here as correspondent for the *Journal des Débats*, during the Exhibition, intends having some of his compositions performed in a series of concerts. The General Music-director, Herr Lachner, is on leave of absence. During the musical season, two grand concerts and one or two classical operas will be given every week. The concerts of the Hof-Capelle will shortly commence. Mad. Jenny-Lind-Goldschmidt and Herr Otto Goldschmidt have arrived.

BRESLAU.—M. Roger has appeared thirteen times. His last appearance was for the benefit of the members of the chorus.—Madlle. Schröder has appeared with success as Pamina in the *Zauberflöte*.

GÖRLITZ.—Madlle. Wollrabe, the *prima donna*, has suddenly disappeared in a most mysterious manner. She is supposed to have gone to Riga.

AIX-LA-CHAPELLE.—Madlle. Bochkolz-Falconi has been "starring" here.

COBLENZ.—Herr Kramer, manager of the theatre at Düsseldorf, has undertaken the management of the theatre here.

CASSEL.—Herr Hochheimer has made his *début* as Bertram, in *Robert der Teufel*. A new romantic opera, entitled *Der Unbekannte*, music by Capellmeister J. J. Bott, and *libretto* by Herr E. Biberhofer, will be produced on the birthday of His Royal Highness the Elector.

BRUNSWICK.—Mad. Leisinger has been well received in *Fidelio*.

DRESDEN.—The Theatre-Royal is closed for six weeks, in consequence of the death of the King of Saxony. The members of the establishment have unanimously refused all the offers by managers of other theatres to enter upon "starring" engagements during the above-mentioned period.

LEIPSIC.—Herr Wirsing has closed his theatre for three weeks, in consequence of the King's death. During this period, the members of the company receive half-salaries. Herr Wirsing, however, has promised to make up the other half, if the Government give him an indemnity for the loss he sustains.

FRANKFORT-ON-THE-MAINE.—Mad. Von Marra-Volmer is "starring" with success.

WEIMAR.—The tenor, Herr Beck, from the Hof-theater in Dessau, is engaged.

HAMBURGH.—The next opera to be produced is Dr. Spohr's *Jessonda*, in which Madlle. Holm will make her first appearance before a Hamburgh public. Among other "stars," we have lately had Herr Albert de Jekelfalusi, from the theatre at Pesth, Herr Weiss, and Mdlle. Pollack, from Cassel.

PRAGUE.—Mad. B. Engst has made her *début* as Fides, in *Der Prophet*, but, from nervousness or fatigue, failed to produce the effect anticipated.

PESTH.—Herr Ellinger has become a favourite here. He has had offers of engagements both from the national and German theatres.

ST. PETERSBURGH.—The grand opera season will begin with Italian opera, for which the management has exerted itself to the utmost. Mad. Tedesco is among the artists engaged. Lablache, Tamberlik, Mdlle. Marai, Tagliafico, and others, have been re-engaged.

ITALY.—We have received the following from our correspondent at Milan, 26th August:—

"Beyond a few concerts and benefits at the theatres, at which a miscellaneous selection composed of acts of various operas is served up to the public, we have positively nothing to record. We must mention, however, the first appearance of a new English *contralto*, Miss Adelaide Phillips, who made her *début* at a concert, when she sang Arsace's *cavatina*, "Ah! quel giorno," from *Semiramide*, and created a *furore*. This young artist possesses a voice of good quality, powerful, and sympathetic. Her style is not yet finished, but she holds out promise for the future, and with proper training I have no doubt will take a high position. Miss Phillips repeated the *cavatina* at a second concert given for the manager's benefit, as also the duet with Assur, in both of which she was much applauded. Balfe has finished his new opera, entitled *Il Duca ed il Pittore*, the *libretto* by Piave, which is to be represented during the autumnal season at Trieste. He will then proceed to Turin to complete another opera, *Lo Scudiero*, which he is engaged to write for the Royal Theatre at Macerata. The season of the fair commenced with Verdi's *Trovatore*, the principal parts being sustained by Madame Boccabadati and Signori Coliva and Contedini. At Turin, the new opera by Sig. Cagnonio, *Amori et Trappole*, was given on the 19th instant, and warmly applauded. The artists were re-called on several occasions. A *terzetto* in the second act was enthusiastically encored. At Lucca, the theatre was opened on the 15th, with *Il Trovatore*, which, as usual, obtained complete success. Balfe's opera, *The Bohemian Girl*, is going the round of the Italian theatres. It is now being played at Brescia, and is already announced in several cities for the autumnal season."

At Fernio we find that Rossini's *Mose* has been played at the Nuovo with much success. Madame Barbieri-Nini created an immense sensation in her part, and both the tenor, Agreti, and the baritone, Steller, acquitted themselves creditably in theirs. The scenery was fine, and the decorator, Ricci, was recalled several times before the curtain during the performance. At Udine we find that *I Puritani* was coldly received on the first night, the choruses and orchestra being anything but perfect. On the second representation, however, Signor Beaucarde exerted himself to such purpose that the opera was listened to with much greater favour. Immense preparations are being made at Pesaro for the inauguration of the statues of Rossini and Particari.—The Florence papers state that the autumnal season will open at the Pergola with Madame Borghi-Mamo in the *Barbiere*. The second opera will be Verdi's *Traviata*, with Madame Cortesi and Signor Fraschini. Report also speaks of a new opera by Signor Capecelatro. At the Teatro-Pagliano two new operas will be produced, one by Signor Capecelatro, entitled *David Riccio*, which has already been performed at the Scala at Milan; and one by Signor Biagi, of Florence, entitled *Gonsalvo di Cordova*. The first new opera to be produced at the Argentina will be Donizetti's *Don Sebastiano*, the second, Meyerbeer's *Roberto il Diavolo*. The *prima donna* is Madame Monti. The composition of the *troupe* engaged for the Teatro-Pagliano at Florence is as follows:—*Soprani*, Mesdames Alaimo, Biava, and Abbadia; *contralto*, Madame Boccolini; *tenors*, Signori Landi and Arrigoni; *baritones*, Signori Amodio, Barili, and Morili; *bass*, Signor Domenechi, together with three second women, two second tenors, two second basses, and forty-eight chorus. The *danseuses* are Mesdames Berretta, Lavagi, and Santalicante-Prisco, Messrs. Mochi, Durant, Prisco, and Capozzi. The musical composers are Verdi, who will produce two operas, *Il Viscardello* and *Il Trovatore*, and Signor Battista who will bring out his *Ermelinda*.

AMERICA.—Our New York papers are all agreed on one point, that nothing good will be done until the arrival of Grisi and Mario. The Italian Opera is for the present in a most languishing state; people prefer crowding to Niblo's to witness the astonishing feats of the Ravel family. We give the following abridged extract from the *New York Musical Review* on the season of the Italian Opera at Castle Garden:—

"The season at Castle Garden has been very unsuccessful. *Lucia*, *Maria de Rohan*, *Louisa Miller*, *Musaniello*, have been played to thin houses; so *thin* that the only puzzle is how they have been able to continue so long. Many reasons have been assigned for their non-success by the press; indolence on the part of the lovers of Italian opera; backwardness in assisting and encouraging this *new* company; the warm weather; the prevailing epidemic; the bad selection of operas, etc., etc.; but none have struck at the true cause of failure, which lies in the want of knowledge and judgment in the young actors, and in the management; in the want of keeping and perfection in all those little details that go to make up the charm of an opera. The manager's only care seems to be that of *announcing* a new opera, and then having it performed—no matter how. Here lies the error: and the secret of the failure."

We are afraid that the "star" system is doing its worst with our American friends, as it has done before with us. Managers will find it difficult to return to a healthy state of things when once the public have been accustomed to an over-stimulating diet. We give our friends over the water the same advice we have ever tendered to our own countrymen—which is, to attend to perfection of *ensemble*, get together a good working company, select operas with judgment, and neglect no detail in bringing them out. This system has worked well in Paris, and in London, at the Royal Italian Opera, and would also work well in America if it were fairly tried. Jenny Lind was the ruin of Her Majesty's Theatre.

At Boston, the Messrs. Baker and Johnson's Annual Musical

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Convention commences its session in the Tremont Temple, on the 16th inst. The programme provides for a ten days' gathering, with concerts every evening. The daily papers say that there is to be an Italian company at the Howard Athenæum, for three weeks, commencing on the 22nd inst. We also find it announced in the *New York Musical Review* that Mrs. Clara Novello has just been engaged for the United States, by Mr. Ullman, late agent for Madame Sontag.

## THE ITALIAN OPERA AT MANCHESTER.

(*From a Correspondent.*)

*Manchester, August 30th.*

The announcement of *Norma*, with two such celebrated singers as Mdlle. Sophie Cruvelli and Signor Tamberlik in the principal parts, attracted an elegant and crowded audience to the Theatre Royal on Saturday evening. A more successful commencement to the series of performances could not have been desired. The opera was received with enthusiasm throughout, and the artists were recalled several times during the evening. Of Mdlle. Sophie Cruvelli's Norma it is not necessary to speak at length; your readers are sufficiently acquainted with its beauties, which are numerous and of the highest order. A more intense and poetical impersonation could not be witnessed, and these qualities are, perhaps, the distinguishing characteristics of Mdlle. Cruvelli's Norma. The gifted artist was in fine voice—and what a voice!—on Saturday night, and gave all the grand points with immense effect. The "Casta Diva" was exquisitely and perfectly sung, and, with your permission, I will venture to say, better than any one else could sing it. The passages in the famous trio, "Oh! di qual sei tu vittima," were terribly in earnest, and declaimed with prodigious force. In fine, Mdlle. Cruvelli achieved an almost unprecedented success, and has made for herself a name in Manchester which will not be soon forgotten. Pollio is an ungrateful part, and the music is by no means effective; but Signor Tamberlik is the best of Pollios; and, with his splendid voice and fine manly style of singing, invests the character with an interest not essentially its own. He was most telling in the duet in the last scene, "Qual cor tradisti," in which he has some exquisitely pathetic phrases to sing. Nothing could be more touching, and at the same time, more simple and natural. It was pure legitimate singing, without recourse to the slightest claptrap for the sake of what is termed "effect." Mdlle. Marai made an excellent Adalgisa, and Signor Tagliafico represented the part of the High Priest Oroveso with decided talent. The chorus and band, under the able direction of Mr. Benedict, went extremely well.

Verdi's *Ernani* was produced on Monday night, and Mdlle. Sophie Cruvelli's Elvira appeared to delight the Manchester people even more than her Norma. The performance is certainly very grand, and is, in some respects, positively overpowering, from its force and reality. Her *aria d'intrata*, "Ernani, nvolami," was the perfection of dramatic *bravura* singing, and created a *furore*. Signor Tamberlik had more to do as Ernani than Pollio, and made a greater impression accordingly. Signor Tagliafico was an admirable Don Silva, and Signor Fortini was respectable as the King. The duet, "Ah! morir potessi adesso!" between Elvira and Ernani (Cruvelli and Tamberlik), was encored. In the last scene, the acting and singing both of Mdlle. Cruvelli and Signor Tamberlik were extremely powerful, passionate, natural, earnest, and impressive. *La Sonnambula* was performed last night with Mdlle. Marai as Amina, and Signor Luchesi as Elvino. Mdlle. Marai is exceedingly clever, and Signor Luchesi a skilful singer; *La Sonnambula*, nevertheless, did not create a *furore*. But why did not Mdlle. Sophie Cruvelli play Amina, one of her acknowledged greatest assumptions, and the part in which, as well as in that of Fidelio, she has proved herself the successor of Malibran. Signor Polonini played the Count well, and sang his song capitally. He is a thorough artist.

Next week you shall have particulars of *Otello*, *Fidelio*, and *Il Barbiere*.

## THE ORGAN FOR ST. GEORGE'S HALL, LIVERPOOL.

In resuming our notice of this organ—or, rather, of the description of it furnished by its constructors—we wish, first of all, to properly mark out and fence about our position with respect to it. We do not wish to be accused of partiality or prejudice. Having a choice, for instance, we prefer not being charged with taking measure of this work in the spirit of one of those short-hand analogical processes by which—so say disappointed authors, at least—the whole body, substance, and worth of a book can be divined by simple inspection of the title, writer's name, and publisher's place of abode. We strongly object to the chance of being told we have criticised that which we have not heard, and talked about that of which we knew nothing. Once for all, then, let us set ourselves right, and there can be no danger of future mistake. It is quite true that the complete merits and defects of an organ cannot be realized until the instrument be heard in the place appointed for it; yet much of positive certainty may be asserted from inspection of its scheme. In like manner, the drawings of a building, or piece of machinery, may not reveal all those accidental conditions of effect which depend on site or style of manufacture; yet they clearly permit the justest deductions as to every point referable to the principles of architecture or mechanism. In immediate illustration, we need not, surely, trouble ourselves or our readers with any elaborate proof that, while indifferent workmanship and voicing may do much to injure the effect of a well-planned instrument, no imaginable amount of operative skill will suffice to atone for the fallacies of an ill-advised specification. An organ so constructed may be admirable for what it is, and so far as it goes; but, in its very defects, it will always remind us of how much more an able designer would have placed in the hands of an able workman.

Proceeding, then, with our notice of the Liverpool scheme, the first very surprising thing we come upon is the stated compass of the manuals, which, we read, extends on all the key-boards, from "GG to A in altissimo, sixty-three notes." Wonders are tolerably common, to be sure, now-a-days, but we confess ourselves wholly unprepared for such an apparition as this in the year 1854. An uncomfortable sight, at any time, is one of those old GG organs which have outlived the playing of Marsh, Stanley, and Russell, and, under the impulse of abler heads and hands, have had a CC pedal-organ thrust upon them. The union, though not strictly within the forbidden degrees of affinity, works awkwardly at the best of times. Buxom eighteen and tottering shambling fourscore make scarcely a stranger mating. But what, between the old love and the new, is to be done in such a case? The organist of to-day wishes to play his instrument as common-sense, old Bach, and the orchestra have taught him. For this, the modern scale of pedal-work he *must* have, and so Gray and Davison, or Hill, all called on to supply his feet with what Father Smith and Byfield have denied to his hands. Nevertheless he respects his old organ. He will add as much new work as he can get, but will take nothing from the old. Perhaps his diapasons are uncommonly fine in the bass, or he has a marvellous trumpet, or something of the kind. Or, what is worse still for progress sake, perhaps the organ has a greater reputation than the organist. Woe to the man who, with an itching palm for the improvement of himself and his instrument, "presides" at a celebrated old organ, especially in a provincial town. The sacrilegious hand which, at his prompting, takes away one of those bass pipes that "rumble" so finely along the church, will infallibly

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stir up as much hubbub as the election of a borough member, or the suspension of the Habeas Corpus Act. So that, because he likes it, or because he cannot help it, we find him settled down to a G organ with C pedals. It is, according to our French neighbours, a *pis-aller*. It is an awkward jumble at the best; but, as a change, several degrees better than none. We may not like, but, for the reasons stated, can excuse such things. But what shall be said in the case of the great Liverpool organ, which no foregone circumstances can or ought to have influenced? In almost every paragraph of its description we are reminded that it is marvellous, unique, and unrivalled. We are bidden to think of it as something on which thought has been lavished even to exhaustion. If we understand the language and believe its statements, we are invited to conclude that no modern idea has been neglected, no vien of originality unquarried, no amount of experience unpurchased, which could contribute to its perfection. And yet we find its constructors, having a beginning to set out with, and out of sheer will and intention, adopting the antiquated, expensive, and absurd arrangement of compass they announce, and which we should have thought—save a few sexagenarian cathedral organists—would not have had a single abettor in this country! In ordinary cases, we should have despatched this question of compass in a single sentence of hearty condemnation; but the magnitude of the occasion forbids this summary, though not unworthy, mode of procedure. We have to deal not only with the great dimensions of the organ, but with the great name of its designer, Dr. Wesley, and must therefore direct a few sentences of argument against what we should otherwise simply condemn. To begin with, then—no organ-music, properly so called, requires a lower compass than CC on the keys. It is true there are many highly meritorious compositions extant by old Samuel Wesley and Thomas Adams, written for, and, perhaps, absolutely requiring the GG compass for their just execution. But this fact in no degree alters the question. We yield to no one in respect for the great performers we have named, and especially in reverence for the grand, and too little acknowledged musicianship of old Wesley. Still we must regard their organ compositions as simply written for the class of instruments on which they were accustomed to perform. We cannot admit the authority of their names, great as it may be, to out-balance the experience of the continent, or to dictate such a compass for a new organ as can be shown to be unnecessary and inconvenient. We, therefore, need not qualify our first assertion,—namely, that no organ-music, properly so called, demands anything beyond a CC compass on the manuals. To turn from this to the more popular use of the concert-organ, we make bold to assert that there is no orchestral work, symphony, or overture, capable of organ translation, which cannot be performed with perfect effect,—no vocal composition, oratorio or cantata, which cannot be accompanied to the utmost that organ-accompaniment can achieve, on the CC compass;—and this with a far closer approximation to the orchestral positions of the harmonies than under any other system. If, then, our statements be correct,—and it would puzzle any one's experience, we fancy, to prove them otherwise—what use can possibly be intended for the extra notes of the Liverpool manuals? In another point of view we find this compass equally objectionable. The manuals must be coupled to the pedals in one of two ways. Either the lowest C of the pedal clavier must command the CC of the manuals and the connection continue in regular order to the uppermost note of the pedal compass,—in which case the five lowest semitones of the manuals will remain untouched and useless;—or else, commencing as before, the pedal connection must *turn back* at G, and here begin to take down the GG of the keys and so on to the top—thus occasioning the far greater evil of a preposterous, unintelligible, and unmusician-like inversion of nine bass passages out of ten. Which end of this crooked stick will the constructors of the Liverpool organ prefer to appropriate? Or, as they seem so liberally disposed towards the inland revenue, will they "patent" either or both of these curious arrangements? There cannot be an instant's doubt that any organ-player, being a musician as well, seated at the keys of the Liverpool instrument and offered a choice, would unhesitatingly select the uniform system of pedal-coupling, from CC upwards, and thus, in this fact, demonstrate the utter uselessness of every manual note below that pitch.

Inutility, unfortunately, is not the only evil arising from this very objectionable arrangement. In an organ of such magnitude, it cannot be doubted that the extension of the compass of all the manuals to GG—when we consider the great additional work about the sound-boards and swell-box, and that the extra pipes are all of the largest size—has added, at a very moderate computation, between fifteen and twenty per cent. to the cost, in any case unavoidably great, of the instrument. And it is an equally unconsolatory reflection that this increase of expense has been incurred without any prospect of equivalent result; or, indeed, without any motive, except the gratification of a caprice, or because the designer has a contempt for the ordinary currency of ideas on the subject, or, perhaps, because for some years past he has been accustomed to perform on a similarly arranged instrument.

We must defer until next week the conclusion of our remarks.

## A YOUNG LADY'S VIEW OF THE NEW LAW.

*To the Editor of the Musical World.*

Dear Sir,—I cannot tell you how delighted I am with the sudden cheapness of Music. I bought Mario's beautiful "Donna e Mobile" for one shilling only this morning—and there's a shop in Oxford Street where you can buy Mendelssohn's Music by the quire and sheet, just like note paper. I don't know what is the real meaning of the music-sellers being so very liberal, but from what every one says I suppose it has something to do with all the fuss in the House of Lords, and about which you have been writing such *very long* articles. I can't make head or tail of them, except this, that it is thought that musical men are very immoral, and Government says that they are not to be encouraged, and so nobody is to pay them for anything they compose. It is certainly rather hard on the poor foreigners, but I hope Government won't prevent them from giving us lessons too, because, if so, how are we to learn singing? and what will become of the poor men? I am sure the Italian gentleman who has given me lessons in singing for two years at school, is a most harmless, kind, and gentlemanly man. He smiles so sweetly—he wouldn't hurt a fly—much less a woman. He always gave me about twenty of his Romances every quarter, and now I mustn't pay him for them. Papa will be very pleased, because he used to say the bills were so heavy; but what will the poor Signor do, if his lessons are stopped, too? If one girl, twelve years old, runs away with her music-master, is that any reason why all the rest should suffer? But I know this is the reason why the House of Lords won't allow composers to be paid, so that they may keep away altogether. Now, dear Mr. Editor, I hope you will write a pretty article in defence of foreign composers and music-masters. Although I am very glad to buy music so cheap, and to have all D'Albert's beautiful waltzes at half-price, I am very sorry that the composers should become poor and shabby. It will be very unpleasant if Mr. Blumenthal should be obliged to come to our school and give his lessons in corduroys, because he is not allowed to sell his music. I am, dear Mr. Editor, Yours, very sincerely,

Regent's Park, Aug. 28. Amelia Vining.

## THE PNEUMATIC LEVER.

*To the Editor of the Musical World.*

Sir,—In your next article on the Liverpool Organ I hope you will remind Messrs. Wesley and Willis that when Mr. Barker invented the Pneumatic Lever, the means were *then* "employed, for the first time, by which all the great, and it was thought, insurmountable obstacles to the building of an immense organ *were* entirely overcome." The great organ at the Church of St. Eustache, Paris, lately constructed under the direction of Mr. Barker, contains a variety of new and useful movements, but I think that they are not sufficiently complicated and mysterious to warrant an English patent.

I am, Sir, yours obediently,

2, Queen's-buildings, Knightsbridge, Aug. 29. A. C. C. Beer.

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## TO CORRESPONDENTS.

S. S. (Manchester).—Nourrit *made his first appearance at the Grand Opéra in Paris, as* Pylade *in* Gluck's "Iphigénie en Tauride," *on the 1st of September*, 1821. *He* was *the original* Raoul de Courcy.

A SUBSCRIBER.—M. Panofka *resides in Paris. At present, we believe, he is at Leipsic.*

*** TO THE FIELDING.—*At Chamouni, on and after September 21st.*—A. S.

A SUBSCRIBER.—*The first music journal ever published in Germany, (and probably the first in the world,) was the* Critica Musica, *edited by* JOH. MATTHESON, *a celebrated theorist. The* Critica Musica *was published in* 1772—*eighty-two years ago. Since then, no less than* 84 *music journals have been started in Germany. The oldest existing musical journal in Germany, now published, seems to be that issued at Leipsig, and edited by* R. SCHUMANN *and* F. BRENDEL, *entitled* Neue Leipziger Zeitschrift für musik. *This journal was established in* 1834 *and continues up to the present time; a period of twenty years. Besides this there are, as will be seen, eleven other journals still in existence, making in all, twelve music journals now published in Germany—one of which is Jewish, devoted to the music of the Synagogue.*

FAIR PLAY (*Dewsbury*).—*We have referred the matter to our regular correspondent, who is responsible for the critique, and with whose duties we cannot interfere. Under these circumstances we are unable to publish the communications of "Fair Play," at the same time that, in the words of our contemporary, the* Leeds Mercury, *we disclaim any "intention of giving offence to the enterprising inhabitants of Batley."*

## NOTICE.

*The Memoir of* GIULIA GRISI *will be continued in our next.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, SEPTEMBER 2ND, 1854.

WHATEVER the opinion entertained in this country of a certain part of the American press, we are convinced that the most prejudiced would not have given the lowest member of it credit for that which it is our painful task at present to communicate.

There is a weekly paper in New York, called *The New York Musical World and Times*. The readers of the *Musical World* may remember that, some time ago, we quoted from its pages an article, the purport of which was a grave and weighty insinuation against the journalists of the "Empire City," who, without exception, were covertly accused of accepting bribes in money, to write favourable critiques upon the performances of a certain celebrated artist. We shall not name the artist, lest we should aid in disseminating a poison for which we would much rather supply an efficient antidote. From the angry and unanimous protests of the other papers, those who believed (as we ourselves did not) in the corruptibility of the American press, adopted the conclusion that the *New York Musical World and Times* had published its article for no other reason than because the celebrated artist in question had not thought it of sufficient importance to propitiate, by offerings such as were lavished upon the editors of prints of more celebrity and wider circulation. Others, who entertained a better (and we believe a juster) opinion of the American press generally, laid it to the account of some personal pique on the part of the editor or one of his contributors, to whom the celebrated artist or some one nearly connected, might wittingly or unwittingly have given offence. On the whole, however, the matter is of small consequence, and of smaller interest, to us, except in what relates to the respectability of the universal press as an institution. If the American papers levy black-mail, we are sorry; if they do not (which we trust and believe) we are glad. But the question is neither here nor there.

The celebrated artist, at whose expense the "show-up" article was written, is no more—gone where none can go but through corruptibility, and yet where there is no longer any corruptibility, since spirit cannot be corrupted. Scarcely has the melancholy fact been published to the world—scarcely has the earth been thrown over the remains of one who had done enough to be for ever remembered among the brightest ornaments of the musical art, than calumny directs its shaft against a name which knew no contagion, against a reputation as pure and unspotted as the driven snow. In the very journal which had arraigned the New York press in a body, appeared, but recently, the following infamous (the word is not sufficiently strong)—the following infamous paragraph:—

"THE ——— RUMOUR.

"*Nil de mortuis nisi bonum.*

"Of course there can be nothing in it—but malice. Even granting that the ——— was jealous of ———, he would have been an empty-headed gentleman to take the bread out of his own mouth, and that of his children, and rob his own purse, while, at the same time, he committed the most diabolical of crimes. The rumour is doubtless of Italian origin. It sounds Italian—it is entirely un-American. One of the city Italian papers published, we believe, an announcement of ———'s death by cholera, and in parenthesis placed signs of exclamation. (!!) Hence perchance the report. A year ago, even, we heard the usual gossip which is circulated about professional persons of celebrity, applied in the case of the noble ——— to the name of ———. But what folly! A lady of ———'s mature age of 50—a mother who had sacrificed all her comfort for her children and husband, and yet to give cause of jealousy in connection with a young man like ———. Even changing the Latin sentiment quoted above—*Nil de mortuis nisi* VERUM—the world surely could utter nothing that would mitigate against the fair fame of ———."—*Willis's Musical World.*

We have expressly omitted the names. Now what an abyss of degradation must that press have reached, in which the publication of such an article as the above could by any means, or for any consideration, have been accomplished. What can be its aim?—what its purport? That the design of its author—or rather of him who invented the "rumour"—must have been to traduce a character without blemish, to blacken the memory of a poor young man cut off by a fatal pest in the dawn of his career, and to hold up an unhappy and inconsolable survivor to disgrace and infamy, it is difficult not to believe. Had even the rumour which forms the basis of the article really existed—had a paragraph to that extent been forwarded to the office of the editor—he, the editor, to prove himself worthy of his calling, should have spit upon it, torn it in pieces, and trampled it under foot. Any other line of conduct exposes him to the charge of being a malignant slanderer, or a pitiful ass. If the rage for penny-a-lining is carried to such an excess, that the virtuous dead may be lampooned and vilified with impunity, in trumpery and indecent paragraphs, it were better that no such thing as a press existed in the world. The benefits it confers would not by any means counterbalance the evils it is capable of inflicting.

Another American paper—*The New York Musical Review and Choral Advocate*—reproduces the paragraph from the

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columns of its contemporary, and appends the following remarks, which, though just and pertinent, do not express with half enough force the disgust and contempt that any honest man must feel in perusing such vile and wretched calumnies:—

"It is by *publication* that such miserable and wicked rumours as the above gain importance and do injury. Even though they be accompanied by such a denial of their truth, as in this instance, the harm is not prevented, and we deplore the heartlessness which could lead any editor to give it wings. Were it not that we have seen the substance of this copied into several papers of considerable circulation, and that, therefore, it will probably go the rounds of the press, we should not give it place in our columns, even for the purpose of expressing our detestation of its meanness.

"Imagine, if it be possible, the feelings of the husband of such a wife as ——— ———, (for her virtues as an artist were not greater than as a wife and mother,) when in the very bitterness of his irreparable loss! Imagine the torture of a charge so cruel as this! Those who have known the private life of ——— ——— and his lamented lady, know that there are few instances of more undeviating affection and more absolute confidence than at all times existed between them."

Our readers may, probably, guess whom it is meant to implicate in these filthy slanders, and will share the indignation and loathing with which we hold them up to the contempt and derision of the English public. If not, so much the better. The poison will only have done half its work. Although we feel almost contaminated by the mere allusion to the paragraph, although its appearance, modified as it is, in our columns, burns and stinks like a foul cancer on a bosom elsewhere white and healthy, it was impossible for us, in our capacity of protectors and friends of renowned artists, no less than judges and critics of their claims to distinction, to allow anything so utterly heartless and unprincipled to pass by unnoticed. For the *New York Musical World and Times*—as a contemporary, we have always respected—we are sorry. We are sorry that he should have been weak enough to be duped in so scandalous a manner, or rash and unthinking enough to afford the publicity of his columns to such a cruel and venomous aspersion of three innocent and unoffending persons. To the original author of the calumny we would say—"Come forth, and be convicted, before the face of the world, as a slanderer, a liar, and a coward!" But there is no danger—he will not come. Like the hyena, who prowls about at night and devours the dead and dying, he hides himself in the day, lest the light of the sun should display his hideous identity, and baulk his appetite for carrion.

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We promised to say something about the Norwich Festival; but on looking over the programme we find ourselves at a loss for materials. The remarks, in our last, on the coming festival at Worcester, *mutato nomine*, might apply just as well to Norwich. The committee seem to be asleep this year.

At the last meeting there were two new oratorios—the late Dr. Bexfield's *Israel Restored* and Mr. Peirson's *Jerusalem*. At the forthcoming one there will be no new oratorio, and indeed—except a short psalm by Meyerbeer, which has been spoken of—nothing new at all of any importance. *Tant pis.* The Norwich Festival was once honourably distinguished for the enterprise displayed by its managers. Spohr's *Calvary* (*Crucifixion*) and *Fall of Babylon* were both produced at Norwich first. It is true that Professor Taylor was then conductor, and that Professor Taylor himself translated the books of Spohr's oratorios, and published them in England on his own account. And it is also true that Professor Taylor was the most intimate friend of Dr. Spohr in this country. But what did that signify to the committee of the Norwich Festival, who, through these accidents, were enabled to celebrate their meetings by the last great compositions of a great master?—or to the Norfolk public, nobility, gentry, and common people, who had the advantage of hearing them well executed, at St. Andrew's Hall, before the metropolis and the Sacred Harmonic Society (the "first musical institution in Europe") knew anything about them. It was quite enough for Norwich to be able to boast of having set an example in the case of Spohr, not only to Birmingham and the "Three Choirs," but to London and to Europe.

On the other hand, however, it must be admitted that Norwich was a great sinner. Spohr was its "Allah"—Professor Taylor its Mahomed; and the Prophet of Gresham took great care that no god except the tall Doctor of Hesse-Cassel should be worshipped. He, the Prophet of Gresham, was at infinite pains to keep out another god—one Felix Mendelssohn—whom he denounced, as Bel, to the true believers. In vain did *Paulus* knock at the gates of St. Andrew. The Professor would not admit *Paulus* on any account. The Professor would have preferred Mr. Griesbach, Mr. Perry, or Dr. Crotch. He would have preferred them—because they were less dangerous to his own god, to whom he had built an altar and made sacrifices. But public opinion is a wind that sweeps prejudices before it, as straws and leaves are swept onward by a torrent. And so this wind of public opinion swept away the Professor and his doctrines. It did not sweep away Dr. Spohr—since Dr. Spohr is a rock, against which waves may beat and winds may roar in vain; a rock impervious and impenetrable. But it swept away the parasite that stuck to it so closely, and was sheltered at its base.

*Les débuts se suivent et ne se ressemblent pas.* After the Professor, came Mr. Benedict; and with Mr. Benedict came Mendelssohn—or rather the spirit of Mendelssohn, which was in his music. Mendelssohn's *début* at Norwich was triumphant. And now at the present time the question may be fairly asked of the festival committee—"Why do you neglect your ancient deity?—what have you done with the tall Doctor of Hesse-Cassel?" Extremes meet. Formerly it was nothing but Spohr at Norwich; now it is anything at Norwich but Spohr. In both instances the Norfolk people were at fault. *Toujours* Spohr is almost as bad as *toujours perdrix;* but some degree of Spohr is indispensable. It was said of a literary lord that he was not only himself a wit, but the cause of wit in others. Of Spohr it may be predicted, with no less truth—that his music is not only in itself enjoyable, but makes you enjoy the music of others by the force of contrast. We never feel so thoroughly the beauty of Mozart, the grandeur of Beethoven, or the passion and imaginative force of Mendelssohn, as after hearing more or less of Spohr. Spohr's music is a *sauce piquante* that gives a relish to everything; a sauce that you may partake of sparingly by itself, but not too much, or you are in danger of a surfeit—a surfeit of sweets, of course. Consult the book called *Modern German Music, Recollections and Criticisms*, and you will find all this, which is true, laid down, and much more, which is not true.

But to return to the approaching Festival, the matter immediately in hand, about which we are puzzled what to say. What is the use of reiterating our observations of last week? What is the use of telling our readers that which they already

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know?—that the Norwich chorus is of the finest and fairest this country can produce?—that St. Andrew's Hall is a venerable and beautiful structure?—that the band at the Norwich Festival has always been good since Mr. Benedict was conductor, and will be as good this time?—that the best singers of the Worcester meeting (except Herr Formes and Mad. Viardot) will appear at Norwich, with Mad. Bosio, Sig. Lablache, and Sig. Belletti to boot?—that *Elijah* will be performed, and the *Creation*, and—the *Messiah*, and the———*Stabat Mater!*—that the evening concerts will, as usual, be composed of shreds and patches, too long, too rambling, too tedious, frivolous and monotonous?—that Mr. Benedict will take pains to make everything go well, and, not for the first time, establish the fact, to the satisfaction of all the world except the members of the Sacred Harmonic Society, that a grand Festival and an effective performance are possible in the absence of the Autocrat of all the Orchestras?—etc., etc., etc. Why insist upon what all our readers know, and none will deny, whose opinion is unshackled by prejudice, unblinded by affection, uncowed by the despotic stick, uninfluenced by the *arrière-pensée*?

With the fine weather that prevails, and the abundant harvest that is promised, and the favourable aspect which the war wears, and the musical zeal for which, not only Norwich, but Norfolk and the adjacent fens are proverbial, and the bustling enthusiasm of the acting committee, and the great company of singers, (a *via lactea* of vocal stars), and the splendid chorus, and the fine band, and the beautiful hall, and the spirited, untiring, and accomplished conductor, there is every chance of success for the Norwich Festival and of benefit to the commendable charities to which it contributes its mite—a mite that could easily be magnified if the aristocracy and gentry had some little share of that *county*-pride which should urge them to emulate the business-men of Birmingham. The Norwich Festival ranks as No. 2 among the great provincial music-meetings. With more energy, more enterprise, and a great deal more charity, it might be, if not precisely No. 1, at least the honourable rival of that gigantic triennial confluence at Birmingham.

The Norwich people are to be commended highly in one respect—their faith in their conductor. The last meeting should by rights have taken place in 1851; but as Mr. Benedict was absent, with Mdlle. Jenny Lind, in America, they unanimously adopted the resolution of postponing it till the following year—and this accounts for there having been only an interval of a season between the last meeting and the present. The Sacred Harmonic Society began to dream of a new conquest for the Autocrat; but they dreamed their dream in London, and there was no Daniel in Norwich to interpret it. At Gresham College there was a dream of Dr. Spohr and the Professor; but again, there was no Daniel for this dream, any more than for the other. Mr. Benedict openly proposed Mr. Sterndale Bennett; but whether the last-named gentleman declined, for reasons best known to himself, or whether the Norwich gentlemen thought it would be a still more graceful compliment, and a still greater mark of respect, to Mr. Benedict, to defer the meeting, we are unable to say. This, however, was the result of mature deliberation; and neither Dr. Bexfield nor Mr. Peirson, on the one hand, neither the Professor nor the Autocrat on the other, was invited to conduct. Mr. Benedict came back in 1851, too late to organise a Festival; but in *1852* he resumed the *bâton*—with what effect may be remembered.

There was a talk of Mr. Leslie's *Immanuel*—but that, we suppose, is for Birmingham; of a new oratorio of Meyerbeer—but that, we suppose, is for Birmingham; and of other novelties of more than ordinary interest—but those, we presume, are for Birmingham. Meanwhile our contemporary, the *Athenæum*, hints darkly and ominously about three new oratorios,—one by M. Gounod (composer of *Sappho*), one by M. Emile Naumann (composer of *Christ the Messenger of Peace*), and one by Mr. Costa (Conductor, Director of the Music, and Composer at the Royal Italian Opera). Why were none of these secured for the Norwich Festival, which—boldly and magnanimously, unswayed by personal influence or interested motives—gave us, in 1852, with what success is not forgotten, both *Israel Restored* and *Jerusalem*? Are they *all* for Birmingham? This Birmingham is a very cormorant. Not content with Mendelssohn's *Lobgesang* and Mendelssohn's *Elijah*, not content with the Chevalier Neukomm's *David*, it must also have the honour of being the first to present to the world the oratorio of M. Gounod! Such a universal swallow is without precedent. If the "Three Choirs" do not begin to look about them they will rue it, and Messrs. Done, Amott, and Townshend Smith be at a discount for their annual journies to London. Norwich, too, will be in a strait, and Liverpool have built St. George's Hall in vain. Birmingham, Bradford, and the Sacred Harmonic Society will carry all before them; and then—what becomes of the "charities."

What we have said is not in pleasantry, but in earnest. The provincial festivals must, by some means and some exertion, be greatly modified and greatly improved, or they will go to the wall. We should regret such a catastrophe—not merely because we feel a real interest in the "charities," but because we dislike and dread monopoly.

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The career of the Royal Opera at Drury Lane furnishes another argument, added to the many which have been supplied before, of the inutility of half-measures and that unwise system of management which sets out with the principle that the public is not the best judge of what is set before it. Seldom did operatic undertaking start with fairer prospects. The list of artists was imposing; the promised operas were attractive; the prospectus looked well; the prices suited all classes. In the beginning the theatre was crowded nightly, and the subscription began to fill. A too rigid economy, however, from the outset, militated against success. Moreover, the public taste was not consulted. The gentleman who had the chief control of the establishment was too much inclined to measures of retrenchment. A native and resident of "Auld Reekie," however, he could hardly be supposed to be well acquainted with the tastes and prejudices of a London audience. His ruling policy was to save—a fatal policy, when carried to extremes, in theatrical administration. To support such artists as Mr. Sims Reeves, Herr Formes, Herr Reichardt, Mesdames Agnes Bury, Caradori, Sims Reeves, Sedlatzek, Rudersdorff, &c., he did not consider it indispensable to provide a first-rate band and chorus. This might have succeeded in Glasgow; but London is not Glasgow. We will say nothing of the scenery and dresses, although more could have been effected in those departments without much additional expense. Excessive economy, however, was one of the principal errors in the management, and acted against the welfare of the Royal Opera.

A second mistake was in not making use of the best talent in the cast of popular operas. With Mr. Sims Reeves and

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Herr Reichardt in the company, such parts as Gennaro and Pollio were assigned to Signor Pavesi; while Signor Bettini was entrusted with that of Elvino. A third and equally important error was the opposition so plainly directed against the Royal Italian Opera in Covent Garden. The announcement of *Lucrezia Borgia* or *Norma*, at the Italian house, was met by the announcement of the same operas on the same nights at Drury Lane. Madame Caradori was thus confronted with Grisi, and Signor Pavesi with Mario or Tamberlik. It was, doubtless, thought that the cheap prices would prevail, and that those who could not afford to go to the Royal Italian Opera would be induced on that account to visit Drury Lane. But, then, the disparity in the performances was by no means atoned for by the disparity in the charges of admission; and thus a blow was administered to the Royal Opera from which it was not easy to recover. If Mr. Sims Reeves could not be induced to appear as Gennaro, Elvino, or Pollio, his engagement only extending to operas in the English language—which, by the way, was a fourth oversight on the part of the management—Herr Reichardt, an excellent tenor and a great favourite of the public, might have filled any of those parts with credit to himself and to the establishment. We can hardly understand how such errors were committed, unless we endeavour to account for them by intrigues and cabals, which, time out of mind, have existed in theatrical communities, and have exercised so baneful and pernicious an influence.

The greatest mistakes, however, are yet to be named. Had the band and chorus been thoroughly efficient; had the cast of operas, as far as means allowed, been unexceptionable; had the direction been not merely liberal but munificent; had neither cabal nor intrigue existed; there would still have remained two causes to which the speculation must ultimately have succumbed. The first was the attempt to combine German, Italian and English opera, without adhering to any one language; the second—and the gravest—was in opening the theatre every night of the week. With regard to the first; the great objection is, that it would require three complete and distinct companies to carry it out. Had the Germans and English been incorporated together, they would have made an admirable working *troupe*, which, with the English language as a medium, might have laid the basis of that National Opera, so long desired, so much talked about, so often on the point of being accomplished, and so continually ending in disappointment. With Messrs. Sims Reeves and Weiss, Mrs. Sims Reeves, Miss Clara Novello and Miss Louisa Pyne, on the English side—Mesdames Caradori, Agnes Bury, Sedlatzek, Herr Formes, and Herr Reichardt on the German—the establishment of a National Opera might have been accepted as a certainty. As it was, no working company was formed, no absolute step was taken, and the Royal Opera, in trying to be three things at once, was eventually unable to be one—at least one that was solid and enduring.

The last fault—that of giving performances every night—has been noticed repeatedly; and we are convinced that no greater obstacle to success can possibly exist in a large establishment like that of Drury Lane. Even if there were three distinct operatic companies to relieve each other, each restricted to special operas, the public would grow weary, and the enterprise must inevitably fall to the ground. The subscription list in that case would be a dead letter, since no one would think of taking a box at the opera for six nights in the week.

After all these errors of policy, the wonder would have been if the Royal Opera at Drury Lane had been enabled to preserve its equilibrium. Future speculators should take a warning from the past, which may serve as a beacon-light against the rocks, shoals, and quicksands with which the management of an operatic theatre is surrounded. The example of the Royal Opera at Drury Lane will not have been without beneficial results, if, while what was good in its policy is imitated, what was fatal is avoided. Had there been only one manager—and that one Mr. Jarrett, the originator—we think the result might have been different. How often have we occasion to quote the proverb—"Too many cooks spoil the broth?"

## REVIEWS.

"The Hare-bell"—Song; "It was the Early Winter"—Song; "Oh, Thou whose soft bewitching power"—Vocal duet; "The Minstrel to his Harp"—Vocal duet. Composed by Elizabeth Stirling. C. Jefferys and Co.

There is merit, and a certain degree of freshness in all these pieces, although the harmonies and accompaniments, while written with evident care, occasionally betray inexperience. The "Hare-bell," a melancholy ditty in A minor, is our favourite, since it is full of genuine feeling. The two duets, written on the ordinary plan, with an independent solo for each voice, will, however, find most admirers—since both are very pretty, and the principal themes are well defined. That in D, "Oh, thou whose soft bewitching power," is perhaps the best—although the melodies of the other (in E flat), "The Minstrel to his Harp," are the most immediately taking. The second solo in this, for *contralto*—"I sing to thee," etc. (in C minor)—is plaintive and charming. The song in E flat—"It was the early winter"—though it has a nice and flowing first theme, betrays more faults—or rather harshnesses—than the other; and the bass, which supports a rather laboured *arpeggio* accompaniment, moves with less ease and fluency. The composer should have named the author of the words, on the title-page. They are, without exception, sensible and good.

"Rondo," from Mozart's Quintet, No. 5.—Arranged as a Pianoforte Duet—By Joseph McMurdie, Mus. Bac. Oxon. Boosey and Sons.

The playful and sparkling *rondo* from Mozart's quintet in E flat, is extremely well arranged—easy for both performers, yet not too easy to be uninteresting. We think, nevertheless, that Mr. McMurdie would have done better to give the whole work, since the other three movements are quite as good as the *finale*, if not indeed, in many respects superior. The influence of such music, no matter in what form, cannot fail to be beneficial, whether taught in the study or played for amusement in the drawing room.

"Three Choral Songs."—No. 1, "To all you Ladies now on Land;" No. 2, "The Battle of the Baltic;" No. 3, "Cavalier's Song."—Music composed by Clara Angela Macirone. J. Alfred Novello.

Miss Macirone has set the above three well-known English lyrics with appropriate character. In the Earl of Dorset's "To all you ladies now on land," there is a tinge of the madrigalian style, which is in keeping; besides which the part song is good in itself, and voiced on the whole effectively. Campbell's animated battle song is described in the music with great felicity; the melody is broad and vigorous, and the harmony musicianly. The "Cavalier's song," by Sir Walter Scott, bold, and even savage in its melody, makes a capital bacchanalian chorus—full of spirit and energy. Some objections might be made to particular places in each of the three songs; but it would be hypercritical to pick out small blemishes where there is such decided excellence.

"Hungarian Fantasia." Dedicated to Madame Kossuth. Performed by Kalozdy's Hungarian Band. Composed by George Lichtenstein. Ewer and Co.

To those who sympathise with the Hungarian style of dance melody, this clever and unassuming little piece will afford entire

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satisfaction. We ourselves must confess to a decided predilection for Hungarian tunes, and times, and accents; and are glad to be able to compliment M. Lichtenstein on having caught so very happily the *colour* of his own national airs without appropriating to himself any of them in particular. Moreover, the *fantasia* is written well—with taste, correctness, and a good idea of pianoforte effect. M. Lichtenstein is known to be a pianist of talent; and his music proves him to be something else besides. We can recommend the *Hungarian Fantasia*, not only as a very pretty piece of itself, but as an available one for practice. It is moderately difficult.

"Chanson Erotique"—for the Piano. by Jules Egghard. Ewer and Co.

Why *Chanson Erotique* it would be difficult to explain. This is neither more nor less than a little song without words, in A, with a second theme in D—neither subject being at all new. It is after the smaller manner of Henselt and others. So pompous a title for so slight a matter sounds like affectation. "Op. 19" for such a trifle, too! Beethoven and Mozart called six grand quartets an *opera*.

"The Homesdale Galop." By Edward Thurnham. Robert Cocks and Co.

Though this galop would probably never have existed had not Auber lived and composed galops, the "Homesdale Galop" is not the less one of the liveliest, prettiest, most sparkling, and well-written things of its class that we have seen for a long time. There is not a fault to find with it. It is not only good for dancing, but good on its own account.

Mr. Albert Smith at Osborne.—On Saturday evening, the anniversary of Prince Albert's birth-day, Mr. Albert Smith had the honour to give selections from his "Mont Blanc," before the Queen, the Prince, and the Royal Family. The selections related chiefly to "The Travelling English," and their autumnal peculiarities. After the termination of the performance, the Queen and Prince expressed their gratification to Mr. Smith with that frank cordiality which is their well-known characteristic.

Mr. and Mrs. Reeves have been spending the week at Brighton. On Sunday, they will start for the Worcester Festival; thence to Norwich, and thence to Liverpool, for the opening of St. George's Hall.

Madame Anna Thillon has arrived from New York by the steam ship Africa, after an absence of three years. Her tour through the United States was one of continued success.

Brighton.—Among the musical visitors to this fashionable watering-place lately have been Mr. Sterndale Bennett, Mr. Henry Smart, Mr. and Mrs. F. B. Jewson, Mad. Angiolina Bosio, Signor Luigi Mei, Mr. Howard Glover, Mr. and Mrs. Sims Reeves, etc.

Death of M. Laurent.—This young artist, a member of the company of the Théâtre Lyrique, died last Wednesday week, in consequence of having taken a bath too soon after dinner. Our readers will, no doubt, recollect M. Laurent's performance in *La Promise*, etc., with Mad. Marie Cabel at the St. James's Theatre this season.

Signor Rossi.—Among those artists who accompanied the unfortunate Madame Sontag to Mexico, was Signor Rossi, a gentleman well known to the New York public, and an account of whose death we have just received by the American paper. Signor Rossi was a native of the Pontifical States, and was educated for the bar. The difficulties attendant on the eruption of the Young Italy party, of which he was a member, induced him to leave the land of his birth and seek his fortune elsewhere. Having naturally a fine bass voice and some cultivation, the musical profession presented many advantages to Rossi, and in 1847 he accepted an engagement under Sanquiico and Pati to appear at the Astor-place, Opera House, New York. During the first and second season he acquired considerable popularity, but when the Truffi and Benedetti *émeute* broke out, he sided with those artists against the Manager, Maretzek. The professional unpopularity of this step retarded Signor Rossi's progress, and, added to natural indolence, prevented his fulfilling the promise of his *début*. Signor Rossi was about 32 years of age.

Mrs. Stirling.—This popular actress, from a chronic disease of the eyes, brought on by a severe cold, has been compelled to leave the stage, to which, it is feared, she will never be enabled to return. Mrs. Stirling was an admirable and highly natural actress, and her loss cannot be readily supplied.

International Copyright.—The Lords Commissioners of her Majesty's Treasury have caused to be transmitted to the Commissioners of customs, for their information and guidance, copies of a new dry-book stamp, used in the Duchy of Saxe-Coburg Gotha, for stamping books imported into this country, under the copyright convention, and the commissioners have caused their lordships' communication, together with the patterns of the stamps, to be furnished to their officers in London, and transmitted to the collectors and comptrollers at the several ports throughout the kingdom for their information and government.

Apollonicon Organ Rooms.—On Wednesday evening, Mr. S. Noble played at the above rooms, on a new chamber-organ, built by Mr. Robson. The programme included a fugue of J. S. Bach, the *canzonetta* in G minor from Mendelssohn's quartet in E flat, Sterndale Bennett's overture to the *Naïades*, a "selection" from the *Huguenots*, the overture to *Der Freischütz*, and other pieces from Rossini, Handel, Kullak, and Mendelssohn. A little more real organ-music would have added to the interest of the performance. Our organists appear to be gradually overlooking the peculiar character of the noble instrument they profess. Perhaps the increased resources of modern mechanism offer a temptation not easy to resist, in which case they are to be excused, if not to be commended.

## DRAMATIC.

Lyceum.—The farewell performances of Mr. and Mrs. Sims Reeves were brought to a termination on Saturday night, when the *Sonnambula* was given, followed by the favorite *comedietta* of *Patter versus Clatter*, in which Mr. Charles Mathews appeared, concluding with the *Waterman*—Tom Tug, Mr. Sims Reeves—the entertainments being for the benefit of Mr. Allcroft. The theatre was inconveniently crowded, and sundry *émeutes* took place in the gallery—although it had been enlarged to accommodate a thousand persons—which interrupted the progress of the opera, and was not very gratifying to those who wished to listen quietly. The police at last interfered and restored order. The performance was received throughout with the greatest enthusiasm. The vocal "hits" of the opera were the duets, "Take now this ring," by Mr. and Mrs. Sims Reeves: Mr. Sims Reeves in "All is lost now," which he sang with infinite tenderness and passion and the *rondo finale*, "Oh do not mingle," by Mrs. Sims Reeves. The first finale, well acted by both, produced a great effect.

Mr. Charles Mathews obtained a cordial reception. He is an immense favourite with the public, more especially with that part of it which patronizes the Lyceum theatre. His performance in *Patter versus Clatter*, is too well known to need description. If glibness and volubility of tongue alone would constitute a great actor, Mr. Charles Mathews might, without hesitation, step into the shoes of Macready. Signor Lablache himself could not pronounce a greater number of syllables in a given space of time. If Mr. Charles Mathews had a voice, and knew how to sing, he might even compete with Signor Ronconi in "Largo al factotum."

There can hardly be a greater treat to the lover of ballad singing than to hear Mr. Sims Reeves in the songs of Tom Tug. The two ballads, "Oh! have you not heard of a jolly young waterman," and "Farewell my trim-built wherry"—so different, but both so excellent—are specimens of pure English singing, which would be almost lost but for this gentleman, whose taste in this genial style could hardly be surpassed. The public were delighted; but the encores, though vociferous and unanimous, were not complied with. Sunday was close at hand, and Mr. Allcroft very properly refused to accede to the re-demands.

The "farewell performances" of Mr. and Mrs. Sims Reeves have proved highly remunerative to Mr. Allcroft, who, most probably, has made more money in a few nights, than other managers in as many weeks.

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## A CHRONOLOGICALLY ARRANGED LIST OF THE HISTORICO-CRITICAL MUSIC-JOURNALS WHICH HAVE APPEARED IN GERMANY.

[Those marked with a star are still in existence. We are indebted for the following to a contributor to the *New York Musical World and Times*—Herr H. Albrecht.]

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2. Musikalische Bibliothek, &c. (L. C. Mizler v. Kolof.) 4 vols., 8vo. Leipzig, 1736-54.
3. Musikalischer Starrstecher, &c. (L. C. Mizler v. Kolof.) 8vo. Leipzig, 1740.
4. Der Musikalische Patriot. (Henkel.) 4to. Braunschweig, 1741.
5. Der Kritische Musikus. (Joh. Ad. Scheibe.) 8vo. Hamburg, 1745.
6. Der Kritische Musikus an Der Spree. (F. W. Marpurg.) 4to. Berlin, 1750.
7. Histor. krit. Beiträge z. Aufnahme d. Musik. (F. W. Marpurg.) 5 vols., 8vo. Berlin, 1754-62.
8. Kritische Briefe über Die Tonkunst, &c. (F. W. Marpurg.) 3 vols., 4to. Berlin, 1760-64.
9. Wöchentliche Nachrichten, &c., die Musik betreffend. (J. A. Hiller.) 4 vols., 4to. Leipzig, 1766-70.
10. Betrachtungen der Mannheimer Tonschule, Monatschrift. (G. Vogler.) 8vo. Mannheim, 1778.
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12. Musikalisches Kunstmagazin. (J. R. Reichhardt.) 2 vols., fol. Berlin, 1782-91.
13. Magazin der Musik. (C. F. Cramer.) 3 vols., 8vo. Hamburg and Coburg, 1783-89.
14. Musikalische Bibliothek. (H. and F. v. Eschtruth.) 2 vols., 8vo. Marburg and Giessen, 1784-85.
15. Musikalische Realzeitung. (H. P. C. Bossler.) 3 vols., 4to. Speyer, 1788-90.
16. Musikalische Correspondenz. (H. P. C. Bossler.) 3 vols., 4to. Speyer, 1790-92.
17. Musikalisches Wochenblatt. (J. F. Reichhardt.) 2 vols., 4to. Berlin, 1791-92.
18. Berlinische Musikalische Zeitung. (J. C. Z. Spazier.) 4to. Berlin, 1794.
19. Journal der Tonkunst. (H. C. Koch.) 8vo. Braunschweig and Erfurt, 1795.
20. Augsburger Musikalischer Merkur. 4to. Augsburg, 1795.
21. Jahrbuch der Tonkunst. (J. T. v. Schonfield.) 8vo. Prag., 1796.
22. Unpart. Kritik d. Kirchenmusiken, Concerte und Opern, &c. (J. G. Thomas.) 4to. Leipzig, 1798.
23. Allgemeine Musikalische Zeitung. (1, F. Rochlitz; 2, G. W. Fink; 3, Hauptman; (C. Lobe.) 50 vols., 4to. Leipzig, 1798-1848.
24. Apollo, eine Musikalische Zeitschrift. (A. J. Werden and W. Schneider.) 8vo. Leipzig, 1803.
25. Musikalische Monatsschrift. (F. X. Gloggl.) 4to. Linz, 1803.
26. Berlinische Musikalische Zeitung. (J. F. Reichhardt.) 4to. Berlin, 1805-6.
27. Musikalische Zeitung f d'Oesterr, Staaten. (F. X. Gloggl.) 4to. Linz, 1812.
28. Wiener Musikalische Zeitung. 4to. Wien, 1813-14.
29. Allgemeine Musikalische Zeitung. (1 Mozel; 2 Kanne,) 8 vols, 4to. Wien, 1817-24.
30. Polyhymnia, eine Musikalische Zeitschrift, 4to. Leipzig, 1817.
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35. Cäcilia, Zeitschrift für die Musikal. Welt. (1, Gfr. Weber; 2, L. W. Dehn.) 25 vols., 8vo. Mains, 1824-48.
36. Allgemeiner Musikalischer Anzeiger. 4 vols., 8vo. Frankfort, 1823, 1834-36.
37. Musikalische Eilpost, &c. (Käser and C. Lobe.) 4to. Weimar, 1826.
38. Münchner Musik Zeitung. (F. Stöpel.) 2 vols., 4to. München, 1826-28.
39. Allgemeine Musik Zeitung. 2 vols, 4to. Frankfort-on-the Maine, 1827-28.
40. Eutonia, eine Padagogische Musik Zeitschrift. (J. Heintzoch.) 10 vols., 8vo. Breslau, 1829-37.
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50. Musikalisches Conversationsblatt. 8vo. Hamburg, 1835.
51. Hamburger Musikalische Zeitung. (G. A. Gross.) 4to. Hamburg, 1838.
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63. Zeitung für den Pianofortebau. 8vo. Leipzig, 1843.
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72. Allgemeiner Musikalischer Anzeiger. 8vo. Wien, 1840.
73. Das Orchester, Zeitschrift f. Deutsche Musiker. (C. Hemming, &c.) 2 vols., 4to. Zeitz, 1849-50.
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*83. Fliegende Blätter für Musik. (C. Lobe.) 8vo. Leipzig, 1853-54.

*84. Niederreinische Musik Zeitung. (L. Bischoff.) 2 vols., 4to. Coln, 1853-54.

*85. Zeitschrift z. Veredelung des Synagogengesangs. (H. Ehrlich.) 2 vols., 4to. Meiningen, 1853-54.

## MUSIC AT THE CRYSTAL PALACE.

*To the Editor of the Musical World.*

SIR,—It may appear ungenerous to criticise any of the arrangements of so noble an enterprise as the Sydenham Crystal Palace. It is, however, in no captious spirit I offer a few remarks as a rejoinder to the admirable letter of an English musician in your last number, on what ought to be a very important and prominent department of this admirable undertaking. I allude to the musical department, *alias* the brass band, or whatever nomenclature it may be called.

There is no use denying the fact, the organisation of this band has from the first day it performed in public been deemed a failure by the most competent judges—military band-masters and others who are capable of judging what it ought to be for such a public amusement have condemned it. Nor could it be otherwise. The *materiel* of the performers could not as far as each individual, with very few exceptions, is concerned, be equalled in any other country; but, as I said above, the organisation and mixture of the several instruments in the formation of the whole, displays an amount of inexperience and ignorance hardly to be expected in these days from the merest tyro in such an affair. You will ask naturally enough who were the professors consulted by the directors on the formation of the band of the Crystal Palace. I should certainly like to know—it is neither an orchestra, nor is it a military or brass band of the usual approved style, nor in use in any of the bands of the Foot Guards, the *Corps de Guides* in Paris, or the famous Austrian military bands, the delight of all visitors to Vienna, but a description of the bastard brass and military species, without a single redeeming point in its favour. For instance, there is a *soli* E flat squeaking against six or eight nasal saxophones, instruments of a very doubtful character, which must have been introduced as an experiment. They should be obliterated forthwith—nothing but ignorance could have dreamed of introducing them in such a band. They have not half the power, tone, or effect of the clarionet. Every object within this vast museum should appear in a condition best adapted to inculcate correct taste, and I am well aware that the combination of music with the other details in connection with the Crystal Palace is a subject of high interest to men of cultivated taste, rich and poor—it appears to me that the Crystal Palace is a vast educational establishment, not the place where such *dilettante* experiments ought to be tried, and then presented to the public as sanctioned by the presumed authority which will naturally attach to such very questionable musical proceedings. The only consolation I have is, that such an outrageous proceeding as the quackery of such a band, as far as the art is concerned, will so disgust the many, that the directors will be obliged to call in some competent parties who shall in that way arrest the spread of the evil. I would recommend a musical committee, who should choose and arrange what music should be performed, instead of the wretched attempt made at performing, daily, third and fourth-rate French and German compositions, unworthy of such a place—and who would see that the music was properly arranged for the respective instruments, and not have, as I have seen, Oboe parts attempted on Flügel horns, or Flute parts spluttered out on E flat soprano Sax Horns, and told then and there to be transposed a fourth or fifth lower, totally impossible to be executed by any artists, not being in the compass of the instrument—such incongruities would deserve a looking after if there was a capable person amongst the "powers that be," if not it will soon work its own cure. The admirers of music, and they are legion, who visit the Exhibition, do cry out against the inefficiency of the band, and I say with some show of justice. I enclose for your perusal a satire distributed and posted for the last few weeks in the neighbourhood of Sydenham. It was drawn up by one of the most eminent wits, at the instigation of a numerous and influential party, who were disgusted, to say the least of it, at the exhibition of music held forth by the Crystal Palace Band, a man decked out with gold lace beating time with his back to the performers, blowing as they liked a French overture not capable of being played by such an orchestra. It will speak for itself:—

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Trusting you will excuse the length of this communication, which I forward with the hope of exposing quackery in the musical art,

I remain, yours, &c.,

*Sept.* 1, 1854. A HATER OF HUMBUG.

## ADVERTISEMENTS.

A FINE TONED VIOLONCELLO, by JOSEPH GUANERIUS, in excellent preservation, with a well-made case and bow, to be sold for £15, cost originally £30. May be seen at Boosey and Sons, 28, Holles-street.

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MUSIC and POETRY.—To Authors and Amateur Composers.—Mr. GEORGE BARKER (Composer of the "White Squall," "Mary Blane," the "Irish Emigrant," &c.) continues to set Words to Music, or arrange Melodies for the Pianoforte, either for private circulation or for publication. 56, Brompton-square.

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ROYAL ACADEMY OF MUSIC.—The Midsummer Vacation terminates on Monday, September 4th, 1854. Candidates for admission must attend at the Academy on Saturday, September 2nd, at Two o'Clock, P.M., for examination before the Board of Professors. Two King's Scholarships, one male and one female, will be annually contended for at Christmas. They are open to competition by the pupils of the Academy, in common with all other candidates, from the ages of twelve to eighteen. The King's Scholars receive their musical education gratuitously for two years.

By order of the Committee,

J. GIMSON,

Royal Academy of Music, Tenterden-street, Hanover-square, Aug. 26th, 1854. Secretary.

NORFOLK and NORWICH MUSICAL FESTIVAL, in aid of the Funds of the principal Charities in the County of Norfolk and City of Norwich.—Patron, the Queen. Vice-Patrons, H.R.H. The Prince Albert, H.R.H. The Duke of Cambridge, and H.R.H. The Duchess of Kent. President, The Earl of Leicester, Lord Lieutenant of the County. On Tuesday, Wednesday, Thursday, and Friday Mornings, September 12, 13, 14, and 15, Grand Performances of SACRED MUSIC, including Beethoven's SERVICE IN C; Rossini's STABAT MATER; Meyerbeer's 91st PSALM; the CREATION; ELIJAH; and the MESSIAH. On Tuesday, Wednesday, and Thursday Evenings, Sept. 12, 13, and 14, GRAND MISCELLANEOUS CONCERTS, including Handel's ACIS and GALATEA; Selections from the Works of MOZART, SPOHR, and WEBER, and other eminent composers. Principal singers, Mesdames Bosio, Clara Novello, and Castellan; Madame Weiss and Miss Dolby; Messrs. Gardoni, Reichardt, and Sims Reeves, Sig. Belletti, Mr. Weiss, and Sig. Lablache. The Band and Chorus will consist of 400 Performers. Conductor, Mr. Benedict. The Performances will take place in St. Andrew's Hall.

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1. *Partant pour la Syrie*,—Quadrille, by H. Laurent.
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VOL. 32.—No. 36. SATURDAY, SEPTEMBER 9, 1854. {PRICE 4d. STAMPED 5d.

## THE FESTIVALS OF THE THREE CHOIRS.

At the beginning of the last century, the members of the choirs of Gloucester, Worcester, and Hereford, were accustomed to hold annual meetings in each of the three cities in rotation, for the purpose of executing the choral music of the church. In 1724, Dr. Thomas Bisse, Chancellor of Hereford, and brother of the Bishop, proposed that at these meetings a collection should be made at the church doors, to be devoted to charitable objects. The proposition was unanimously adopted; £31 10*s.* was obtained, and disposed of in favour of the orphans of the poor clergy of the dioceses of Gloucester, Worcester, and Hereford, under the direction of six stewards, a clergyman, and a gentleman respectively belonging to each. The following year Dr. Bisse succeeded in promoting the same object at Worcester, when £48 18*s.* was collected and devoted in a similar manner; and in 1726 he was equally fortunate at Hereford, where he preached a sermon in aid of the charity, through means of which £49 were secured. The text of this sermon, from Ecclesiastes, chap. xi., verse 8, is characteristic—"I gat me men-singers and women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts." In 1729, Dr. Bisse preached another sermon, at Hereford, contending that music was never so well employed as in the exaltation of religious worship, and rejoicing that, from so small a beginning, the gathering of the three choirs had risen to the highest importance. The contribution to the charity on this occasion, however—only £38—scarcely justified a tone of gratulation; while, in the year following, at Gloucester, it descended to a still lower figure, £28 3*s.* When the meeting was first established the members used to assemble on the first Tuesday in September, and on the two following days choral services were performed in the cathedrals; on the last day there was always a service and a collection. For many years past, however, the sermon has been preached on the first day, and money collected at the doors on every day of the festival. In 1758 the morning performances were increased from two to three. The original object of Dr. Bisse—that of confining the application of the charity to the apprenticing, education, or support of the orphans of clergymen—was soon extended to the relief of widows, Gloucester setting the example, and in this manner the money collected at the doors has ever since been distributed. In 1754 the number of stewards was reduced from six to two, at which number it was continued till 1798, when it was again augmented to four, and afterwards to the original number. During this period of 44 years, the prosperity of the festival was continually fluctuating, as may be gathered from the fact, that in 1774 the collection at Hereford amounted to 622*l.* 5*s.* 9*d.*, while in 1783, nine years onward, it had fallen to 348*l.* 12*s.* At Worcester, in 1794, it was as low as 266*l.* 2*s.* 2*d.*; but in 1809, at the same city, it rose to 810*l.*, which, even in the present time, would be regarded as a very good average. At Hereford, previous to the combination of the three choirs, the music meetings were held in the hall belonging to the vicars-choral. The members chiefly belonged to the college, and the performances were all gratis, except in favour of Mr. Woodcock, the leader, whose nightly pay was 5*s.* The members were refreshed with ale, cider, and tobacco. The names of those who attended, divided into performers and non-performers, were inserted in a book with those of visiting strangers. The absentees were fined 6*d.* At this period the Hereford meetings took place weekly. The Gloucester meetings were originally held in the Boot-hall. As the cultivation of sacred music was always the principal object of the association, there were from the first establishment of the triennial festival two morning performances at the collegiate churches of the respective cities. The "Te Deum" of Purcell, and that of Händel, composed for the peace of Utrecht, were given alternately for many years, until the latter was superseded by the well-known "Dettingen Te Deum." The tickets for the concert were originally 2*s.* 6*d.*, and the pay of the leader (Mr. Woodcock of Hereford) one guinea for the whole meeting. This gentleman was particularly famous for playing the 5th concerto of Vivaldi, a composer now well-nigh forgotten, although celebrated in his time, the only work of his at all familiar to the present generation being a piece called the "Cuckoo Concerto." A Gloucester paper (the *Gloucester Journal*), speaking of the festival of 1733, says that it was the best ever known; that the stewards had collected out of London the first performers, vocal and instrumental; that the band consisted of French horns, trumpets, hautboys, German flutes, and "a fine treble harp;" and that "the famous Mr. Powell," of Oxford, did the meeting the honour of singing in the cathedral on both days. Who Mr. Powell was it is difficult now to say, but what he was may be guessed from the following extravagant apostrophe to his memory, from the obituary of the *Gentleman's Magazine* for 1744:—

"Is Powell dead? Then all the earth
Prepare to meet its fate:
To sing the everlasting birth,
The choir of Heav'n's complete."

In 1737 Dr. Boyce, an English composer of celebrity, whose works are still heard, if not greatly admired by the judicious, was engaged to conduct the festival, so that the custom of placing the direction of the musical proceedings in eminent hands, which has since been abandoned, seems to have been of very early date. Dr. Boyce wrote an anthem for the occasion. The steward of the music meeting (a personage distinct from the six stewards of the charity) was always a musical man, or rather a clergyman or lay-clerk belonging to one of the choirs. He engaged the band, defrayed the expenses, and was responsible for losses. How the profit of the concerts were then applied, if, indeed, there were any to apply, does not stand recorded. In 1752, when Händel's oratorio *Samson* was performed, the admission to the concerts was raised to 30*s.* on the plea of extra expense, arising from the "larger demands of the London performers." Could the worthy stewards have taken a peep into futurity, and known the salaries now paid to eminent vocalists, they would have abandoned the festival as a bad speculation. Händel's *Judas Maccabæus* was first given at Gloucester in 1754. For several years a Mr. Isaac conducted the meetings at Worcester, and Mr. Waring succeeded Mr. Woodcock as leader of the band, among the principal of which were Caporale and Pasqualino (violoncellos), Valentine Snow and Abingdon (trumpets). Signora Galli and Gaetano Guadagni, both popular opera singers at the time, were among the chief vocalists. The former was a pupil of Händel, and took a benefit at Covent Garden Theatre in 1797, at the age of 74, when she sang two of her master's most celebrated airs. Signor Guadagni had a voice of peculiar sweetness, and Händel engaged him to sing some of the airs in *Samson* and the *Messiah*, originally intended



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for a *contralto*, which he did so well that they have seldom since been allotted to female voices. From this we may infer that the engagement of Italian singers and other foreign performers is by no means a recent innovation at our great festivals. The balls, which form an attractive and profitable point of the meetings, were instituted from the commencement, at first gratis, but subsequently (in 1752) at the charge of 2*s.* 6*d.* for admission. The balls at Worcester first took place in the Town-hall, but afterwards, in consequence of a dispute with the mayor, the College-hall was applied for, and granted, by the Dean and Chapter of the Cathedral. For some years it was the custom to have the Gloucester races in the same week as the musical festival, in order to attract a larger number of visitors to the town, and thereby improve the prospects of the charity. The stewards also gave a ball, which was attended by all the nobility and gentry of the county; but this and the races have been discontinued since 1793. In 1755, at the Worcester meeting, the singers were Miss Turner, "a favourite singer at the castle and Swan concerts in the city," daughter of Dr. Turner, organist of Westminster Abbey; Mr. Beard; Mr. Wass, of the Chapel Royal; Mr. Baildon; and Mr. Denham. Little is now remembered of any of these, except Beard, who was celebrated in Händel's music. The band was led by Abraham Brown, who succeeded Festing as leader of the King's band, and was the immediate predecessor of the famous Giardini. The oratorios were Händel's *Samson* and Boyce's *Solomon*. The celebrated Italian singer, Giulia Frasi, and Signor Arrigoni, a performer on the lute, who afterwards set up an opposition to Händel, in Lincoln's-inn Fields, were among the performers at Hereford in 1756. Frasi, who earned nearly £1800 annually in England, was very extravagant, and ultimately died, at Calais, almost in want of bread. Her pronunciation of the English language was greatly admired. In 1757, the performances at Gloucester were extended to a third evening, when Händel's *Messiah* was given for the first time, and received with enthusiasm. The conductor was Dr. Hayes, and the band showed a material difference from that of 1733, "three trumpets, a pair of kettledrums, four hautboys, four bassoons, two double basses, with violins, violoncellos, and choruses in proportion," being on the list. It is curious that no mention should be made of altos or violas, since Händel always wrote for them. In 1758, the band was led by Pinto, an Englishman by birth, although his parents were Italian. Pinto was the father of one of the most precocious and extraordinary geniuses in the annals of the musical art, who died at the early age of twenty-one, after having composed several works for the violin, pianoforte, and voice, of singular beauty and originality, one of which, a sonata, was lately introduced by M. Alexandre Billet, the pianist, at one of his concerts in St. Martin's Hall. Young Pinto was equally a proficient on the violin and the piano. His untimely death was attributed to a life of profligacy and dissipation. Vincent, who, for thirty years, was first oboe at Covent Garden, appeared at this meeting, and the prices were raised to 5*s.* In 1759, at Hereford, we find the name of Storace, father of the well-known composer, and of the still more eminent singer, among the list of those who performed on the double bass. The meeting of 1760, at Gloucester, was devoted to the memory of Händel, who had died since the preceding anniversary, and whose first oratorio, *Esther*, was given. Dr. Hayes conducted. Up to 1764, Signora Frasi continued to be the principal vocalist, and Pinto the leader and violin soloist, at the meetings; but in 1765 Frasi was replaced by Miss Brent, the original Mandane in Arne's *Artaxerxes* who afterwards married Pinto. This lady died of want, at Vauxhall, in 1802. In 1769, at Gloucester, Fischer, the famous oboist, appeared, and continued for twenty years one of the principal attractions at the various meetings. In 1770, at Worcester, Miss Linley, considered the best of English singers until Mrs. Billington put all rivalry out of the question, and Tenducci, the Italian operatic singer, were the chief vocalists, and the band was led by Giardini. Miss Linley was afterwards married to Sheridan. She continued the star at the meetings until 1774, when she was succeeded by Miss Cecilia Davies, an Englishwoman, who had obtained great reputation in Italy, where she went by the name of "L'Inglesina." She was the first native musician of this country who ever had success among the Italians. At Gloucester, in 1775, *Israel in Egypt* was given for the first time, with *Ruth*, an oratorio composed by Giardini, now totally forgotten. Rauzzini, a famous Italian singer, the master of Braham, was one of the principal artists engaged. In 1777, at Hereford, the whole of an Italian opera, composed by Rauzzini, was given, the only time such a performance was ever introduced at the meetings, and the celebrated comic singer, Mademoiselle Storace (sister of the composer,) also a pupil of Rauzzini, made her first appearance. In 1780, at Hereford, Mr. Cramer, father of John Cramer, led the band. In 1784 the church services and anthems were for the first time confined to the morning meeting in the cathedral, and the music which had been performed the same year at Händel's Commemoration in Westminster Abbey was substituted for the ordinary services. For the usual gratis admission a charge of 5*s.* 6*d.* was imposed. Madame Mara, one of the most renowned singers of whom the history of the art makes mention, was the principal on this occasion, and Master Bartleman, afterwards so famous as a bass singer, made his first appearance in public in some pieces written for a *soprano*.

In 1788 the festival at Worcester was honoured by the presence of George III. and his Queen. In 1789, at Hereford, Mrs. Billington made her first appearance at these meetings. She was then in the vigour of her powers. In 1793, at Gloucester, Mr. Lindley, the legitimate successor of Crosdill and Cervetto, and the greatest violoncellist of his day, officiated as first violoncello. In 1796, at Gloucester, Mr. Braham was principal tenor for the first time. In 1798, the meeting was in danger of being abandoned, since no gentleman could be found to accept the responsibility of steward, in consequence of the invariable losses attendant upon that office. The difficulty was vanquished, however, principally through the exertions of the Duke of Norfolk, and the responsibility of the stewardship was divided among several persons, each bearing a part of the loss; a custom which remains up to the present time. Incledon first appeared among the singers at Worcester in 1803, and Madame Catalani at Gloucester in 1811, when Mr. Braham, who had just returned from Italy, again assumed the post of first tenor. The price of the tickets was again increased to 9*s.*, the excuses for which were the large sum paid to Madame Catalani and the great amount of the general expenses—upwards of £2,300.

It is unnecessary to follow any further in detail the progress of the triennial meeting of the three choirs, which, through the engagement of celebrated singers, the augumentation of the band and chorus, &c., in 1811, nearly forty years ago, had already begun to assume much the same aspect as musical festivals in the present day. My object has been simply to trace the gradual advance of the festival from a small gathering of amateurs and choirmen to a vast and difficult undertaking. Suffice it that, with many fluctuations, its prosperity has steadily increased up to the present moment, and that the 131st anniversary, which began on Tuesday at Worcester, of which we shall give a full account in our next, under very auspicious circumstances, is likely to prove one of the most successful, and the most advantageous to the charity, ever given.

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FRENCH ACTORS.—Among the French actors there are to be found men of learning and literary accomplishments, profoundly versed in the history and practice of their art, to whose literature they have, in several instances, made valuable additions, and which many of them have studied not only in French, but in the masterpieces of foreign poets and dramatists. Samson and Regnier may be cited as brilliant examples of the class of stage players who thus at once illustrate and elevate their profession. At the Odéon, Henry Monnier is at once author, artist, and actor, and in all three lines he is full of originality. He performs in his own plays, and earns double applause. At the same theatre Tisserant is a musician, and has written vaudevilles and some pleasing poetry. In most of the other theatres, and in various degrees, similar instances might be cited. The Porte St. Martin has at this moment among its actors, sculptors, vaudevillists, and the eccentric Bonton, who composes *chansonnettes*, and is a professor of the guitar.

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## EPITOME OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(*Continued from p.* 579.)

The new arguments employed by Herr Weber, and the insults which, under the protection of a wretched rhetorical fiction,* he allowed himself to use against the Abbé Stadler, obliged the latter to publish a second reply. This appeared in the year 1827, under the title, *Appendix to the Defence of the Genuineness of Mozart's Requiem.* The tone of this pamphlet, consisting of only eighteen pages, is less moderate than that of the first. The Abbé Stadler, who had, in fact, some small cause for anger, asks the readers of the "Defence" whether they had discovered in it a single instance of the calumnies and insults of which Herr Weber complains with so much indignation and bitterness. He also inquires what can have incited "Herr Weber to the *salto mortale* against the *Requiem?*"—a question, I confess, far more difficult to answer than that concerning the authenticity and origin of the work. Some of Stadler's friends attempted to supply him with an answer, but, as their statements lie beyond the confines of our subject, and are, besides, more or less insulting to Herr Weber, I think we may pass them over in silence. The Abbé, too, declares he has nothing at all to do with them. We, therefore, now come to the mere facts and arguments contained in the second pamphlet.

The original manuscript, which the Abbé Stadler had seen and copied out, from beginning to end, in the year 1790, was, immediately afterwards, divided into a great number of parts for the gratification of certain amateurs who purchased them; but, in 1827, they were all once more collected, with the exception of No. 1—"Requiem" and "Kyrie." All the other pieces, namely; the "Dies iræ" with the commencement of the "Lacrymosa," as well as the "Domine," "Hostias," and the fugue "Quam olim," were deposited in the hands of Stadler, as documentary evidence, so to speak, in the great action he was then carrying on. A kind of musical committee of investigation visited Stadler for the purpose of deciding what part of the original score of the *Requiem* was still in existence. This committee consisted of Beethoven, Capellmeisters Eybler and Gänsbacher; privy-councellors von Mosel and Kiesewetter; Herren Gyrowetz, Haslinger, Carl and Joseph Czerny; Baron Doppelhof Dier; Mozart's youngest son, and several other persons. "They all immediately recognised Mozart's writing; they all admired the precision of the" (material) "work, the neatness of the figures," etc., etc., and, after loudly expressing their satisfaction, unanimously vouched for the conscientious truth of the proofs given in the "*Defence of the Genuineness of the Requiem.*"

After this really superfluous confirmation of a fact of which everyone was beforehand sufficiently convinced, the Abbé proceeds to estimate the value of the charge of plagiarism of which, according to Herr Weber, Mozart would have been guilty, had he published the *Requiem* as his own production. I shall alter nothing in the principal ideas of the chain of reasoning, but, at the same time, I shall take the liberty of placing them before my readers in other words, and add a few observations of my own, which will render the Abbé's reply more clear and intelligible to *dilettanti*. Profound musicians would understand Stadler at half a word.

Herr Weber places before his readers two themes of Händel and two from the *Requiem*, without, however, giving the development of any one of the four.

"It is very probable," he says, "that the first inspired Mozart with the idea of the second.* A manifest case of plagiarism!"

Herr Weber must excuse us, but we cannot avoid saying, with the Abbé Stadler, that this is throwing dust in people's eyes, or rather speculating upon their ignorance. What is the theme of a fugue without the fugue?—Nothing but a general thought, a kind of common-place, which any one may appropriate and treat in his own fashion. The fact of Mozart's adopting a notion of Händel, but, at the same time, working it out according to the laws of counterpoint, by which the marked difference between the genius and styles of the two masters was rendered evident, did not stamp Mozart as a plagiarist, or even an imitator; the fugue of the "Kyrie" is no youthful exercise or schoolboy production, but recognised as a classical work by all scholars; it was a trial of strength with Händel, exactly as it might have been between two great poets, to whom one and the same theme had been proposed. Such an act of borrowing has been allowable and customary in all times. The old Belgian contrapuntists who lived before Palestrina—Hobrecht, Ockenheim (Okegem), Mouton, and Josquin de Près—introduced into their sacred compositions not only motives employed before their time, but what, at the present day, would not be permitted, they amalgamated them with their national melodies, which they treated as *canto fermo*,† and furnished with a vocal and contrapuntal accompaniment of a sacred character. The celebrated song, "L'Homme armé," for instance, served as a theme for many of the compositions of the celebrated masters of the fifteenth and sixteenth centuries, as we are told in Dr. Burney's "History of Music." Exactly in the same manner did Bach and Händel act towards their predecessors, and Haydn and Mozart towards Bach and Händel, who preceded them. An Englishman, whom I believe to be possessed of the most profound musical knowledge, assured me most positively that the motive of the commencement of the choral, "The Heavens declare," the most beautiful one in the *Creation*, is Händel's; and, at the same time, we must not overlook the fact that this motive is no theme for a fugue, but a highly melodious song, possessing great intrinsic value. Mozart has allowed himself the same latitude in his *Requiem* and some of his other works. The theme of his *offertorium*, "Misericordias Dei," is borrowed from Eberlin, whom Stadler calls Mozart's teacher. Is this, then, a reason for placing such a masterpiece in the list of studies and exercises? To adduce a stronger instance, one of Mozart's most admirable pieces in *Die Zauberflöte*, namely, the choral with the fugue, that serves as an accompaniment, is an example of a double loan, which must, in the eyes of Herr Weber, constitute a double plagiarism. The choral belongs to Wolf Hainz, a composer of the sixteenth century, and, in the instrumental fugue, Mozart has used an idea of Bach, in preference to one of his own, to which he had first written an accompaniment, of which the Abbé Stadler possesses the manuscript in Mozart's own hand. This was a piece of information for Herr Weber, who does not appear to have previously troubled himself much about old music. If he had, he might with equal plausibility have taken it into his head to attack the genuineness of *Die Zauberflöte*, as to assert that that, also, was a work which Mozart never

* Herr Weber pretends to believe that the author of the *Defence* was, in consequence of his seventy-eight years, in a second state of childishness, and had confined himself to merely furnishing the materials for so unworthy a pamphlet, which, no doubt, was compiled by a few unskilful friends. He even insinuates that the Abbé Stadler had not so much as read the pamphlet through, before it was printed. If this was not the case, Herr Weber proceeds to say, "We should be compelled to look upon the Abbé as the most double-faced individual and knavish hypocrite that ever signed an honourable letter." This is an allusion to the letter signed "*Inimicus Causæ, Amicus Personæ*," containing nothing more than a few excuses and compliments for Herr Weber, signifying about as much as "Your very humble and obedient servant," at the bottom of a challenge. Herr Weber is very unfortunate in his pretended or real belief. What! was not an old Professor of Jurisprudence and History capable of writing so simple a production as the *Defence?* A man who was evidently in possession of his mental powers, since he was chosen to be Mozart's defender, not read what was printed in his name! This is rather too strong, even for a hyperbole; and, because the Abbé says, in a very short letter, that he regrets not being able to share Herr Weber's opinions, Herr Weber considers himself justified in accusing him of double-dealing and hypocrisy! It must be confessed that all this sounds much more like a libel than the two pamphlets of the Abbé Stadler.

* We shall see what truth there is in this, when we come to analyse the *Requiem*.

† The calm and steady mode of singing of the Italians, which approaches very closely to recitative.

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intended to appear under his name. Again: did not Herr Weber himself take the motive of his "Agnus" from an old opera: *Der dumme Anton?* Yet did this deter him from publishing his *Requiem* under the name of Herr Gottfried Weber? It is true that I cannot say with certainty whether this assertion is correct, as I never heard *Der dumme Anton* nor the *Requiem* in question. Inasmuch, however, as Herr Weber proved himself so little chary of musical quotations as to publish in the *Cäcilia* the themes of Händel and Mozart for the purpose of demonstrating that they formed but one and the same subject, he might likewise have given the melodies of his "Agnus" and those of the air, which his text mentioned in the *Defence*, in order to make it appear that the melodies were different. This would certainly have been more satisfactory and convincing, than for Herr Weber to abuse the Abbé Stadler and assert that his (Herr Weber's *Requiem*) had been classed in the list of trivial street-songs—an expression which the Abbé thought as little of employing as of pronouncing any opinion on this production of Herr Weber.

We have still one observation of Stadler's to adduce, an observation which he made with all the experience and personal authority of a learned contrapuntist, namely:—that borrowed themes are, beyond comparison, far more difficult to treat than those of a composer's own inventing. As Stadler's pamphlet was intended for musicians, he had no need of adding that it is allowable to adopt the thoughts of others only in works treated in the contrapuntal and fugued style, where the value of the ideas depends more especially on their development and connection with other motives. This, however, does not hold good with compositions belonging to the melodious class, where a single principal melody, which often constitutes their only charm and value, is predominant. In such instances borrowing is very properly called a theft.

In our opinion, the Abbé Stadler might have stopt here. The honours of the fight were on his side, without his having overstepped the boundaries of a seemly controversy, which scorns everything like personality. The question of authenticity, the only one which concerned him, was completely exhausted. After his second pamphlet, he should not have returned to the subject; but the good old man was human; he felt deeply the manner in which the great and immortal memory of his friend had been calumniated, and he himself most grossly insulted. How many motives have we not here suggested to us for viewing in a milder light, if not for excusing altogether, an action of which he was guilty. I allude to the publication, after the death of Beethoven, of a letter which the latter addressed to Stadler, and which contained nothing new concerning the long vexed question, but in which Herr Weber's *Requiem* is called a wretched piece of patchwork. This decision, which, by the way, rested on no proofs, possessed the less weight against Herr Weber because it bore the semblance of a counter-charge. Ten years previously, Herr Weber had critically considered and severely judged a symphony of Beethoven, *The Battle of Victoria*. I have not his article by me, and, at present, recollect nothing more than that it produced upon me the effect of an excellently written musical criticism. Herr Weber named the work a failure, which it really is, as far as rational conception and artistic development are concerned. The conception is a failure, because we must not attempt to render a foe, whom we have conquered on the field of battle, ludicrous and contemptible, as Beethoven has done. The Marlborough march, which represents in music the French army, and which, in the beginning, we hear full of noise and strength, is reproduced, at the end, mangled, wretched, altogether in tatters, scarcely able to drag itself along, and, if I may use the expression, giving up the ghost, so that the auditors are irresistibly impelled to laughter. Nor was the symphony less a failure with respect to its means of producing effect, because Beethoven had reinforced the orchestra with an acoustic apparatus, an immense machine, intended to imitate the thunder of the cannon. Herr Weber blamed this invention as unæsthetical, and never was blame more richly deserved. This was mixing up reality with artistic imitation, wrapping a statue in a cloak; putting enamel eyes in a painted head; or gilding the drapery in a picture. There would have been one method, perhaps, of reconciling Beethoven and Herr Gottfried Weber. Might they not have been told, for instance, that Herr Weber's mass, *Pro Defunctis*, had been composed expressly for the souls of those with whose corpses Beethoven's cannon, employed in the wrong place, had strewn the desks of the orchestra?

My readers are now acquainted with everything that was ever known, or, probably, ever will be known, concerning the question of the authenticity of the *Requiem*, as well as the principal facts relating to its origin. I must, however, observe that I have given explanations on both these heads of a later date than the period of the controversy which we have now reached. I have done this in order to render my account clearer and closer, to avoid repetitions, and, more especially, as far as lay in my power, to abridge a discussion which will be found already to have extended beyond reasonable bounds. My task might properly terminate here; but, as it forms part of my plan to give a complete sketch of this dispute, which created so great a sensation during three or four years, I must, with an amount of courage which, perhaps, my readers do not possess, carry out my purpose to the end; I must drain the cup to the dregs, and speak of the real discoveries which resulted from the article in the *Cäcilia*. These discoveries were very sad ones, but totally different from those which Herr Weber had hoped to make by his crusade against Mozart's *Requiem*.

The proofs he had demanded poured in upon him in shoals. Like a snowball, which becomes larger and larger as it rolls along, they went on increasing with every number of the *Cäcilia*, and soon formed a colossal heap of stories, suppositions, mysterious communications, misty revelations, reports and contradictory explanations, in which it was, at first, as impossible to see clearly as in chaos itself. It would be a piece of cruelty on my part to take my reader, step by step, through this darkness, over which the command: "Let there be light!" has so long been pronounced.

There is one circumstance to which I must particularly direct attention. Many of the persons to whom Herr Weber's circular was, or may have been, addressed, and who, of all others, were best informed on the subject, required, in their answers, either that their names, or a part, or even the whole, of their communications, should be kept secret. Some, in fact, stipulated that the public should not be even informed they had written to Herr Weber at all. This circumstance appears to have proved highly inconvenient to the author of the circular; but, at the present day, we can perfectly understand the reason of it. These individuals had either known Mozart, or been engaged in business transactions with a person who was bound to him by the closest ties. Their very natural reluctance to disclose anything which would have compromised the person in question pretty seriously, either closed their mouths altogether, or imbued their answers with that constraint and embarrassment, which we have already remarked in some of the communications of the Abbé Stadler himself. We, however, are not bound by such considerations, and, consequently, there is nothing to prevent us from making known the truth, however ungrateful the task may prove.

Among the better informed, who replied to the circular, we find some, who, bound by the considerations we have just mentioned, instead of being silent, or speaking the whole or only part of the truth, absolutely endeavoured to deceive the public, by communicating half-facts and putting forth hypotheses, which they, better than any one else, knew to have no foundation—thus rendering more complicated the questions they were called on to clear up. Among those who adopted this expedient, we must particularly mention Herr André, a music-publisher in Offenbach.

Herr André, who was at Vienna in the year 1791, bought up nearly all the manuscripts found among Mozart's papers after his decease. The widow proposed that he should purchase, also, the original manuscript of the *Requiem*, that was for a long time in his possession, and which he probably took with him to Offenbach. For reasons, however, with which we are unacquainted Herr André did not buy the manuscript, which was sold in separate pieces to amateurs or speculators in Vienna, and by them, without doubt, very frequently disposed of again, hawked about and haggled over, before becoming the property of its present possessors.

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Very naturally, one of the circulars was sent to Herr André. His answer was remarkable. He said, or, at least, pretended, he believed, that the *Requiem* was a work commenced before the year 1784, and one which Mozart had not chosen to finish. Did Herr André desire to amuse himself at the expense of the public or of Herr Weber by this assertion? *

I will now give a summary of some other communications of a later date and of a totally different character from that furnished by the music publisher, but shall spare my readers and myself a mass of superfluous particulars and revolting contradictions, and say nothing but what can be understood, made to agree with other facts, or be guessed at with more or less certainty.

Herr André quitted Vienna, without, as it would appear, coming to any definite arrangement about the *Requiem*. Meanwhile, the Leipsic edition made its appearance, and, almost simultaneously, we find negotiations resumed by Herr André, who wanted to publish a pianoforte edition. In a letter of the 28th November, 1800, the widow proposes that he should purchase, not the original manuscript of the *Requiem*, but the complete work, which had already been twice sold,† and of which she possessed several copies. As the fact of the work having been previously diposed of to Breitkopf and Härtel must necessarily affect the price, Madame Mozart exerted herself to convince Herr André that the copy from which the Leipsic edition was printed absolutely swarmed with faults, but that she had got a more correct one, revised by a skilful artistic hand (?)‡ and that in this copy the middle parts were differently written, which induced her to believe that the continuer (Süssmayer) had composed them twice over. All this, as we see, is not very flattering for Herr Süssmayer or the Abbé Stadler. With regard, however, to the assertion that Süssmayer, who, to all appearance, was already on bad terms with Madame Mozart, had altered, in direct opposition to the purpose of the master, the middle parts of the copy in her possession, I shall not stop to examine it, as it is even in worse taste than it would otherwise have been, from the fact of its being advanced in the shape of a doubt. We should never come to an end were we to notice all the absurdities contained in every line of these melancholy revelations. There is one point, nevertheless, worth observation: I allude to the improvements said to have been made in the score of the *Requiem* by a skilful artistic hand, which was neither that of Süsmayer nor Stadler. That alterations were either made or contemplated is certain, because they were pointed out, and that in detail, to Herr André. The first thing a music publisher and good musician like Herr André would, in all probability, do under the circumstances, would be to convince himself of these alterations by comparing the new manuscript, which was forwarded to him two months after the period of which we have just spoken, with the Leipsic edition. In this manner, did Mad. Mozart render herself the accomplice of an act of profanation. Was not this skilful artistic hand—which kept itself concealed, like that of a thief, and which should have shrivelled up the moment it touched the pen—the author of the differences, which, after all, are very unimportant, to be found in the various copies and editions of the *Requiem*, and which Herr Weber includes among his proofs against the genuineness of the work?§ In her letter, Mad. Mozart recommended the strictest secrecy concerning the incomplete state of the *Requiem*, and the share another had had in it; and Herr André scrupulously followed the recommendation. For seven-and-twenty years, the secret resembled that in the comedy, as Herr Sievers expresses it, and the inscrutable publisher still held his finger on his lip.

While such was the form matters assumed on the one hand, Süssmayer sent his notorious communication of September, 1800, to Breitkopf and Härtel, who published it in the course of the following year. This was, indeed, a very unpleasant incident for the widow and Herr André. It strikes me that no great amount of penetration is requisite for the easy comprehension of the opposing principles which regulated the mode of conduct of these persons. Mad. Mozart causes faults which do not exist to be corrected in her manuscript by a skilful artistic hand, because she can claim a higher rate of payment from the publisher, the greater the reputation of the work for correctness; and Herr André is silent according to promise, because a work which is entirely the production of Mozart finds a readier sale than one that is half Mozart's and half Süssmayer's. Lastly, Süssmayer, a young composer, who has still his reputation to establish in the world, will not allow himself to be robbed of the fame so easily acquired by the completion of a wonderful *chef-d'œuvre*. The widow speculates on Herr André; Herr André speculates on the public; while Süssmayer, more fortunate than both together, succeeds in mystifying all Europe, by allowing it to learn *almost* the whole truth. Herren Breitkopf and Härtel are the only persons who conducted themselves in a straightforward manner. No apprehension of injuring their interests prevented them from publishing a communication of a description well calculated to render them uneasy for the sale and profits of a work of which they could justly consider themselves the first purchasers.

Six-and-twenty years later, namely, in 1826, negociations regarding the *Requiem* were again renewed between Herr André, in Offenbach, and Mad. Mozart, who, in the interval, had become Mad. von Nissen. Herr André received a letter, but this time not from the lady but from Herr von Nissen, which, the reader perhaps will think, amounts to the same thing. Not quite; for I understood something of the first letter, and endeavoured to render myself, in turn, intelligible to my readers. The second, however, completely passes my powers of comprehension. Herr von Nissen was a diplomatist; I myself have followed the same career, and think I understand something of the ambiguous phrases, the long circumlocutions, the omissions, and other nicetics of the profession, but, to my shame, I am compelled to confess my inability to find one thought, one argument, one fact, one admission, one request, or anything else in this letter of a colleague. It appears that the business was as ticklish as delicate in its nature, and that circumstances demanded the greatest degree of care. Herr von Nissen exerted all his skill. Although I cannot understand one word of the letter, I think I can trace in it a deep-laid diplomatic design, which was the cause of its being thus drawn up and not otherwise—and I shall always so, if only to satisfy my own offended *amour propre*. Herr André believed he had seen all the manuscripts that any one ever possessed of the *Requiem*. Who could say what he had seen? It was, therefore, necessary to convince Herr André that he had not seen everything, and that something was still kept in the background. For this reason, Herr von Nissen, as negociator, very artistically wraps the happy and natural obscurity of his style in one of still darker obscurity, and confounds the expressions "original" and "copy" so happily, that the two ideas, of themselves perfectly clear, become completely jumbled together in the reader's mind. Whole showers of "originals" fall from Herr von Nissen's pen. In the first place, the dismembered pages of the score are Mozart's original copy; then there is the original of the Anony-

* Herr André founds this absurd assertion on the fact of the *Requiem's* not being contained in the Thematic Catalogue, which commences with the year 1784. Herr Weber has adduced the same reason in support of his various hypotheses. Herr Weber was informed, in reply to this, that Mozart could not include in his catalogue any work not completed at the time of his death.

† First to Count von Wallsegg, and then to the music-publisher in Vienna.

‡ And yet the manuscript of Breitkopf and Härtel was copied from Süssmayer's original score, and the one carefully revised by the Abbé Stadler.

§ For instance, in Breitkopf and Härtel's new edition which I possess, the trombone-solo of the "Tuba mirum" extends only to the third bar, the bassoon-solo, censured by Herr Weber, commencing at the fifth. The Abbé Stadler affirms, however, most positively, that no bassoon is to be found in the passage either in Mozart's own manuscript, nor in the score completed by Süssmayer, but that, in both these copies, the trombones accompany the bass-voices to the end, that is, to the eighteenth bar of the *Tuba mirum*. Of all the differences in the *Requiem* this is the most considerable, but, perhaps, not wholly inexcusable. This solo of eighteen bars would, I think, be very difficult of performance on the trombone even at the present day, and must, therefore, have been much more so fifty years ago.

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mous (Count von Wallsegg); an original which was used for the Leipsic edition; Herr André's original, marked with the letters M.S.; and, lastly, another original which is far more original than all these originals put together, the said original being only ten years old in 1826, and described in the following manner, that is more original still:

"That one which was looked through at home and in travellings and, who knows, perhaps lent out by the hour, or only from one room to the next (?) may have met with turns of fate, and certainly was subject to chances, the reality of which was not evident, or was not to be discovered at all by the proprietors of the former two and of the latter four hands" (proprietors with four hands!) "in which it remained, on account of their ignorance, or the mutilation which struck every one at the first glance."*

It might be supposed that we had arrived at the end of the "originals." Not so, however! We have still the *united original score* (*Ur-Partitur*), which, I imagine, was the real original, the bait at which Herr André was to bite. But what is meant by the *united original score?* Heaven and the contracting parties alone know.

*(To be continued.)*

## THE SYDENHAM BRASS BAND.

*To the Editor of the Musical World.*

SIR,—Your last week's correspondent, "A Hater of Humbug," in his railings against the Sydenham brass band, has only very properly called attention to what, if not a "crying" evil, is certainly a squeaking one in the "People's Palace." All people capable of judging are agreed that the Crystal Palace band is a complete failure. It is a failure in tone, it is a failure in execution and precision, and—greatest offence of all to the amateur public—it is a total failure in the music it plays, or, rather, attempts. It was unlucky even from the day of its birth. The only "mull" on the glorious day when, for the first time, the Queen met her loyal subjects in that fairy temple of iron and glass, was made by it. Who does not remember the music on that day?—the tower-of-Babel orchestra, the "nearly 800" from Exeter Hall, the "new effects" in the Hallelujah chorus, the strikingly original and portentously scientific version of "God save the Queen" (which is said to have extorted special marks of Royal approbation), Mr. Costa beating this way, Mr. Schallehn thumping that way, and the "Crystal Palace band" every now and then coming in where it shouldn't, and doing something or other that it oughtn't? Yes, sir, depend on it, this band *is* a failure in every way. Its combination of instruments is not far short of abominable. Just for a moment think of those detestable piccaninny trumpets, or cornets (whichever they may happen to be), squealing up to the higher regions of the orchestral scale! It fairly makes one's eyes water to hear the sputtering about among all manner of fiddle-passages which they can't do, and which, if they could, would be better left undone. But, over and above such trifles as these, the music is wretchedly arranged for the instruments, and four-fifths of the music itself is characterized by a nameless atrocity which nothing but consummate effrontery would venture to place before any audience, however ill-educated and uncritical. I, for one, am not sorry for this failure. It deals a stroke—would that that stroke were both hotter and heavier!—to that mischievous and idiotic sentiment so fashionable here,—namely, that if anything particularly good in music is wanted to be done, you must get a foreigner to do it. The Crystal Palace Directors have chosen this nonsensical idea for their guide, and into a very pretty pickle it has led them. Surely there was nothing so savagely novel and entirely unheard of, about forming a brass-band and providing music for it, that they must needs rummage over all the regiments of the line to find a German band-master for the business. Could not an Englishman—band-master or otherwise—have been dug up from somewhere with talent enough for this appointment? He *might*, perhaps, have done better than the present occupant. Any how, the risk was worth running, for, surely, he could not have done worse. How, supposing the directors, in an unusual and thick-headed fit of John-Bullism, had looked a little at home and accidentally discovered Mr. Tutton, for instance? To be sure, he is not a fashionable man; but you, Sir, and his brother professors, and, in short, every body whom the Sydenham Directors should have consulted in the business, know and would testify, that in technical knowledge of the orchestra, whether civil or military, he has no superior here or elsewhere, that the skill and taste of his arrangements have not been surpassed, that as a composer he has many eminently good qualities,—in short, that he is just the man who could have undertaken the office, I am making all this fuss about, *sans peur et sans reproche*. There are many others, I dare say, equally well qualified, but his is the first name that occurs to me and so I use it. And suppose Mr. Tutton had had this appointment, would not both the band and the music it plays have been infinitely better than they now are? And would it not have been more appropriate, just for the sake of the thing, and a more agreeable reflection to chew over, that in this English wonder of the world, built and maintained with English money, an Englishman should have been entrusted with duties which he could have discharged with so much credit to himself and gratification to the public?

I am heartily sick of the amount of quackery one is obliged to submit to about things of this sort. Wherever the foreigners are better than us, there let them beat us. We deserve it, and will take our thrashing as contentedly as we can. But it is rather too bad—to say the least of it—to find an important and highly salaried appointment bestowed on a gentleman (purely out of deference to his Teutonic nationality), whose merits would not stand comparison with those of at least a dozen Englishmen one could name in a breath.

I am, Sir, your obedient servant,

ANOTHER HATER OF HUMBUG.

## THE MUSIC PUBLISHERS' SOCIETY.

*To the Editor of the Musical World.*

SIR,—While your time is engrossed in attending festivals, and discussing the merits of new organs, and other weighty matters, allow me to draw the attention of your readers to an affair of no great importance, but yet of some indirect interest to composers, teachers, and purchasers of music.

The circular which follows was addressed to a friend of mine, a respectable music publisher of the metropolis:—

"London, Aug. 31st, 1854.

"SIR,—The undermentioned having agreed to form a society, intend to have a meeting on September 2nd, at two o'clock, at Mr. Jefferys', 21, Soho-square, to carry out the rules, the heads of which we submit for your inspection (see other page). If you approve of the society, we shall be glad to add you as a member.

"C. JEFFERYS. "H. TOLKIEN.
"B. WILLIAMS. "J. WILLIAMS.

"PROSPECTUS OF THE MUSIC PUBLISHERS' SOCIETY.

"To consist of music publishers only, each to pay £3 (or more, as may be agreed) per month, to form a fund for publishing non-copyright works; each member to print as many as he pleases of any work. Any member having already engraved the plates of a work which the Society decide on engraving, can have the option of selling it to the Society at the same price as it would cost the Society. Any member having legal proceedings commenced against him for selling any work or works published by the Society, is to be defended at the joint expense. It is suggested that by employing one printer and printing long numbers off, it will prevent the wear of plates, and the saving of expense in the printing and wear of the plates will ultimately more than repay each member for what he advances. All regulations to be decided by majority."

Considering the character of the gentlemen whose names are attached to the circular, you will not wonder that my friend did not view the invitation in the light of a compliment as it was intended; but feeling himself unworthy to join such a respectable

* We do not suppose our readers will understand this very clearly. We frankly confess that we ourselves have not the remotest idea what it means.—*The Translator.*

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body, he declined the honour with thanks. Having caught sight of the paper, I immediately thought of forwarding it to you with a few explanatory remarks, believing that, in this case, a little insight to the goings on behind the scenes would have a wholesome effect upon the future purchases of the many unsuspecting amateurs who read your journal.

The plain and unsophisticated interpretation of the circular is as follows:—

A number of individuals, who hold that to take a man's property in the name of the law is the greatest virtue, on the 1st of August unexpectedly found themselves supported in their views by a judgment of the House of Lords, which confiscated the property of all foreign composers and publishers. The occasion which presented itself was so sudden, the gold field so extensive and dazzling, and the resources of a greater part of the fraternity at the time so meagre, that it was found impossible for any single-handed member to help himself largely to the spoil. It therefore occurred to one gentleman to call upon some others of the same persuasion as himself, and propose an union of their resources for their common good against their common enemy the proprietors. The idea was no sooner thought of than adopted, and a select number of individuals, whose spare capital amounted to about £3 a month each, have united together to invest their "little all" in the engraving and printing of the choicest works that have been acquired by respectable publishers with large sums of money during a course of many years' speculation. The only advantage which the proprietors possess over these adventurers is capital, and it is to meet this drawback, and the contingency of legal proceedings, that the association is formed which is described in the prospectus. The paragraph relating to legal proceedings is extremely mysterious and curious. It almost suggests that in case the undertaking should turn out very prosperous, the Society may think it worth while to publish copyrights and non-copyrights indiscriminately, and defend actions for the former "at the joint expense." There can be no other meaning to this proposition, for, if the Society publish non-copyrights only, I cannot understand why they should require a fund for legal proceedings, unless for the purpose of settling their internal squabbles, in which case I should think it a useful provision. However, without dwelling longer upon the prospectus, I will just state in what way this scheme of committing piracy by letters of marque will affect the public.

All the music published by the Society will be disposed of to the trade at almost fabulous low prices. It cannot be otherwise; for it is only by offering very low terms to the dealer that the "Society of Music Publishers" can be able to effect any business; and, having never paid for any of the articles they sell, it stands to reason they will be able to sell them cheaper than those who have. But no advantage whatever will be given to the public in the price of this music, which on account of the new law, falls in market-price like corn or any other commodity from which the duty is repealed. The public knows nothing whatever of the change, and enormous profits are pocketed by the retailer. It is the effect of these profits on the dealer—and I regret to add also on the professor—which will affect the public, and ultimately be injurious to the interests of British and all other composers who expect to be paid for their manuscripts. As the new version of the law renders a greater part of the continental music available to the "Society of Music Publishers," a quantity of this music will be indiscriminately reprinted, and forced upon the public by the professors and dealers. Whatever may be the merit of the works reprinted, it will be impossible to say, but at all events they will flood the counters of the musicseller, who in his greediness to swallow large profits (which should have been given up to the public long since); will exempt all other music from his stock. That this will be the effect of the system no one will deny who has any acquaintance with the character of provincial business.

I think I have proved that the judgment of the House of Lords cannot be a source of advantage to English composers, or indeed any other class of persons but unprincipled publishers. That these men should proceed in their speculation in such an open manner, and that they should find supporters in the country, are curious and ominous facts, which I leave to the consideration of our moralists and philosophers.

I am, Sir, your very obedient servant,

London, Sept., 1854. A London Publisher.

## SINGING IN CHURCHES.

*To the Editor of the Musical World.*

Sir,—I wish to call your attention, and that of your readers, to the wretched way in which the musical part of the service is conducted in the majority of the churches in London and its suburbs. In many of the city churches, where the congregation consists of about twenty persons, besides the pew openers, it would perhaps be difficult to do much for its improvement; but in others, and in nearly all of those in the suburbs, which are well attended, a good deal might be done; if those who have the management would set about it in a proper way.

One great mistake, perhaps the greatest of all, is the custom which exists of considering the charity children as a substitute for a choir: and the consequence is that the congregation, instead of singing themselves, are content with listening, or at all events with humming the tune without opening their lips, and imagining the words.

I believe, that out of a whole congregation, it will be found that not more than one in fifty really sings out properly at church, though but few of them are unmusical at home.

Another great defect is the wretched instruments, unworthy of the name of organs, erected in most churches. Nine people out of ten have never heard a fine organ. Ninety-nine out of a hundred have no idea what one would cost.

The committee and subscribers for building a new church, will think themselves acting liberally if they spend a couple of hundred pounds upon the organ; while they will spend four or five times that sum upon a steeple, or a stained glass window, neither of which contributes much to the effective performance of the service. Now, to accompany and control a congregation, a large organ is absolutely necessary. Such a one cannot possibly be built for less than £500, and £1,000 or £1,500 might be spent in this way with advantage. Certain it is, that while people rest content with such things as they generally have at present, it will be useless to hope for any improvement.

Another great error, which has been committed in some few churches where the congregation have tried to take an active part in the service, has arisen from a mistaken notion that they ought to sing in parts. This is altogether wrong. To do it merely correctly, would require a greater amount of practice than could be bestowed upon it; and when done, it would be ineffective. The melody, instead of being distinctly heard, would be completely overpowered by the other parts. The proper way, and the only proper way, is for every one to sing the melody, leaving the harmonies to be supplied by the organist.

I would therefore urge upon all those who wish for the improvement of the musical part of our service, that they should, in the first place, exert themselves to obtain a proper organ; and, when this is done, let everyone join heartily in singing the melody—and mind, only the melody—no seconds, or other abominations of the sort. Of the effect to be produced by these means, those only who have heard the Hundredth Psalm sung by the School Children at St. Paul's can form any idea.

I am, Sir, your obedient servant,

G. F. F.

Mr. James Haskins, professor of music and organist, opened a new organ on Sunday last, at the chapel, Richmond-road, Hackney. The organ is built in the strict Grecian style; the colours, dead white, picked out with gold. It contains twenty-one stops, two octave pedals and pedal pipes, two rows of manuals, four composition pedals, etc. Mr. Haskins has just returned from the Continent, whither he went to recruit his health, which suffered from a severe attack of cold. He is now perfectly recovered, and able to resume his professional duties.

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## TO CORRESPONDENTS.

W. S., Leeds.—*We are perfectly satisfied with Correspondent's replications, and did not for a moment believe that he had outstept the bounds of fact in his strictures. It is, however, requisite we should be cautious, and do our utmost to please all parties—a very difficult task, it will be allowed. We shall be glad to receive the communications promised.*

L. A., Warwick.—*The lady should apply somewhere else. We can offer no advice under the circumstances, which are evidently very peculiar.*

Studio.—*Our Correspondent has made a mistake.* Love for Love *was produced at Drury Lane under Macready's management. The cast comprised the names of Miss Helen Faucit, Mrs. Nisbett, Mrs. Stirling, Mrs. Keeley, and Messrs. Anderson, Elton, Compton, Keeley, Lambert, &c.* The Way of the World *was subsequently brought out at the Haymarket, Mrs. Glover appearing as Lady Wishfort. We have no recollection of the last piece in which Mr. Elton played at Drury Lane. Rosse was his part in* Macbeth.

A Fair Correspondent *is informed that Malibran and Grisi never sang on the stage together at Her Majesty's Theatre. We have heard them sing a duet in the concert room of the theatre, in* 1835, *we think.*

### NOTICE.

*The Continuation of* Giulia Grisi *is unavoidably postponed until next week.*

*Our concluding article on the Liverpool Organ will appear next week.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, September 9th, 1854.

In the commencement of the next Session, we trust that our leading authors and composers will see the expediency of combining to present a Memorial to Parliament praying for more sure and available means, than any which at present exist, of protecting the fruits of their brains by law.

It is true, there is an Act of Parliament which entitles an English author to copyright in his works; and it is also well known that treaties for mutual protection exist between this country and France, Prussia, and some other States; but the advantages which these acts and conventions are designed to bestow upon men of intellect, become almost negatived by the very irksome and expensive conditions attached to them. The cumbrous machinery required to secure a copyright in the first instance, and to protect it afterwards, is the real cause of so many disputes existing between publishers, and terminating always to their mutual cost and disadvantage. To show how difficult and oppressive it becomes for composers and publishers to comply fully with the requirements of the Acts of Parliament, we will quote from a few of the schedules:

1. To assign legally a ballad from an English composer to an English publisher, it is necessary that a deed should be drawn up on parchment by a lawyer, which in form and cost corresponds to a will. It must further have a 34s. stamp attached to it before it becomes a legal document.

2. If a foreign composer (who is a subject of a State with which we have no copyright treaty) desire to dispose of a symphony to an English publisher, he must make a journey expressly to London, and stay while his composition is in course of publication. The same expense must also be incurred in preparing a deed as in the first case.

3. The French or Prussian composer who is supposed to be so greatly blessed in having his works protected in this country by an international convention, is in reality in rather a worse position than the unprotected foreigner or native composer. In his unsuspecting simplicity, he sends through a friend a copy of his work, with a shilling, to Stationer's Hall, according to Act of Parliament. He confidently believes he is secure in his rights, and shortly afterwards offers his copyright to a London publisher, but what is his dismay at finding that his composition is already reprinted by a number of publishers, and that his copyright is worthless. His only remedy is to commence an action against every individual publisher, with this result: that if there is a flaw in any one case, he loses them all and is ruined.

Now, after what we have stated, we ask if it is not a mockery to tell a composer that his work is protected, while the means of gaining that protection are more expensive than the whole worth of his composition. The laws seem to be framed more in favour of lawyers than of unfortunate authors and composers.

It is true, that publishers like Mr. Murray and Mr. Bentley, may not find the tax so heavy, for the percentage must be less in dealing with such works as Layard's *Nineveh*, and Prescott's *Mexico;* and this is a good instance in favour of our views—that music should be made the subject of a separate Act of Parliament from books. But our present purpose is to advocate the constitution of a tribunal where all disputes relating to literary and musical copyrights should be disposed of speedily and inexpensively. Such a tribunal exists in France, but the suitors are not numerous; for it is one of its most beneficial effects that the existence of a court of the kind, with a prompt mode of operation, frightens away rogues who pillage while law is asleep.

We now appeal, therefore, to authors and publishers of every class to petition Parliament to accord them the protection of the same laws that are available to tradesmen. Literary and musical property increase in value day by day, and it is therefore the more necessary to lose no time in making known this simple request, which we feel assured will be promptly granted.

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It is a mistaken idea to suppose that native vocal talent is a scarcity in London. Nothing can possibly be more erroneous. Although Miss Louisa Pyne, Mr. W. H. Harrison, and a popular barytone have gone to New York; although Mr. and Mrs. Sims Reeves and Miss Clara Novello are at Worcester for the Grand Festival, with Miss Dolby, Mr. and Mrs. Lockey, and other English singers; and, although the opera at the Surrey Theatre absorbs an entire company of artists—to say nothing of the occasional singers at the Haymarket, the Strand, and the minor theatres, each of which has its *prima*, or *ultima donna*—the advertisements in the morning papers inform us that a series of eighteen operatic performances with a complete company will commence on Monday next at Drury Lane. Is this a fact, and are there really other singers in London who are qualified to appear in English opera besides those already named? Stay—let us recall. Was there not an operatic company established—or rather, attempted to be established—at the St. James's Theatre last November, and were there not one or two successful *débuts?* Miss Susanna Lowe made a favourable impression in Messrs. Henri Drayton and F. Duggan's new operetta, and Mr. Elliot Galer and Mr. Henri Drayton also appeared and found admirers. Miss Susanna Lowe, and Messrs. Elliot Galer and Henri Drayton subsequently went to the Surrey, and afterwards to Drury Lane. The success they obtained at the

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St. James's, the Surrey, and Drury Lane, scarcely, we are inclined to think, warrants their specific engagement for a new set of performances of English opera. We may, however, be throwing shafts in the dark; and none will be more delighted than ourselves to hear, that some new talent has sprung up lately in the metropolis, calculated to set the town on fire.

Every possible difficulty, every obstruction seems to have been thrown in the way of establishing a national opera in England for the last few years. Either dissension, "foreign or domestic," is sure to creep in among a body of native vocalists when they have at length come to the conclusion of trying their own strength; or a manager bent on good intentions and deeds of enterprise is tampered with and frighted from his determination; or the singers change their minds, are suddenly dissatisfied, and refuse to come to terms; or the lessee demands more rent; or, worst and most fatal of all, performances are given which have the tendency only to throw everything connected with English opera into ridicule. This last, without the rest, would effect all the mischief. The public, accustomed to be imposed upon so often by disgraceful exhibitions, lose all faith, and have no belief in protestations of native talent; so that even when the reality comes, they cannot credit their senses, but fancy they are under the influence of the old deception. English opera has, indeed, now become a "snare, a mockery, and a delusion;" and the public has long since ceased to consider it in any other light than that of a bait to lure the unwary, and no longer beguile themselves with a hope that from its ruins one day it will rise again, to live, to grow, and to flourish.

No one will be bold enough to assert that there is not talent enough in the country to support an English opera. A few of our vocalists may be ranked among the most accomplished artists of the day, and the generality possess more than common ability. Of our native talent in the instrumental department, it is still less necessary to speak. As soloists, the foreigners certainly are far superior to the English; but as orchestral players, our artists yield the palm to no nation in the world.

Without seeking the real causes for the little or no progress English opera has made of late years—or rather, for its retrogression—it would be more to the purpose and more likely to effect some good to endeavour to point out where its hope lay, and in what direction it might be looked for. A manager who would undertake the establishment of a National Opera would find a company ready formed to his hands, without the trouble and annoyance of selection. The singers, therefore, present no difficulty. They attend only on a manager's will. The theatre is the next consideration. We have heard it argued over and over again that Drury Lane is too large, and that the Lyceum is too small. We can see no difficulty presented by either house. By proportionate management, Drury Lane or the Lyceum might be made to answer equally well with a good working company. If an opera constituted like the Opéra-Comique of Paris were contemplated, then, we fancy, the Lyceum would be the more suitable theatre. If, on the other hand, grand operas, translated from the French or Italian, were intended to be produced, Drury Lane would be required. The success which attended the recent performances of opera at the Lyceum would seem to point to that theatre as best adapted for musical speculation. But these performances, it must be remembered, were exceptional, being given as the farewell nights of Mr. Sims Reeves, whose name in the bills is always a tower of strength.

Half measures and the star system have been the principal "rock a-head" to all who have lately attempted to provide operatic entertainment for the public. A feeble orchestra—an inefficient chorus—incompetent singers except in the leading characters—made-up dresses—a miserable *mise-en-scène*—such have been the elements with which speculation has tried to court success. But such means could never hope to succeed, and now less than ever. The public has been taught to know and understand wherein lies the difference between a good and a bad performance. M. Jullien at Drury Lane first taught them the difference. Exeter Hall and St. Martin's Hall have followed M. Jullien as being instrumental in conducing to this end. Cheap prices have proved the battering-rams which have knocked down the walls of monopoly, and admitted the people into the innermost shrine of art. Before, they were amused—now, they are instructed. Not long ago a symphony to them was a "bugbear"—a "bore"—it is now listened to with attention and its merits scanned. It is no longer easy to hoodwink an audience in respect of a band, chorus, or individual singers. They will know as surely as the manager whether they be good, bad, or indifferent. The time is past by, when "humbug" was practicable. It is much easier now to deceive in dramatic than in operatic matters. The taste and discrimination of the public seem to have been transferred from the drama to music. By audacious puffing, and clacquism, and pictures outside the walls, the public may be led, for a while, to believe that Mr. Gustavus Vasa Brooke is an actor of as high pretensions as Edmund Kean or Macready; but by no amount of managerial trickery or impudence could Mr. Rafter or Mr. Elliot Galer be lifted up to the eminence of Mr. Sims Reeves. Let, therefore, the future manager of our National Opera be assured that the public is not to be fooled to the top of his bent in matters relating to opera; and that that performance only has the best chance of succeeding which comprises the greatest excellence in every department.

## THE ITALIAN OPERA IN MANCHESTER.

(*Extract from a Private Letter.*)

You will have seen by the papers with what success the "Royal Italians" have met since the three concerts at Shrewsbury, Manchester, and Liverpool, at none of which Cruvelli was able to appear. We began here on Saturday, the 26th, with *Norma*. The ultimate success of the speculation was then at once made evident by the enthusiastic way in which the opera was received. It went, indeed, admirably. The band was efficient, and there was a chorus of thirty from the Royal Italian Opera, so that with such artistes as Cruvelli, Marai, and Tamberlik, you can imagine that it was by far a more perfect representation than is usually given in the provinces. For Monday *Fidelio* was announced; but Marai, the Marcellina, pleaded illness; and the opera was obliged to be changed to *Ernani*. I suspect a little *amour propre* linked behind the excuse, inasmuch as the young lady was to sing in *La Sonnambula* on the following night, and did not wish to appear a second time as *seconda donna* before singing a first part. Perhaps she was right. *Ernani* was well received; the encores were frequent, and the recalls enthusiastic. Tuesday, *La Sonnambula*, with Luchesi and Marai, who both pleased. It was almost as good a house as first night, owing to the great popularity of the opera. Wednesday, *Otello*, which created an immense sensation. Finer acting and singing than that of Cruvelli and Tamberlik in the last act I have never seen. They were both in splendid voice,

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and electrified the audience by the energy of their passion. "*Je suis contente pour la première fois de ma vie*," said the fair Desdemona to me, after the performance; and well she might be satisfied, for she had just exhibited greater dramatic talent than is possessed by any of her contemporaries. This evening, we have had *Fidelio*, and, with the exception of an unhappy oboe, with whom Benedict could not come to terms, the opera has gone off capitally—indeed, wonderfully. Considering that they have had but one rehearsal, it seems incredible that such an opera as *Fidelio* should have gone so well, with a provincial orchestra of little practice in such music. The *finale* was encored; and the recalls for Cruvelli frequent. To-night is the *Barbiere*, and to-morrow the last representation—an act of *Norma* and two acts of *Fidelio*. It is a capital company. The artists work well together, and appear to enjoy their provincial tour. Polonini is as good as ever. He played Iago on Wednesday, at a few hours' notice (Tagliafico being ill); and although in a dreadful state of stage fright, acquitted himself capitally. You would have been amused had you seen him the other day when he mistook a bottle of acetic acid for Eau de Cologne, and used the same for removing some stains from his pantaloons. Before he was aware of it, the colour of the superfine cloth was changed from a jet black to that of a brilliant red—the "Great Basso" was horror-stricken, and invoked the malediction of all the saints upon the perfidious concoction.

Last night, as Cruvelli was at supper, the members of a *Liedertafel* assembled in the hall of the hotel, and sang her a *ständchen*. It was an impromptu affair. They had assisted at the performance of *Fidelio*, and could not resist coming to wish their gifted countrywoman a "*Gute Nacht und Süsse Ruh*." How is it, my dear ——, that we English are never guilty of paying such graceful compliments to artists of ability? Are we less sensible to "the beautiful" than those thickly-bearded Germans? Is it that we lack sentiment, and are incapable of evincing an appreciation of genius and talent by any other means than those of making costly presents, giving enormous "feeds," or jumping into the Thames? But you will be tired of reading. Pray come to Dublin, and believe me, etc.

## ITALIAN OPERAS AT LIVERPOOL.

(*From our own Correspondent.*)

It has long been a matter of surprise to foreigners, that, in the large and rich provincial towns of Great Britain, we have never been able to establish a regular Italian operatic season, fully equal in attractions to those of Hamburg, Barcelona, Trieste, and other second-rate continental cities. We hope, however, that, after this week's performances at our Theatre Royal, Mr. Copeland and Mr. Beale, to whom we are indebted for the most effective representations of Italian operas ever given in Liverpool, will be satisfied that, when the public are treated liberally, the best Italian singers will be as well appreciated here as on the Continent. If, after this opportunity, we fail to have an annual operatic season, the fault will rest with those who, with the largest professions of love for music, fail in supporting managers who cater for their amusement. The company who have this week appeared at our Theatre Royal in *Norma*, *Ernani*, and *La Sonnambula*, and who have yet to be heard in *Fidelio* and *Otello*, could hardly be surpassed by any other in the world. Grisi may now be considered as dead to the Italian operatic stage in England, and it is doubtful if Signor Mario will ever sing again here, so that Mdlle. Sophie Cruvelli may undoubtedly take rank as the first of living female singers; while Sig. Tamberlik, in characters which require energy and passion, is, and has long been, the greatest of tenors. Next to Mdlle. Sophie Cruvelli, we must mention Mdlle. Marai, one of the most unassuming and yet most pleasing of vocalists. She has a clear, bell-like soprano voice, a good face and figure, a lady-like deportment, and considerable dramatic expression—all promising qualifications. As a *seconda donna*, she may rank with the interesting Mdlle. Corbari. Then, again, we have Signor Tagliafico, a careful and correct vocalist, and a judicious actor, who pleases the most critical, though he may not often rouse their enthusiasm.

Signor Luchesi, too, though his voice is somewhat hard, sings the sentimental strains of Bellini and Donizetti with admirable taste, and the florid music of Rossini with extraordinary fluency; while, with regard to the secondary characters, Polinini, Bartolini, Santi, etc., have all had experience both at Covent Garden and elsewhere. We have ever found that a few great singers will not give satisfactory representations of the *chefs-d'œuvre* of Rossini, Beethoven, and other composers, without an efficient band and chorus, desiderata which, till the present time, have always been wanting. On this occasion, Mr. Copeland engaged the band of the Philharmonic Society, led by Signor Nadaud, leader of the ballet of Her Majesty's Theatre, and conducted by Mr. Benedict and Mr. Alfred Mellon, while the chorus has been selected from Covent Garden, so that they were well *up* in the music and "business" of the operas given. The dresses and properties, too, were brought from Covent Garden, the *ensemble* of the performances being made as perfect as possible by the exertions and experience of Mr. A. Harris, the stage-manager.

Under these encouraging circumstances the operas played this week have been produced; and though we regret to observe some parts of the house only moderately attended, we trust that the enterprise will result in no pecuniary loss to the lessee. The operas have been admirably performed, and have given the most entire satisfaction to the audiences, large numbers of whom have never before witnessed the production of some of the finest works composed for the Italian stage, with such completeness, precision, and effect.

The series commenced on Monday with *Norma*, the principal parts cast as follows:—Norma, Mademoiselle Sophie Cruvelli; Adalgisa, Mademoiselle Marai; Pollione, Signor Tamberlik; Oroveso, Signor Tagliafico.

Public curiosity was strongly excited on behalf of Mdlle. Sophie Cruvelli, who made her *début* on this occasion before a Liverpool audience; and we think we may safely affirm that the public expectation was more than realized. Mdlle. Cruvelli has a voice of remarkable compass—powerful, fresh, and sympathetic—never, under the most trying circumstances, betraying the slightest indication of harshness, and particularly fine about the lower register. Her face is intelligent, and, when excited, beautiful; while her action and *poses* are graceful, and at times dignified. Her execution of the "Casta Diva," and the duets with Adalgisa, were calculated to satisfy the most fastidious. But Mdlle. Cruvelli is not a mere vocalist; she is a dramatic singer of the highest excellence. Her Norma is not a virago, and, though not at all deficient in energy, is completely feminine throughout. Her greatest points are in the finale to the first act, the scene with the children, and the latter portion of the second act. In the former there was no insane raving; but what could be more terrible than the delivery of the passage, "Trema per te fellone, per figli tuoi, per me?" The audience evidently felt its power, for the trio was encored vociferously. Again, in the duet with Pollione, in the second act, when she is goaded almost to the extreme of madness, the struggle between the desire for vengeance and the softer feelings of her nature was grandly depicted: for instance, in the passages commencing "Si sovr' essi alzai la punta," and a little further on, "Preghi alfine," again, in the concerted piece, "Qual cor tradisti," and, lastly, in the prayer to Oroveso, "Ah, padre," so intensely delivered. All these points prove the existence of dramatic genius of the very highest order. The general impression produced by Mdlle. Cruvelli, on this her first performance before a Liverpool audience, was that, for an intellectual personation, her Norma is inferior to none.

Mademoiselle Marai was a very agreeable Adalgisa, singing the music tastefully and with expression. Her only opportunities for display were in the duets with Norma, which she

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made the most of; while her unassuming manner seemed to make her a general favourite.

The part of Pollione is most ungrateful, added to which the music is not adapted for a high tenor voice, and any singer who can sustain the character respectably does all that can be expected; but Signor Tamberlik has done more—he has shown that out of an indifferent part a great artist can produce fine effects; for instance, in the duet with Norma in the last scene, at the words "Ah! crudele," &c., his singing was magnificent, as well as in the concerted piece "Qual cor tradisti," and in the duet with Adalgisa.

Oroveso found an efficient representative in Signor Tagliafico, who sang and acted throughout with his usual skill and good taste.

The parts of Clotilda and Flavio were respectably filled by Mademoiselle Albini and Signor Santi.

The chorus were well up in their parts, and sang the war song, "Guerra, guerra," in a very spirited manner. The trebles also produced a beautiful effect in the short piano chorus to the "Casta Diva." The band, with some few exceptions, went well. The stringed and wind instruments were very good, but the brass was overwhelming, and the ophicleide was hardly endurable. The opera was well mounted, and I was pleased to observe that the absurdity of introducing a full military band of modern instruments among an assemblage of ancient Gauls, was in this instance not committed.

The principals were called for between the acts, and also at the close of the opera, to receive the plaudits of the audience, which were enthusiastically bestowed.

On Tuesday, Verdi's *Ernani* was performed with the following cast:—Elvira, Mdlle. Cruvelli; Ernani, Signor Tamberlik; Ruy Gomez de Silva, Signor Tagliafico; Don Carlos, Signor Fortini. This opera, played for the first time in Liverpool, is a fair specimen of Verdi's style, and is considered by many as his best work. Verdi has some original ideas, and in many instances writes dramatically, but his orchestration is noisy, and he is too fond of unisons.

The powerful organ, fine execution, and dramatic feeling of Cruvelli, are well adapted to the arduous part of Elvira, while Signor Tamberlik's magnificent chest voice and indomitable energy rendered his Ernani a wonderful achievement. Signor Tagliafico, too, had a wider field for exertion than on the previous evening; he acted, sang, and looked the Spanish Grandee to perfection; his make-up was complete.

Signor Fortini, who made his first appearance in the character of Don Carlos, did not create any great sensation. Much more might have been made of the part. Signor Ronconi made more of it at the Royal Italian Opera.

The points most worthy of observation were the scene, "Sorta è la notte," with its finale, "Vola o tempo," brilliantly sung by Mademoiselle Cruvelli; Signor Tamberlik's air at the close of the first scene, "Dell' esilio nel dolore;" several of the concerted pieces; the trio in the first act, between Elvira, Ernani, and Carlos; the finale of the act, by Ruy Gomez, the minor characters, and chorus; the duet for Elvira and Ernani, "Ah, morir," and the finale of the second act; the chorus of conspirators in the Catacombs, the finale of the third act, and the dramatic trio with which the opera terminates. In the concerted music, Signor Tamberlik's thrilling notes told wonderfully, and some of Mademoiselle Cruvelli's declamatory passages, uttered in her lower register, produced a powerful effect.

The minor parts were very well sustained by Madame Albini and Signors Polonini and Santi. The chorus sang with precision and energy, and the band was all that could be desired, with the exception of the brass instruments, which were, as before, noisy and harsh. The audience appeared highly delighted, and testified their approbation by repeated and vociferous rounds of applause.

The opera on Wednesday evening was Bellini's *La Sonnambula*, selected for the purpose of introducing Mademoiselle Marai as *prima donna*. The music of Amina was sung with sweetness and effect, and the acting, if not powerful, was careful and judicious. Luchesi was a better Elvino than we expected, and Polonini was respectable as the Count. The choruses were well sung, and the band steady. This opera, always a favourite with the public, was very well received, and the principals warmly applauded. Mr. Alfred Mellon conducted most satisfactorily, having succeeded Mr. Benedict, whose engagement at Norwich obliged him to leave Liverpool yesterday.

## GRISI AND MARIO.

*(From the New York Daily Tribune.)*

On Monday evening, (the 21st ult.) a congratulatory musical entertainment, was given to Grisi and Mario, by the American Fund Society, at the St. Nicholas Hotel. At about half-past eight, the south dining-room was brilliantly illuminated, and thrown open for the reception of a select company of gentlemen and ladies. The company was received by a special committee of the American Musical Fund Society; composed of Messrs. U. C. Hill, Louis Ernst, and W. M. Brough. A programme of instrumental music was performed by Dodworth's band and soloists, Messrs Allan and Harvey Dodworth. The performance commenced at nine; and between the first and second pieces, Mad. Grisi, leaning upon the arm of Mr. John S. Kyle, entered the *salon*, followed by Sig. Mario. They were received with hearty applause. After the second piece, Mr. Louis Ernst, second vice president of the Musical Fund Society, presented Mad. Grisi and Sig. Mario with diplomas, as honorary members of the association. Mr. Ernst, in making the presentation, said:—

"It is with pleasure that I *would* (?) on this occasion discharge the agreeable duty devolving on me, of presenting, in the name of the American Musical Fund Society, the expression of our joy, at the safe arrival on these shores, of such distinguished artists as yourself and Sig. Mario. *I am also directed* to inform you, that the Society, anxious to draw close the bands which admiration has entwined around *your illustrious* (Qy—*what?*)—*and* our musical world, have elected you unanimously honorary members of this body, in token of which I *would* here tender you the *appropriate* papers."

During the performance of the third piece, a number of persons were introduced to Mad. Grisi, with whom she conversed in an affable manner. The fourth piece, ("Casta Diva") elicited the attention of both, and Grisi remarked, that she never in her life heard a better *solo* cornet than Mr. Allan Dodworth, to whom she asked to be presented, and complimented him highly. Mad. Grisi *made* a very *neat* but rich appearance. Her hair was plainly dressed, presenting no ornaments whatever. She was attired in a light straw-colored silk, with three heavily embroidered flowers of green, &c. The boddice was trimmed with embroidered frills, matching the flounces. Dress—low neck, trimmed round the edge with lace. Over her shoulders hung a lace scarf. With the exception of four elegant bracelets she wore no *other* jewellery.

## BAL MASQUÉ AT DRURY LANE.

As a morning contemporary very properly observes, "In matters relating to Masked Balls, the public puts faith only in M. Jullien"—simply, because M. Jullien alone possesses the art of providing such an entertainment in such a manner as to render it in the highest degree attractive and pleasing. In the first place, M. Jullien, naturally munificent, spares no expense in getting up his *Bal Masqué*—a great matter—and lets everybody know that he spares no expense—a great art. In the second place, M. Jullien is shrewd, and well acquainted with the weaknesses of humanity, of which he takes advantage—to his own good and that of humanity generally. In his announcements, the *Bal Masqué* is treated with as much seriousness as if it were the opening of some Grand Industrial Exhibition of All Nations. M. Jullien addresses the public from his advertisements and his posters—his pulpit and rostrum—as if his mission were to

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instruct and not to amuse. And who dare say it is not? May not a *Bal Masqué* prove as useful a vehicle for indoctrination as a sermon, and a solo on the cornet-à-piston by Herr Kœnig become as salutary a homily as a matin prayer—if only the mind be in a proper mood to receive it. The man who, from the glare, the noise, the glitter, and brilliancy of a masked or fancy ball, does not sometimes extract thoughts conducive to seriousness, is but imperfectly constituted. He is little better than a machine, and can only serve one purpose at a time. Let him serve it. There is no poetry in him. He is your true arithmetician. Marry him to a spinster and put him behind the counter—there let him serve his one purpose.

But a *Bal Masqué*, to awaken any sensations beyond surprise and hilarity, must be a *Bal Masqué* at all points. It must have lights that dazzle and bewilder by their brightness; decorations which in taste and splendour contrast with and outvie the displays in oriental palaces; the senses must faint beneath the perfume of flowers; the ear drink in intoxicating draughts of melody till the heart, lapt in elysium, almost dies of excess, and from joy modulates to pain. Of such elements are the masked balls of M. Jullien made up; the poetic mind is apparent in their construction; they are ideal no less than real, and appeal to the imagination through the senses. The *Bal Masqué* at Drury Lane on Wednesday night—got up for the benefit of the Italian Brothers, who would not be allowed to hang themselves from the Vauxhall balloon with their heads downwards—was simply a burlesque on M. Jullien's entertainments, and is entirely beneath criticism. The Italian Brothers, we are sorry to say, were compelled to hang their heads lower than ever, for their benefit was a sorry one, and although every one sympathized with their distress, and considered it a sin and a shame for Lord Palmerston to snatch the bread out of their mouths to save their lives—as well break their necks as starve—yet nobody went to the benefit, and the theatre was all but empty. A more lamentable benefit and a more wretched exhibition were never witnessed. The Italian Brothers must get up a benefit somewhere else, and must provide an entertainment which will possess more attractions for the public than a *Bal Masqué* in the dog-days at Drury-lane, *not* under the direction of M. Jullien.

## DRAMATIC.

SADLER'S WELLS.—This theatre commenced its season on the 26th ultimo with Lovell's play, *The Provost of Bruges*, one of the oldest pieces of the *répertoire*. Mr. Phelps was, as usual, greeted with a clamorous welcome. The house was crammed. There was no *début* of any importance. Mr. Planché's *Jacobite* followed. *Much Ado About Nothing* was produced on the 31st ult., and on Monday last *Cymbeline* was revived. Shakspere's *Pericles* is in rehearsal, as also a new five-act play.

SURREY THEATRE.—Mr. Planché's burlesque, *The Golden Branch*, has been revived at this theatre. Although not altogether one of his best efforts, it possesses much of his usual terseness and point; and were it even indifferent, there is Miss St. George, whose singing and acting would compensate for numberless faults and defects, and who looks as well and gets encored as often as ever.

CROSBY HALL.—The Choral Union gave their first concert for the season on Tuesday, when *Judas Maccabæus* was performed. The soloists were Mrs. Rae and Mrs. Dixon, the Misses Rhemmeiagh and Hinckes. Mr. Gadsby was the conductor. The solo singing, especially that of Mrs. Rae and Mrs. Dixon, was very satisfactory. The choral part of the business was, on the whole, innocent of offence; and the orchestra "most tolerable and not to be endured." The quaint old hall, famous for its reminiscences of crook-backed Dick, was, as usual, quite full.

SURREY ZOOLOGICAL GARDENS.—Another festival week. A flower show—morris dancing—a balloon—an ascent on the tight rope, and a "boat-race" in *washing-tubs*. Mr. Tyler is resolved to conclude his management with *éclat*. The flower show (dahlias) was as interesting as the last. We did not learn the name of the fair aspirant on the tight-rope, but she displayed the full amount of confidence and courage that her hazardous exploit demanded. Mr. Leffler has been added to the vocalists, and obtains, with Mr. Manvers, an encore for the comic duet from *L'Elisir d'Amore*. Then there is Miss Poole, as popular as ever, and *la belle* Ransford, who gets two encores nightly—one for her voice, and the other for her face; and the fireworks are as gorgeous as ever, and the gardens as gay and as full as the month of September could lead us to expect.

## PROVINCIAL.

THE Musical Season has now fairly begun in the North; we find that the Royal Opera Company are about to give a series of performances at Manchester. We take the following from the *Manchester Examiner and Times* of September the 6th:—

"In a brief reference made to the forthcoming opera season at the Theatre Royal, in our publication of Saturday, we named Mr. C. Hallé as the orchestral conductor on the occasion, by which we committed something like an injustice—very unintentionally—to Mr. E. J. Loder, a gentleman whose musical talent we have ever held in the highest estimation. An arrangement, we are glad to learn, is intended to be made between Mr. Loder and Mr. C. Hallé, for a division of the duties between Mr. Loder and Mr. Hallé, necessitated by the extent of the *répertoire* about to be produced and the number of the company, which includes capabilities for the production of English, German, and Italian operas; and thereby affording opportunity to the management to take occasional trips in Liverpool and other localities within reach for a portion of the vocalists, for which the services of a conductor will, of course, be required. The dramatic experience of Mr. Loder should not be overlooked in an undertaking of the present character. The production of an original opera by this gentleman, which has been promised, will be an interesting feature. The *répertoire* will consist of the following operas, three of which have never been given in Manchester:—*Fidelio* (Beethoven), *Der Freischütz* (Weber), *Zauberflöte*, *Il Seraglio* (Mozart), *La Dame Blanche* (Boïeldieu), *Les Huguenots*, *Robert le Diable* (Meyerbeer), *Acis and Galatea* (Handel), *Il Barbiere di Siviglia* (Rossini), *Norma*, *Puritani*, *La Sonnambula* (Bellini), *Ernani*, (Verdi), *Lucrezia Borgia*, *La Figlia del Reggimento*, *La Favorita*, and *Linda di Chamouni* (Donizetti). To these will be added the new work of Mr. Loder founded upon the old romance of *Raymond and Agnes*. The vocalists engaged are:—Madame Caradori, Madlle. Agnes Büry (her first appearance in Manchester), Madame Rudersdorff, Madlle. Sedlatzek, Herr Reichardt, Herr Zapf, Signor Santi, Signor Octave Benedetti (his first appearance in England), Herr Hubert Formes (his first appearance in Manchester), Signor Piereni, Signor Fortini, Monsieur Zelger (his first appearance in Manchester), Signor Gregorio, Signor Ferara, and Herr Formes. Hubert Formes is the brother of the great basso, and report speaks well of his qualifications. We have seen a list of the band, and do not hesitate to say that on no previous occasion has the Theatre Royal given such promise in that direction. Altogether we consider the speculation on the part of Mr. Knowles an exceedingly bold one; sufficient to fairly test the fact, sometimes disputed, whether Manchester worthily can maintain the musical character bestowed upon it by strangers."

The same paper also gives a detailed account of the doings at Belle-Vue, which consisted of a balloon ascent by Lieut. Chambers, R.N., which took place on Saturday, and of a grand musical contest of brass bands on the Monday following.

THE *Nottinghamshire Guardian* of the 31st of August, supplies a full description of the Large Organ at the Mechanics' Hall at Nottingham. We are happy to find that church music has begun to occupy public attention; and trust that the example thus set will be generally followed throughout the country:—

"THE LARGE ORGAN AT NOTTINGHAM MECHANICS' HALL.—An opportunity, afforded us last week by Messrs. Greves and Shelmerdine, the builder and organist of the Mechanics' Institution, enables us to prepare the public for a great surprise in regard to the results attained in the reconstruction of the great organ at an expense, according to contract, of £400, by the revoicing of the pipes, numbering upwards of 3,000, the addition of many new ones, especially of pedal pipes of vast diameter and the removal of the choir and swell organs from the case to independent ante-rooms underneath the orchestra. The effect of these improvements, added to the style in which Mr. Groves has finished and adapted his work, becomes apparent beneath the touch of the organist, Mr. Shelmerdine. The full volume of sound when the organs are coupled together, fills the hall with a body of harmony. The total number of pipes is 3,621, a number not very far short of the colossal organ at the Town Hall, Birmingham. The new organ now comprises a great organ and swell, and choir and pedal organs. The *great organ* consists of the following stops—trumpet, posaune, octave

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trumpet, fifteenth, mixture (3 ranks), sesquialtera (3 ranks), wald flute, decima, twelfth, claribel, quint, principal, open diapason, hohl flute, stop diapason, and open diapason (large scale). The *swell*, of—open diapason, double diapason (8 feet), open diapason (large scale), octave, quint, stop diapason, fifteenth, furniture (5 ranks), wald flute, trombone (16 feet), piccolo, octave fifteenth, clarion, hautboy, and cornopean. *Choir*, of—bassoon, clarionet, principal, flageolet, keraulophon, viol da gamba, dulciana, clarabel, flute, double diapason (16 feet stopped), open diapason, and stop diapason bass. The *pedal*, of—fifteenth (4 feet), metal open diapason (16 feet), wood diapason (16 feet), diapason (8 feet), and possauna. The *couplers*, are—forzando, pedal organ CC to E, pedal solo, grand chœur, swell to choir, swell to great, swell to pedals. There are ten composition pedals, two of which are for the pedal organs. The additional stops, mentioned in the foregoing list, are, in the *great organ*, the open diapason, pedal (16 feet), metal diapason, and fifteenth; in the *swell*, the open diapason and hautboy; and in the *choir*, the open diapason, principal, and keraulophon. The additions and alterations have been executed with skill and judgment, and were essentially necessary for the completeness of an instrument of this magnitude. One stop alone, the new metal diapason, consists of 29 notes, weighing 1 ton 6 cwt. By a simple yet ingenious contrivance the great and swell organs are connected with each other, so that the greatest power of the organ is instantaneously reduced to the most subdued pianissimo, and *vice versa*, without the necessity of removing the fingers from the keys. The manuals have been removed from their former position in the orchestra, and placed upon the platform. The case, too, has been lowered about two feet, so that the large beam extending across the front of the orchestra does not prevent its upper portions being seen from any part of the room. The feature, however, in the new arrangements is the removal of the swell and choir organs from the case to convenient anterooms beneath the orchestra, the former being placed on the left, and the latter on the right hand side of the organist.

"The stops in the *choir organ* are now capable of being applied to many uses, by the addition of a swell and an open diapason. The pedal board is divided into two parts, the upper part of which is reserved for solos, by being coupled with the great organ. The couplers, with the exception of the forzando, pedal CC to E, grand chœur, and pedal solo, are arranged in a perpendicular position, with springs attached, so that three may, together, be instantaneously drawn or inserted, with the removal of one hand only from the keys. The organ is arranged on the direct action principal, and the keys and all the apparatus connected with it are re-adjusted with the utmost exactness. The public opening of the instrument will, we believe, take place on or about the 21st of September."

From our own Leeds correspondent we have received a long and interesting letter in reference to the Commemoration Services which took place at the Leeds parish church, on Tuesday last, which we shall print *in toto*:

"The thirteenth anniversary of the consecration of our parish church was commemorated on Tuesday last, by special morning and evening services.

"The Lord Bishop of the Diocese took part in the morning services by reading the communion service, and assisting at the celebration of the Lord's Supper. The lessons were read by the Vicar, and the prayers intoned by the Rev. Mr. Smith, one of the curates. The Right Rev. the Lord Bishop of New Zealand (Dr. Selwyn), preached two eloquent and impressive sermons, taking his text from the morning discourse from Psalm cl., 1; and the evening from Ephesians, iv., 5.

"Collections were made after each service in aid of the funds for defraying the expenses of the choir, and though—like the attendance—not equal to last year, the sum realized amounted to upwards of eighty pounds.

"Among the congregation in the morning we noticed the Countess of Harewood, and in the evening the Earl of Carlisle, besides many of our leading families in the town and neighbourhood, and a goodly number of clergy, some of whom had come a considerable distance.

"The following is the programme of the music on the occasion:—

"Morning.—Te Deum and Jubilate, Ouseley in E; anthem, 'Let God arise,' Psalm lxviii. 1, Leslie; Holy Communion; Introit, 'Cast thy burden,' Mendelssohn; Kyrie and Credo, S. S. Wesley; Anthem during Collection, 'O give thanks.' Psalm cvi. 1, Purcell; Ter-Sanctus—Gloria in Excelsis, S. S. Wesley.

"Evening.—Magnificat and Nunc Dimitis, Purcell in B flat; Anthem, 'Come let us sing,' Psalm xcv. 1, Mendelssohn; Anthem before sermon, 'We worship God'—'But who may abide,' Hallelujah Chorus, Handel; Psalm during collection—The Old Hundredth.

"The choir numbered about fifty-five voices, of whom thirty were men singers—altos, tenors, and basses—the rest boys, all being arrayed in white surplices. This number falls short of last year. Notwithstanding this deficiency in numbers, the quality of the assembled choirs was effectively displayed in those portions of the music ordinarily sung at the parish church in the Sunday services, such as the confession, versicles, preces, the daily psalms, etc.

"The performances of the choir alone in the anthem-wise Canticles, usually called *Services*, and in most of the anthems, were decidedly less successful than usual; and the selection was certainly not a happy one. With the experience which the directors of the choir must now possess of the power and efficiency of the singers in music of a simple diatonic character, and of the inexhaustible mine of really ecclesiastical music, composed expressly for our services by members of our own communion, it is surprising that so elaborate a composition as the 95th Psalm, by Mendelssohn—a truly magnificent work, performed, as intended, by a large orchestra and chorus—should have been selected for this occasion; especially as so many works by this great author—such as the eight-part anthems composed for the Royal chapel at Berlin—have been written expressly for use in Divine service. The same objections apply, though with less force, to Leslie's anthem, 'Let God arise,' which was curtailed, or rather mutilated, to bring its performance into moderate bounds as to time, the last choruses being replaced by the concluding fugue in Mendelssohn's oratorio *Elijah*, the words of which were not in the hands of the congregation. The introduction of Handel's chorus (another fugue) from *Judas Maccabæus*, 'We worship God alone,' was not judicious, and the imperfect rendering it received from the choir was calculated to tarnish their good fame, no two voices being either in tune or time from beginning to end.

"So far from feeling at a loss whence to gather examples in that school of English church music which Dr. Crotch characterizes as the 'true sublime,' the directors of a choir may easily feel embarrassed at the riches which lie at their feet. Of the earlier masters there are many works by Tye, Tallis, Byrd, Farrant, etc., etc.; further on we have those of Gibbons, Purcell, Weldon, Boyce, Croft, and Greene; still later the anthems of Battishill, Cooke, Attwood, and the elder Wesley; and, in the present day, much that is really good in a school founded on a union of Purcell, Bach, and Beethoven, not to mention the numerous works of Dr. Elvey, Goss, the Walmisleys, Hatton, and many other living composers.

"In conclusion, I may observe that if the annual commemoration service at the parish church is to be regarded solely as a religious service—a day of thanksgiving for the inestimable benefits conferred on our townspeople by the birth of the new church; or if, as it is affirmed, the occasion be considered a musical performance for the avowed purpose of raising funds to pay the choir, in either case, a modification of the style of music seems desirable. If it be a religious service in which the people are to join, the music must be of such a simple character as to be easily comprehended and participated in by all. If as a choral performance, I would suggest the assembling together of all the musical societies in the town—a full orchestra—and works performed in a grand style, as at the festivals—acknowledged as such—held annually in the cathedral churches of Gloucester, Worcester, and Hereford."

## FOREIGN.

Paris.—(*From our own Correspondent.*)—Mad. Stolz was most warmly received on her re-appearance in *La Favorita*. The Emperor, accompanied by Prince Jerome, honoured the performance with his presence.—M. Ragani, the manager of the Théâtre-Italien, has addressed the following circular to the *dilettanti* and patrons of music in Paris:—

"I have the honour to inform you that the season of the Théâtre Impérial Italien will commence on the 3rd of October next.

"My first care, in order to ensure the success of my new campaign, was to pay particular attention to the selection of my artists, and I can confidently affirm that it is long since so remarkable an *ensemble* has been offered to the public. It will be sufficient for me to cite a few names in order to convince you of the truth of this statement. In the first place, I may mention Madame Frezzolini, who succeeded last year in placing herself among the ranks of our first lyric artists; Madame Bosio, whose success at the operas of London and Paris renders all praise on my part superfluous; Madame Borghi, whose magnificent contralto voice has delighted all Italy; and, as tenor, M. Baucardè, whose immense reputation abroad only wanted the stamp of a Parisian public. The list, however, which you will find in another place, will furnish you with the exact account of this assemblage of eminent artists.

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"Being tied down by engagements which I was obliged to conclude in the greatest haste, it was impossible for me, last season, to produce several new works, as I had intended; but, this year, I have arranged measures so as to offer the public at least three operas never yet performed in Paris.

"I trust, therefore, that I may number you, as before, among my subscribers, and beg to assure you that no efforts shall be wanting on my part to cause the Théâtre Italien to continue to progress in that path of regeneration which I exerted myself to open for it, at the most enormous sacrifices. Receive the assurance, etc.,

"C. RAGANI,

"Director of the Théâtre Impérial Italien."

*Marco Spada* has been revived at the Opéra-Comique with great splendour. Mdlle. Caroline Duprez sustained the part of Angela, and was well supported by MM. Faure, Couderc, Bussine, Jourdan, Carvalho, and Mdlle Andréa Favel. *L' Etoile du Nord* and *Le Pré-aux-Clercs* will very shortly re-appear in the bills.

In consequence of a misunderstanding between M. Perrin and the committee of the Dramatic Authors' Society, the former gentleman has sent in his resignation as manager of the Théâtre-Lyrique. M. Fiorentino, of the *Constitutionel*, furnishes us with the following particulars respecting the claims advanced by the society:—

"1. The right of the author of the evening to be fixed at 15 per cent., whatever the number of pieces.

"2. The author to have the same number of tickets as at the Opéra-Comique, besides the difference in the prices at the two establishments." (This, by the way, raises the author's rights to rather more than 16 per cent).

"3. Regarding the composition of the performances, as the Théâtre-Lyrique is to be dedicated to young authors, the Committee require that two pieces at least shall be played every night of performance.

"4. All translations and reproductions of foreign composers to be ABSOLUTELY prohibited, as the Théâtre-Lyrique is intended *exclusively* for *national* composers.

"5. ABSOLUTE separation of the *répertoires* of the two theatres" (Théâtre-Lyrique and Opéra-Comique).

"6. The rights of the pieces which can be proved to have been accepted by M. Perrin's predecessor in the management to be maintained."

According to report, the Committee has already made certain concessions in their demands, so that M. Perrin may, perhaps, not persist in his resolution.

The Vaudeville has opened with *éclat*. The three new pieces, the names of which I gave you in my last, were completely successful, and the principal performers greatly applauded. *Les Mousquetaires*, by MM. A. Dumas and Maquet, originally produced at the Ambigu, has been successfully revived at the Gaîté.—The new melodrama, entitled *Les Rues de Paris*, has proved a "hit" at the Ambigu.—M. Clapisson has been elected member of the Section of Music of the *Société des Beaux Arts*, in the place of M. Halévy, appointed perpetual secretary. The other candidates were MM. Berlioz, Leborne, and Elwart.—MM. Roger, Lablache, Mad. Tedesco, and Mdlle. Alboni, have returned to Paris.

VIENNA.—(*From our own Correspondent.*)—The Imperial Opera House is again open, after having been closed some time for internal reparations. The opera on the first night was *Fra Diavolo*. The performance was not very brilliant on the part of the singers, but the orchestra, under the direction of Herr Proch, gave satisfaction. Herr Draxler has appeared in Figaro, in Mozart's *Hochzeit des Figaro*, and was well received. Spontini's *Ferdinand Cortes* is announced for the 9th inst., with mostly new scenery and decorations.—M. Thalberg has arrived from London.—Mad. Herrenburg-Tuczeck has left for Berlin.—Signor M. Garcia is at present here.

BERLIN.—(*From our own Correspondent.*)—Since I last wrote to you, Auber's *Le Maçon*, and Flotow's *Stradella*, have been given at the Royal Opera-house, but the season, properly so called, may be said to have commenced, last week, with the performance of the *Prophet*. Mademoiselle Nimbs played the part of Fides successfully, and was rewarded by hearty applause. At Kroll's Theatre, Mademoiselle Schmidt, from Pesth—to whom I alluded in my last—has appeared as Amina in *La Sonnambula*, and made another "hit." The same character has also been played by Madame Von Marra; this lady, too, gave general satisfaction.

BRUNSWICK.—Mad. Schmidt-Kellberg, from the Stadttheater at Cologne, has been engaged as *prima donna*, after appearing as Fides, Donna Anna, and Valentine, with great success. Herr Schmidt, also, is engaged for bass parts, and Mademoiselle Pollak, from Cassel, for opera *soubrettes*.—Abt's *Singacademie* is rehearsing F. Schneider's *Pharao*. The proceeds of the performance will be handed over to the family of the deceased.

THE CONSERVATIVE LAND SOCIETY.—The eighth quarterly and second anniversary meeting of the Conservative Land Society was held on Thursday, the 7th instant, at Exeter Hall. The chairman read the report, which congratulated the members on the success of the Society, which had exceeded the most sanguine anticipations of its founders. The cash receipts for the present quarter down to the 31st August, were £15,667 9*s.* 5*d.*, showing an increase on the corresponding period of last year of £1747 17*s.* 3*d.* The total cash receipts for shares to Aug. 31, were £131,833 7*s.* 9*d.* The total shares issued is 10,199, of which 9,018 were uncompleted, and 1,181 completed. Of those 3,337 had been placed in the order of rights; 1,476 had been exercised on estates, leaving 1,861 on the register. The report then adverted to the question of the franchise: "The allottees who are entitled to the freehold franchise by the selection of lots on the various estates bought for the Society, will receive, free of any expense, legal support of their claims at the approaching registration. The wholesale way in which objections have been made to the claims of the members, makes it evident that this proceeding has been taken not only without any discrimination or regard to the substantial rights of the claimants, but chiefly to annoy them, and trusting to the chances of the day in striking off the claims. Under these circumstances, and as the committee will be able to adduce the most satisfactory evidence in support of the value of the lots taken as affording a right to vote, the committee urge upon every member objected to, the great importance of attending in person at the revising barrister's courts, whenever practicable, on the day appointed for the consideration of the claims, of which he will receive due notice from the solicitors." The report next adverted to the question of advances for building on estates. The sum of £40,000 will be offered to the members on loan, and the committee, in deference to the wishes of the shareholders, had increased the right to advance to £100 instead of £50 per right; applications for advances to be made on or before the 15th inst. It was announced that land of the value of £3,411 had been sold during the quarter to Aug. 31. After an address from the noble chairman, the report was unanimously adopted, and auditors were elected in terms of the rules. A drawing then took place for rights of choice, when 100 shares were drawn, and 50 added by seniority.


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ON WEDNESDAY MORNING, SEPTEMBER 13TH,

PART I.

BEETHOVEN'S SERVICE IN C.

The Solos by Madame CLARA NOVELLO, Miss DOLBY, Herr REICHARDT, and Mr. WEISS.

PART II.

HAYDN'S "CREATION."

ON WEDNESDAY EVENING, SEPTEMBER 13TH,

PART I.

MISCELLANEOUS CONCERT.

Selections from *Beethoven, Mendelssohn, Cagnoni, Rossini, Hausmann, Donizetti, C. Festa, Flotow, Boïeldieu, Lindsay Sloper*, and *Purcell*.

PART II.

SELECTIONS FROM WEBER AND SPOHR.

ON THURSDAY MORNING, SEPTEMBER 14TH,

"ELIJAH."

ON THURSDAY EVENING, SEPTEMBER 14TH,

PART I.

MISCELLANEOUS CONCERT.

Selections from *Mendelssohn, Nicolai, Sainton, Bellini, Verdi, Benedict, Blumenthal, Donizetti, Howard Glover, H. W. Weiss*, and *Meyerbeer*.

PART II.

SELECTIONS FROM THE WORKS OF MOZART.

ON FRIDAY MORNING, SEPTEMBER 15TH,

"MESSIAH."

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Published by JOHN BOOSEY, of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28, Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street. Agents: for Scotland, PATERSON & SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.
Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 37. SATURDAY, SEPTEMBER 16, 1854. {PRICE 4d. {STAMPED 5d.

## THE WORCESTER FESTIVAL.

*(From our own Reporter.)*

The short history of the "Festivals of the Three Choirs," which appeared in the *Musical World* of last week, spares us the necessity of a prologue to our present notice. Our readers are, by this time, quite aware of the zeal and unanimity with which Worcester, Gloucester, and Hereford have for years past worked together in the joint causes of music and charity; and that the present is no less than the 131st record of their exertions. And we are glad to say that, so far as appearances may now be trusted, the present gathering is likely to be more remunerating than many of its precursors, despite various efforts to the contrary made in all sorts of places, both high and low.

Tuesday morning was not one of the brightest imaginable, yet it was passably fine. The sky had an ominous blackness now and then, to be sure; but people are not to be alarmed by trifles on festival occasions, and so they "turned out" pretty plenteously betimes, making the streets of the good old city glad with a busy tramp of feet and holiday jauntiness of costume, which their staid solemnity of aspect seems little accustomed to countenance.

Thanks to railways and cheap fares, and the tremendous propensity to locomotion which such things engender, most of our cathedral cities must be pretty well known by this time. And what delectable places they are! The dreamer, the man who lives in the spirit of the long-buried past, the lover of romance, the busy worker of to-day, awake but weary, aching bones and care-worn brains—every variety of temperament, from the fierce energy of Manchester to the *dolce far nients* of a south-country watering-place, may find in them some excitive or assuasive emotion. It is a treat to look at their glorious old churches, unmatched and unmatchable, save by copying—pretty plentifully done now-a-days, by the way. It is a treat to look at them, and a lesson too. A lesson, teaching us how far true art may be separated from true intelligence;—how entirely the loftiest perception of beauty, and even sublimity, may co-exist with a well-nigh Scythian amount of mental and personal bondage. It is a curiosity in the way of thinking, to reflect that these marvels of picturesque design and geometric skill, which, in their actuality, appear at once to transcend the painter's imagination, and to have exhausted the field of constructive science, were made when all the other arts were in their first or second childhood—when the world could not read, and when music, then, as now, the boasted hand-maid of religion, was but faintly lisping out its first-taught lesson in those uncouth utterances known as the "church scales!" But there are the churches to testify the fact, and we can only look, and love, and wonder. And, among other nice things, there are those cool cloisters, which the mid-day sun may seek if he likes, but finds not. What paradises for a walk and a book! And, above all, commend us to a "close," that refuge for deans, canons in residence, and other clerical unfortunates. What an infinite idea of cosiness does it not suggest! What a world of toil and heart-breaking does it not promise to shut out! There it is, now as ever, all grassy and luxuriant, shady with old houses within, and walled and gated without—a perfect type of seclusion, and comfortable plenty, and rest. Meanwhile the old church looks on this green and quiet spot with mild and reverend benignity, but with something of a warning withal;—telling the present, from every tinted window and climbing buttress, how much the past did for God's sake, as it thought; and—greater warning yet—that, with all this skill and toiling, the man who clambered last and highest to cap the spire with its topmost stone, was still no nearer Heaven than are now the fat capitulars who stay below and—do nothing, we had liked to have said; but let that pass. But we are growing dreamy, or stupid, or both, our readers will say; and so, therefore, a few words more as to Worcester itself, and then at once to the music.

Worcester is not altogether the *beau ideal* of a cathedral city, nor is its church one of the very first class. The city has neither the ultra-secluded air of Wells, nor the obstreperous importance of York: and its cathedral, in like manner, has neither the unspeakable solemnity of the one, nor the overwhelming magnificence of the other. Yet both are extremely well worth a visit. The church is a very fine one, and the town, though it grows a little, and has a shew of commerce from the vicinity of the Severn, and does other things not exactly in keeping with the ways of a cathedral place—(which, traditionally, are limited to profound quiet, great respectability, and capital trout-fishing in the neighbourhood)—has enough of the ecclesiastical cut about it to interest and impress the wayfarer from more bustling localities. It is a pretty, agreeable, old-world kind of looking place, with a very good bridge over the river, from whence one has capital views of the city and its church; and has, moreover, a particularly clean-washed aspect, and inodorous atmosphere. For the traveller's delectation, there is an abundance of inns, clean, inviting, and redolent of good cheer; there is a beautiful neighbourhood plentifully studded with "halls" and "houses," where those who, in the language of the Lord Chamberlain, have "the privilege of the *entrée*," will surely find everything that can make welcome a substantial blessing; there are salmon from the river, and cyder from the orchards, and ale of the best from everywhere,—for a right beer-loving people are they in these mid-western places. In short, though, as we before said, not exactly the *beau ideal* of a cathedral city, it is a thoroughly pleasant, fat, wholesome, and tranquil place to live in. Consistently with its clerical reputation, it is not so much put out of its way by these triennial festivals as some people would imagine. It gets up its excitements in a grave and sober way. Of course, on these occasions, there is an extraordinary influx of visitors, and, we believe, never more so than at the present festival. So, at least, goes our experience; for we can vouch that "good accommodation for man and horse," during this week has been a thing not to be sought without patience under much denial, both in the city and neighbourhood. Yet with all this great extra population leavening the whole lump, as it were, and forcing the sober old city into a holiday mind,—with all the crowding about the streets, and gay dresses, and constant paradings to and from the Cathedral and College Hall, with a great deal of interpolated visiting and sight-seeing besides, there is no noisy and vulgar bustle. There is a brim-full but quiet happification above the whole scene that, to our taste, contrasts most favourably with the riot, heat, and turmoil emitted by those surging and crushing masses of humanity, which usually represent public beatitude in more populous places.

On Tuesday morning the cathedral, though not absolutely crowded, was, at least, satisfactorily full. As is customary on these occasions, the opening event of the festival was the complete cathedral service, assisted, where admissible, by the resources of the orchestra. This is a proceeding we hope never



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to see abolished. In its inward signification it exhibits an act of worship as the first step towards success, even in that best of causes, charity; while, with an outward and vulgarer purpose, it affords one of the rarest opportunities of hearing, with becoming effect, some of the grand old music of our church. If in this latter purpose there should be some slip—if the music selected should not be of the best, or its performance not the most perfect conceivable—the fault lies not with the system, but with its application. The service, on this occasion, was, of course, choral throughout—the version employed being that of Tallis. The chant for the *Venite* was that misnamed the "Grand Chant;" that for the Psalms of the day a very average composition by the Rev. Mr. Havergal. The *Te Deum* was Händel's "Dettingen;" the *Jubilate*, again, chanted to the "Grand Chant" aforesaid; the anthem after the third collect was Purcell's superb "O sing unto the Lord;" that before the sermon, Blow's "I beheld"—anything but one of his best, by the way; and the service closed with the beautiful and well-known "My heart is inditing," from Händel's set of Coronation Anthems. Throughout the morning it happened—and we have noticed the same thing on many similar occasions—that that which should have been the most impressive point (especially to the less habituated part of the congregation)—namely, the responsive part of the service, fell short of what we conceive to be its due effect. The responses were sung very fairly in tune and time, and, so executed by a powerful body of voices, the masculine, square, old phraseology of Tallis could not fail to have some share of imposing effect. But a great deal more than this sort of correctness is required. In a choir gathered from all manner of distant localities, and employed on music essentially recitative and unrhythmical in character, there must be vast differences of style to reconcile before any approach to unity of effect can be arrived at. Perhaps the Exeter Hall element may be a trifle in excess—there may be a little too much of sharp, coarse, military precision. Or, perhaps, the "pure English vocal school" may somewhat predominate, and the "slower" provincials be inclined to constitute themselves a rear-guard, with a drawl slightly beyond cathedral limits. All this should be taken into account and practised against. Everything should be done to eliminate the grandeur and sentiment of this service. The language, in itself sublime, should receive all that breadth of utterance so justly its due; and the voices, in giving it its musical vitality, should be trained to swell even to the filling of every nook of the vaulted roof, and, anon, to sink downwards to the point of melting into their own echoes. We by no means wish to encumber festival conductors with more than their share of trouble. Far be it from us to recommend an essay at that microscopical finish we are told is given to the *Miserere* of Allegri in the Vatican chapel. All we advocate could certainly be done by any practical musician who happens to possess three things—namely, the power of forming an opinion and expressing it, a black-lead pencil wherewith to manifest certain marks of *crescendo* and *diminuendo*, and an hour's time to spare for the drilling of his choir. We know, from experience, what can be done with this choral service with small means; but with such choirs as triennially assemble at Worcester, Hereford, and Gloucester, a little intelligent direction would extract from these strange old harmonies such an effect of grand and devotional solemnity, as few other things could ever approach.

The Dettingen *Te Deum*, in spite of sundry morsels of big-wiggery—not to say twaddle, is truly a grand work. Its opening is one of the most majestic things in all music; and—as if to test his quality in the opposite phase of expression—the composer has left us, in the bass-solo, "Vouchsafe, O Lord," such a model of divinely inspired pathos as all musicians must reverence, but few will ever equal. But altogether there is a breadth—perhaps the very foremost quality in art—about the whole work, that is as refreshing as instructive. Take, for instance, the most obviously accountable piece—the chorus "To the Cherubim and Seraphim," the form of which is as utterly simple as its materials appear, at first sight, common-place. Take this as a text to preach from, and ask the modern mystics of Germany—alas! how fallen from the estate of their great old countryman—when will they be able to do likewise? How long will it be ere the affectations, crudities, and complexities of Wagner, Schumann, and "young Germany" in general, will yield, by any process of extractive distillation, one drop of such clear, grand, and effective music as is found in this very simple chorus?

The performance of this fine work was, generally, very satisfactory. The solo singers, in this and the other musical items of the morning service, were Mrs. Weiss, Mr. Jones, the organist of Tewkesbury (who, at a moment's notice, undertook, and most creditably executed, the *alto* parts allotted to Miss Dolby, but left vacant by her sudden indisposition), Mr. Lockey, Mr. Thomas, a lay-vicar of Worcester Cathedral, and Mr. Weiss Much praise must be given to Messrs. Harper and Irwin for their trumpeting throughout this *Te Deum;*—it was a very successful struggle with most abominable difficulties. By the way, for what species of leather-lipped mortals could Händel have written his trumpet-parts? Were they made expressly for some mighty man, born of the wind-bags of Æolus, just in the nick of time to serve his needs? Or was he contemptuously unmindful of the personal convenience of his executants? Or did he care nothing that his music should suffer here and there by a few occasional nastinesses in its performance? Any how, these parts, if played at all, must be played on trumpets to the end of time! for certainly there are no other instruments, or combinations of instruments, which can imitate their effect.

The two anthems of Purcell and Blow did not go so well as the more generally known compositions of Händel; and this, evidently, for the reasons we have before stated with regard to the responsive parts of the service. There is so much of tradition and so little of certainty about the manner of performing the anthem music of our church, that a miscellaneously-collected choir can scarcely be expected, without much rehearsal, to do it justice.

An excellent sermon, in behalf of the charity, was preached by the Rev. C. R. Somers Cocks, Vicar of Wolverley, and so able was his advocacy, that upwards of £255 was realized by the collection,

We may here state, once for all, that the orchestra employed on this, and the other performances of the festival, comprised an excellent band of 70, composed of the best London instrumentalists, and a chorus of nearly 240 voices; with, for vocal soloists, Mesdames Clara Novello, Castellan, Weiss, and Viardot Garcia, Miss Dolby, Messrs. Sims Reeves, Lockey, and Weiss, Signor Gardoni, and Herr Formes; and lastly, though not leastly, Mr. Done, of Worcester, as conductor, Mr. Amott, of Gloucester, as organist, and Mr. Townshend Smith, of Hereford, at the pianoforte.

On Tuesday evening the first miscellaneous concert took place in the College Hall,—a room very fairly adapted for musical effect, though, we regret to say, much too large for the audience; who, though numbering about 500, did not occupy more than three-parts of its space. The programme was well calculated to display the vocal strength at command, and to gratify the necessarily mixed taste of the audience; but did not—and perhaps wisely not in a provincial city—contain much of such novelty or strong interest as would demand extended comment. The great *known* feature of interest was Mendelssohn's overture and music to *A Midsummer Night's Dream*, which was very well executed, and evidently created general delight; while the absolute novelty was comprised in the tenor *scena* from Mr. Charles Horsley's *Comus*—a very clever composition, and sung by Mr. Sims Reeves with powerful effect. There were two solo instrumental performances—Spohr's second *concertante* for two violins, magnificently played by M. Sainton and Mr. Blagrove; and Mr. Pratten's *concert-stück* for the flute, performed in most masterly style by the composer to the infinite delight of his auditors. For the rest, there was a large variety of songs by a great number of singers—the music of various degrees of merit, the execution in every case worthy of the vocalists, and the audience universally in a high state of gratification. Specially noticeable, perhaps, as having stirred up the warmest clamours of approbation, were the "Di piacer," by Mad. Castellan, the "Ah, non giunge," by Mad. Viardot Garcia—(the ladies, in both cases, appearing to think rather more of their own, than the composer's, dexterity)—and the "Ah, se giungo" of Mad. Clara

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Novello; who, in this instance, wasted a vast deal of admirable singing on a song which the composer—one Cagnoni—might have made, and probably did make, by machinery; so exactly similar is it, in fashion and merit, to all the *cabalette* of the modern Italian stage. Our list of these superlative captivations closes with Purcell's "Come if you dare," sung by Mr. Sims Reeves as no other man now alive can sing it; and Mr. Blumenthal's pretty romance, "Le chemin du Paradis," very tastefully rendered by Sig. Gardoni. Both these pieces were encored—the former, probably, out of patriotism, the latter, certainly, out of pure sentimentality. "Rule Britannia," the solo parts by Mad. Novello, Mrs. Weiss, and Messrs. Sims Reeves and Weiss, terminated the concert.

On Wednesday morning the good old city was early alive and stirring. The evil promise of the previous day's sky was, like many other evil promises, most gloriously broken; and never needs there a finer day for a finer deed than was Wednesday for the performance of *Elijah*. Whether it was the genial influence of the sun, or the urgent claims of the charity, or the announcement of Mendelssohn's great masterpiece, matters not;—something or other certainly stirred up the inhabitants and their visitors to a much more determined invasion of the cathedral than was effected on the opening day. The nave, from the screen to the west window, looked a perfect sea of heads. It is said, and, we trust, correctly, that between two and three thousand people were present. The merits of Mendelssohn's immortal work have been so often discussed in the *Musical World*, that it seems impossible—it is certainly unnecessary—to add another word in its praise. Thanks to repeated performances, the public is becoming impressed with those wondrous beauties in it which musicians at once so eagerly recognised; and though it may not yet have passed into every nook and corner of the land to dwell among the people like a second nationality, as the *Messiah* has done, it has already so far attained its place in the catalogue of what are called "Stock Pieces," that no festival programme would be deemed complete without it. There is certainly no place to hear great, broad music in like a cathedral. Whether one's emotions under such circumstances arise from religious association, or whether they are of a wholly common and material nature, and result from the reverberative properties of the building, giving a mystic, half-vague, and wholly etherial condition to every sound developed within it, we do not care to discover; but certain it is, we never listened to the inspired music of Mendelssohn with more entire delight than on this occasion. In the first place it was, as a whole, very finely performed; there were few points that could be quoted in exception; then, again, the aspect of the building itself nourishes and ripens all those feelings of reverence with which we ought ever to hear music of this sort; and, lastly, come in to help the effect, those invariable acoustic qualities of the "long drawn aisle and fretted vault," echo and resonance, giving to all tone that floating outline, and grand and solemn continuity, before which the hard responseless crash and sharply defined edge of the best performance in an ordinary concert-room, sink into something altogether common and of this world.

The solo portions of *Elijah* were assigned to Mad. Clara Novello, Mrs. Weiss, Mad. Viardot Garcia, Mad. Castellan, and Miss Dolby (who, to universal satisfaction, was sufficiently recovered from her sudden illness to take part in the morning's performance); Sig. Gardoni for the tenor music of the first part, Mr. Sims Reeves for that of the second, Mr. Weiss and Herr Formes, all of whom exerted themselves with the greatest possible success, There were two encores—directed, as usual, by the president, the Bishop of Worcester—namely, the trio, "Lift thine eyes," sung by Mad. Novello, Miss Dolby, and Mad. Viardot Garcia, and the air, "O rest in the Lord," sung by Miss Dolby.

On Wednesday evening, the second Miscellaneous Concert in the College Hall was extremely well attended. The programme was certainly better, in a musical point of view, than that of the previous evening. It was, however, tremendously too long—the directors being evidently puzzled how to employ the mass of materials at their disposal. The principal instrumental features were the overture to *Guillaume Tell*, which commenced the concert and was vociferously encored; and Beethoven's *Sinfonia Pastorale*, which opened the second part, and was, all things considered, very well played, and received much applause. The vocalities were legion, and highly "miscellaneous" in character and merit. The salient point in this department of the programme was, undoubtedly, the wonderful *finale* to Mendelssohn's unfinished opera, *Lorely*. There are few singers physically capable of the prolonged exertion demanded by this piece, but in the first rank of this few certainly stands Mad. Clara Novello. We never heard her sing it better than on this occasion; not only did its length and difficulty leave her voice in unflagging brilliancy to its close, but its powerful and strongly varying sentiment found in her artistic quality the aptest possible exponent; she was very ably supported by both band and chorus, and was rewarded, at the conclusion, by enthusiastic *salvos* of applause. The other most noticeable points of the vocal programme, were the well-known and lovely trio for female voices from Spohr's *Azor*, which, in the hands of Mesdames Novello, Weiss, and Lockey could not fail of its accustomed effect; the fine duet for Valentine and Marcel from the *Huguenots*, sung with immense dramatic fervour by Mad. Viardot Garcia and Herr Formes; and the beautiful tenor air from *Euryanthe*, which Mr. Sims Reeves delivered with perfect and exquisite feeling. Bishop's ever fresh and charming chorus, "Now tramp over moss and fell," was executed with all due spirit and effect. As much cannot be said for the performance of Festa's madrigal, "Down in a flow'ry vale," which the choir ought to have known by heart, but, nevertheless, sang so badly as to deserve hissing; however the audience were good-natured and refrained.

The concert was not over till nearly twelve o'clock—quite an hour too late, we should think, for even the most ravenous musical appetite.

On Thursday the day broke gloomily—dark clouds strode over the sky, and everything threatened rain, and muddle, and the misery these always bring to an Englishman. Nobody, however, can be weather-wise in this climate; and so the prophets of ill were again disappointed, for long before the time appointed for entering the Cathedral, all atmospheric threatenings had vanished, and the sun was shining as gladly as on the previous day. The church was again well and fashionably filled. The music consisted of the first and second part of Haydn's *Creation*, and the whole of Spohr's *Last Judgment*. The first needs but the barest mention at our hands. Its choruses are so utterly familiar to all choirs, whether metropolitan or provincial, that they could hardly fail, by any accident, of good execution. And as to the *soli* portions of the work, we need, surely, only record their committal to the artistic charge of Mesdames Novello and Castellan, Mr. Sims Reeves, and Signor Gardoni (who surprised us by the fluency of his English), and Mr. Weiss. Familiar, almost hackneyed, as is this work to musicians, however, it comes ever welcome and fresh to a general audience. The sweetness of its melody, the simplicity of its forms, and its naturalness and intelligibility throughout, make it a treasure which the listening world will not easily, neither should they, be persuaded to abandon.

Very different is the case with Spohr's *Last Judgment*. Despite its obvious and great beauties, it is music hard to listen to by the uninitiated, and extremely difficult of execution. Its great elaboration and complexity, make it lose much of that breadth which should be paramountly characteristic of church-music,—its style is more elegant than grand, more tender than devotional; yet it is undeniably a fine work of one of the world's greatest musicians. The difference of style, and difficulty between the *Creation* and the *Last Judgment*, soon told its own tale in the performance. The chorus marched on with the confidence of easy victory in the former; but in the latter, the diminished strength of tone and frequent halting at formidable harmonic intervals, showed the courage of the troops rather shattered under the formidable nature of their work. To drop metaphor, the chromatic texture of Spohr's harmonies does not agree with the constitution of choral societies in general. The everlasting semitonic progression of his parts and restless wandering from key to key, puts them sadly out of their way—we make no exception even in favour of the redoubtable "800" of London

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and their autocratic general to boot. It was not to be expected, then, that there should be otherwise than much indifferent chorus-singing in this work at Worcester, and some positively bad; and yet it is odd enough that one of the most difficult pieces of the whole oratorio, the chorus "Destroyed is Babylon," went as well as anything during the performance. The solo singers were Madame Viardot Garcia, Mrs. Lockey (who sang the music originally allotted to Miss Dolby), Mr. Lockey, and Herr Formes who did ample justice to the music entrusted to them.

On Thursday evening, the third and last miscellaneous concert took place; and the College Hall was occupied by a far more numerous and brilliant assemblage than on any former occasion. The selection of music was interesting, beyond doubt, but so fearfully, so cumbrously long, that the wonder is how any audience, however well intentioned, could be induced to sit it out. Yet remain they did, *en masse*, to the end; and this with the most undeviating good humour and satisfaction. The first part included the overture to *Oberon*, admirably executed by the band, and seventeen vocal pieces from the same opera, faultlessly given, in all respects, by Mesdames Clara Novello, Weiss, Castellan, and Miss Dolby, Messrs. Sims Reeves, Lockey, and Weiss. And as if this were not enough, in all conscience, for the "first part" of a concert, we had *en suite*, the air for Sarastro with chorus, from Mozart's *Zauberflöte*, sung by Herr Formes. Some most astonishing aggravations of Rossini's "Non più mesta," wonderfully achieved by Mad. Viardot Garcia, and a very characteristic performance of the Chorus of Dervishes from Beethoven's *Ruins of Athens*. The great feature of the second part was Mendelssohn's Symphony in A major. The difficulties of this magnificent work, for the orchestra, at first thought considerable, have been much increased since the true times of the first and last movements have been comprehended and acted on. But remembering that we had present neither the Old nor the New Philharmonic band, *tout pur*, the performance was quite unexceptionable, and afforded a high treat to every one in the room at all capable of appreciating such music so played. Of the remaining items of the concert it may be sufficient to say that they were strictly limited to popularities—small Italian *cavatinas*, smaller ballads, and the like. Nevertheless they sufficed to please to the utmost, and their aim was thus accomplished. The concert terminated with a performance of the National Anthem, sufficiently abominable to disgrace all concerned in it.

On Friday morning, in the cathedral, the *Messiah*, for the thousandth time, asserted its prerogative, as the most popularly attractive work of all times and countries. If there was little reason for comment on the performance of the *Creation*, still less, on the same grounds, can there be for remark on that of the *Messiah*. Of all the products of human art, under every phase, this surely is, to every Englishman, the best known, and the most intimately cherished. There never was, or will be, an apter illustration of the saying that "the sublime and the ridiculous meet on the same threshold," than is found in the fact that the most universally popular of all musical creations are the *Messiah*, and the last Nigger melody, whichever it may happen to be. Wide as the poles asunder in art-value, they yet meet on the common ground of universal appreciation; and this is a distinction confined to only the best and the worst of music. We need not stay to inquire why the latter should please; we know there are hosts of people who will trouble themselves with nothing beyond the first impressions of their senses. But in the *Messiah*, as in all such works, we find a fitness to every species of intelligence; we find sublimity of conception for the poet, learning for the scholiast, symmetry for the artist, and everywhere overflowing ceaseless melody for all—the greatest and the least alike. Known as is this great work, bit by bit, from the "Comfort ye my people," to the closing "Amen," how can it fail, in England, its traditional home, of a worthy performance? While the present race of singers exist, at least, it will always be the most popular and most perfect performance of every Festival; and thus it was at Worcester.

Thus terminated the Worcester Festival, and we are glad to be able to state that, satisfactory as has been its musical issue, its pecuniary result will, most probably, be equally gratifying. Independant of voluntary contributions—which are usually plentifully forthcoming on these occasions—the sum of £1,028 has been realized from the performances;—an amount very considerably larger than that of the last Festival, and which contrasts, we believe, very favourably with that of most previous occasions.

A highly laudable novelty has been started at this Worcester gathering,—namely, the performance of full service in the cathedral at an early hour on each morning. From this plan, as was anticipated, three benefits have arisen,—namely, a small amount of contribution to the general fund, an opportunity for strangers to become better acquainted with the proprieties of cathedral music, and, lastly, a plaister to the tender consciences of such as objected to these Festivals on the ground that they occupied the cathedral to the prevention of its routine of daily service.

## THE NORWICH MUSICAL FESTIVAL.

Though not distinguished for novelties of great promise and importance, the prospectus of the 11th anniversary of the Norfolk and Norwich Musical Festival was very good, and the list of singers engaged unusually strong. The two new oratorios produced at the last meeting (1852), though both possessed a certain degree of merit, were by no means successful enough to encourage the hope that they could ever become stock pieces, or have any chance of being presented at future meetings. The music of *Israel Restored* was well-written, but not original; while that of *Jerusalem* was original, but not well-written; so that each lacked one essential quality. Discouraged by this result, the managers of the Norfolk and Norwich Musical Festival determined to run no risk this time; and, instead of two new oratorios by English composers, they have offered to their friends and patrons, the clergy, nobility, and gentry, of the county and its vicinities, no new oratorio at all, either of English or foreign manufacture, relying upon the unfailing attraction of certain acknowledged masterpieces.

The festival was under the patronage of Her Majesty the Queen and Prince Albert. The continuance of Mr. Benedict as conductor and director-in-chief of the musical department has given unanimous satisfaction. The band secured by Mr. Benedict consisted of 18 first and as many second violins, 14 violas, 10 violoncellos, 10 double-basses, 5 flutes, 4 oboes, 4 clarinets, 4 bassoons, 6 horns, 4 trumpets, 6 trombones (3 for each choir), 2 ophicleides, 2 drums, and triangle—altogether a force of 108 instrumentalists selected from the best available talent. The chorus comprised 80 trebles, 60 altos, 60 tenors, and 70 basses, which joined to the band, made a competent and imposing orchestra of little short of 400. The list of principal singers was more than ordinarily varied and attractive:—sopranos, Mademoiselle Bosio, Madame Castellan, Madame Clara Novello, and Mrs. Weiss; contralto, Miss Dolby; tenors, Signor Gardoni, Herr Reichardt, and Mr. Sims Reeves; basses, Signor Belletti, Mr. Weiss, and Signor Lablache. The solo instrumentalists were M. Sainton and Mr. Blagrove (violins), Mr. Hausmann (violoncello). As usual, there was no pianist—a serious oversight, since no solo instrument affords such grateful relief to an orchestral concert as the pianoforte, and for no instrument have so many fine compositions been written. A first-rate pianist would have been an agreeable substitute for one or two of the principal singers.

TUESDAY.—The musical performances began in the morning with a grand miscellaneous concert of sacred music, in St. Andrew's-hall, which was well attended. Between 400 and 500 persons were assembled, among whom were—Lords Stafford and Suffield, the Dean and the Mayor of Norwich, Sir H. Robinson, Sir Fitzroy Kelly, the Hon. E. Fellowes, M.P., and other vice-presidents. Whatever may be thought of Saint Andrew's-hall as a concert-room, it amply merits its reputation as the most splendid building devoted to municipal purposes which this country can boast. It was originally the nave of a church belonging to the Convent of the Black Friars, which was destroyed by fire at the beginning of the 15th century. Its architecture is of the later "pointed" style. At the west end of the building is an immense gallery, which is used for the orchestra at the festivals; and at the back of the gallery an organ, belonging to the Choral Society. The appearance of the orchestra, with the immense band and chorus, was vastly imposing. The concert began with the National Anthem, finely sung—a verse in duet for Messrs. Sims Reeves and Weiss, and another, solo, for Madame Clara Novello, being especially remarked by the audience, who stood up during the performance. Rossini's well-known *Stabat Mater* was then executed in a manner which we have not only never heard surpassed, but have never heard equalled. Every piece in this very popular composition, choral, solo, and concerted, was done perfectly. Mr. Sims Reeves was admirable in "Cujus animam," and the modest *cadenza*

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introduced at the end was highly appropriate; nothing could be better than Signor Belletti in the curious *aria*, "Pro peccatis;" Sig. Lablache sang "Eia mater, fons amoris," with magnificent solemnity; Miss Dolby's "Fac ut portem" charmed by its genuine and pure simplicity; and Madame Bosio gave the "Inflammatus et accensus" as well as it could possibly be given. The quartets, "Stabat mater dolorosa," and "Sancta Mater," by Mrs. Weiss, Miss Dolby, Signors Gardoni and Belletti, left nothing to be desired; and the last quartet, "Quand corpus morietur," by Madame Bosio, Miss Dolby, Signors Gardoni and Lablache, was equally good. The band and chorus were beyond reproach. The second part of the concert began with Meyerbeer's new setting of the 91st Psalm, "Qui in manu Dei requiescit" ("Who so dwelleth under the defence of the Most High shall abide under the shadow of the Almighty," English version). This piece, one of the most remarkable compositions of the celebrated author of the *Huguenots*, is written in eight parts—two trebles, two altos, two tenors, and two basses—without any accompaniments.

The execution of the 91st Psalm by the Norwich choristers (solo parts by Mrs. Weiss, Miss Dolby, Messrs. Sims Reeves and Weiss) was on the whole, little short of marvellous. Mr. Benedict very judiciously allowed the organ to be introduced at intervals. This sustained the voices and prevented them from getting flat, which would have soon engendered inextricable confusion. The organ part was extremely well managed by Mr. Harcourt. The concert finished with a miscellaneous selection, beginning with Händel's overture to the "Occasional" oratorio, which was followed by Guglielmi's *aria*, "Gratias agimus tibi," sung by Madame Castellan, with Mr. Lazarus's clarionet *obbligato*. The overture was well played, and Mr. Nicholson's oboe solo in the minuet was perfect; Madame Castellan's vocalization was remarkably brilliant, and Mr. Lazarus displayed his usual beauty of tone and faultless execution on the clarionet. The beautiful *soprano* air from Spohr's *Crucifixion*—remarkable for the richness of its instrumentation and the effective manner in which the violin, horn, clarionet, bassoon, and harp are combined in *obbligati* passages—and the trio to which it is the prelude, sounded very agreeably after the "*perruque*" of Signor Guglielmi. The air was sung by Madame Novello; the trio by the same lady, with Mrs. Weiss and Miss Dolby. Signor Gardoni came next, with Stradella's "Se i miei sospiri," which, if there were violins in the accompaniment—the effect of the tenors, violoncellos, and basses being inconceivably dreary—would be always welcome. So good a melody deserves better treatment, and Signor Gardoni sings it irreproachably. Cherubini's "Oh, salubaris Hostia" is worthy of Mozart, and Miss Dolby, with whom it is an especial favourite, sang it exquisitely. The concert terminated with the superb air and chorus from Händel's *Ode to St. Cecilia*—"As from the power of mighty lays"—in which the glorious *soprano* voice of Madame Clara Novello was heard to much the same advantage as when, at the opening of the Crystal Palace at Sydenham, she sang the solo verse of "God save the Queen" with a power and brilliancy that cannot easily be forgotten. The chorus, "The dead shall live," which brings the *Ode* to a conclusion, is one of Händel's grandest, and most wonderfully elaborated. At the Cathedral not the least attraction was the choir, which performs the service in a manner that reflects high credit on Dr. Buck, the organist, and adds to the musical reputation of Norwich. On Sunday there was a very interesting selection, the chief point being Mendelssohn's "Te Deum" in A—the chants to the psalms and the "Jubilate" were by Dr. Buck himself, who, besides his skill and assiduity in training the choir, and producing the best effect from the fresh and sympathetic voices of the boys, is a composer of merit in the church style. The trio and semi-chorus, "Suffer little children to come unto me," from Mr. Henry Leslie's sacred oratorio, *Immanuel*, was also introduced with great propriety as an anthem. In the evening Dr. Nare's anthem. "The souls of the righteous," was performed, in honour of Dr. Stanley, late Bishop of Norwich, whose "memorial window" was opened on Sunday morning.

The first miscellaneous concert in the evening, notwithstanding its almost intolerable length, was really a splendid affair; and there was little to complain of, either in the selection which Mr. Benedict had provided, or in the general style of its performance.

The performance began with Händel's *Acis and Galatea*. The cast of the *dramatis personæ* was strong and efficient:—Galatea, Madame Clara Novello; Acis, Mr. Sims Reeves; Damon, Signor Gardoni; and Polyphemus, Signor Belletti. Mozart's additional accompaniments—in which the delicate taste, the reverence for Händel and the masterly skill of the great musician of Salzburg are so eminently conspicuous—were judiciously employed. With the exception of Damon's third song. "Consider, fond shepherd" (omitted), and some not very important curtailments in the recitatives, the whole of the "*serenata*" (as it is styled by the composer) was performed, and for the most part, it must be acknowledged, admirably. The airs "Hush! ye pretty warbling choir" and "As when the dove" were charmingly sung by Madame Clara Novello, and the exquisite song, "Heart, the seat of soft delight," was given by the same lady with a tenderness of expression that captivated the audience, who insisted, *à vive voix*, on having it again. Signor Gardoni, too, made a pleasant Damon; and the persuasive airs—"Stay, shepherd, stay!" and "Would you gain the tender creature"—were delivered with perfect taste and excellent articulation by the favourite Italian tenor.

The graphic recitative and love-song of the giant, "O ruddier than the cherry," was declaimed with prodigious spirit by Signor Belletti, and unanimously encored. Nevertheless, we do not agree with his reading. There is nothing comic in the declaration of Polyphemus, who is burning with uncontrollable passion, and expresses his feelings in a manner peculiar to his supposed individuality. Signor Belletti entertains a different view, to judge by the half jovial, half *buffo* style in which he renders the air. He sings it, moreover, so quick and "*staccato*" as to rob it in a great degree of its weight. The second song of Polyphemus, "Cease to beauty to be suing," was thoroughly understood, and irreproachably sung by Signor Belletti, whose facility of execution is unsurpassed by that of any bass or barytone. The most unexceptionable, and, so to say, the most Händelian singing was assuredly that of Mr. Sims Reeves, who not only exhibited surprising energy and vigour in the fine air where Acis sets the monster at defiance ("Love sounds the alarm"), but the utmost refinement of feeling and expression in the two beautiful songs, "Where shall I seek the charming fair?" and "Love in her eyes sits playing"—songs that in grace and sentiment have not been excelled by Mozart himself, who has been justly declared supreme in this kind of music. The choruses were executed with famous spirit and decision, and the picturesque introduction to the second part, "Wretched lovers," was sung with unfailing accuracy. Altogether a more satisfactory performance of Händel's most admirable secular composition has rarely been listened to. The grand overture in C to Beethoven's *Leonora* formed the orchestral prelude to the second part, and was played as well, under the intelligent direction of Mr. Benedict, as at either of the Philharmonic Societies of London. Then the sparkling scene from Auber's *Concert à la Cour*, "Entendez vous au loin," was sung by Madame Castellan so delightfully, and made so agreeable a contrast with all that had preceded it, that it was like experiencing a new sensation. Equally effective, brilliant, and skilfully vocalized was the *cavatina*, "Ernani! Ernani involami," by Madame Bosio, who stands high in the favour of the Norwich amateurs, and was enthusiastically applauded. Two duets, one from *Linda*, the other from *Don Pasquale*—the first sung by Madame Castellan and Mr. Sims Reeves, the last by Madame Bosio and Signor Lablache—were equally successful with the audience, who seemed resolved to be pleased with everything. Herr Reichardt, who came tolerably early in the programme, was deservedly praised for the graceful and unaffected manner in which he sang the romance with tenor *obbligato* (Raoul's first air) from the *Huguenots*. Mr. Hill's performance of the viola part was, as usual, first-rate. A very pleasing ballad, by Mr. Henry Leslie, "When tear-drops hang upon thine eye," was charmingly given by Miss Dolby; and the fine dramatic air from Mr. Benedict's opera of the *Gipsy's Warning*, "Rage, rage, thou angry storm," was capitally sung by Mr. Weiss. Besides these there were three concerted pieces, all excellent and all well performed, but, under the circumstances, all superfluous. These were the well-known quintet from Mozart's *Così fan Tutti*, the unaccompanied quartet for male voices from Rossini's *Comte Ory* (sung with perfect intonation by Signors Gardoni and Lablache, Herr Reichardt, and Mr. Weiss); and the splendid *finale* to the second act of Rossini's *Mosè in Egitto*, commencing with the *morceau d'ensemble*, "Mi Manca la voce." In the last, Madame Bosio was the first *soprano*, Signors Lablache and Belletti were the basses, Signors Gardoni and Herr Reichardt the tenors, and Mrs. Weiss the second *soprano*.

WEDNESDAY.—The performances began with Beethoven's first Mass (or "service," as it is styled in the programmes) in C, sung to English words—in obedience to what must be termed a very untenable prejudice, since St. Andrew's-hall is not a church, and a concert of music is not a religious ceremony. Some of the finest points in the musical expression were thus either damaged or altogether lost. In other respects the execution of Beethoven's fine work was admirable—quite as good, indeed, as that of the *Stabat Mater*. The principal singers in the mass were Madame Novello, Miss Dolby, Herr Reichardt, and Mr. Weiss, who showed themselves intimately versed in the music, and sang the various solos and quartets which are interspersed with, and relieve the choruses, as well as they need be sung. When the beautiful chorus, "Holy holy, holy, Lord God of Sabaoth," (the "Sanctus") commenced, the entire audience rose, and remained standing until the quartet, "He is blessed, O Lord" (the "Benedictus").

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Of the *Creation*—which followed, and terminated the concert—it is necessary to say but little, since the principal singers, with two exceptions—Signors Gardoni and Belletti—were the same as at the Worcester Festival, and their performances, while quite as good on as that occasion, offered no new feature for comment. To Signor Gardoni were assigned the recitative and air of Uriel, "Now vanish before the holy beam," and the declamatory recitative, "In splendour bright" (Part 1); to Signor Belletti the bass part in the duets between Adam and Eve—"By thee, O bounteous Lord," and "Graceful consort," and the intervening recitatives (Part 3.) The other singers were Madame Castellan, Madame Clara Novello, Mr. Weiss, and Mr. Sims Reeves, as before. At the desire, we believe, of a great majority in the patrons' gallery, Lord Suffield made signals for the repetition of the airs, "With verdure clad," sung by Madame Novello, and "On mighty pens," sung by Madame Castellan, to the apparent gratification of the audience. The choruses were magnificent throughout; and "The Heavens are telling," during which the audience stood up, overpoweringly grand and impressive.

The miscellaneous concert, which took place in the evening, though the programme contained some good things, was by no means so interesting as the first. There were not only too many pieces, but too many of the same character; while the second part, which chiefly consisted of selections from the works of Spohr and Weber, came in the rear of such a quantity of more ephemeral matters, that it was impossible to pay the requisite attention—the ear being surfeited and the mind worn out. The concert began with a very fine performance of Beethoven's symphony in C minor, which was listened to with interest from first to last, and applauded heartily. There was only one other instrumental *morceau* in the whole of Part I.—a fantasia, on Scotch airs, for the violoncello, played with great spirit and mechanical facility by Mr. Hausmann (a great favourite at Norwich), and encored; by which the theory that solos for instruments afford a pleasant and necessary relief to these lengthy selections of vocal music was plainly illustrated. Another agreeable contrast was provided by Festa's delightful madrigal, "Down in a flow'ry vale," which was sung to perfection, but, strange to say, did not obtain a hand of applause. Among the vocal pieces were two quartets—one from *Don Pasquale*, sung to perfection by Madame Bosio, Signors Gardoni, Belletti, and Lablache, and encored; the other from Flotow's *Martha*, by Madame Novello, Miss Dolby, Signors Gardoni, and Mr. Weiss, which went just as ill as the other went well. Mr. Lindsay Sloper's clever *fantasia* for voice and piano, entitled, "The Lady and the Nightingale," was charmingly sung by Miss Dolby, who was accompanied on the pianoforte by Mr. Benedict. Two duets were introduced; the first, by Signor Cagnoni, even if sung more effectively than it was sung by Madame Novello and Mr. Sims Reeves—no easy task—would still remain what it intrinsically is—trash, without a redeeming point. The second, from *La Cenerentola* ("Il segreto"), a masterpiece in the *buffo* style, was given by Signor Belletti and Lablache with such "*verve* and *entrain*" as to elicit another encore, and a genuine one. Madame Bosio sang the florid *aria* from *Matilda de Shabran*, "Ami alfine," in her most brilliant and finished manner; and Mad. Castellan was equally happy in the *cavatina* from *Lucrezia Borgia*, "Quanto è bello." Both ladies, in high favour with the audience, were liberally and unanimously applauded. The remaining vocal *morceaux* in the first part were far superior, in a musical point of view, to the majority of those we have enumerated. These were the quaint and exquisite romance, "When the evening bells are chiming," from Mendelssohn's comic operetta, *Heimkehr*, sung with great taste by the German tenor, Herr Reichardt, who, though without pretension, is not the less an excellent artist; the vigorous song, "Ah quel plaisir d'être soldat," sung as well as ever by Signor Gardoni; the fine *bravura* air, "Sorgete," from Rossini's *Maometto Secondo*, in which the even and fluent vocalization of Signor Belletti could not fail to be admired and appreciated by connoisseurs; and last, not least, the splendid battle-song and Chorus from Purcell's *King Arthur*—"Come if you dare." Mr. Sims Reeves may justly be said to have made this fine piece his own, with such manly simplicity and straightforward English sentiment does he sing it. The selection from Weber and Spohr was made with Mr. Benedict's accustomed taste and musical appreciation, and would have pleased generally had it come first, instead of last, in the programme; but, as it turned out, the singers were tired and the audience almost weary.

The overture to *Der Freischütz*, played with great animation by the band, was the prelude to the vocal selection from Weber, which began with the well-known *scena* for *soprano*, followed by the not less admirable *scena* for tenor—both admirably executed, the first by Madame Novello, the last by Mr. Sims Reeves. The original tenor air from *Oberon* "Von Jugend auf" (for which, to oblige Mr. Braham, the composer substituted "Oh, 'tis a glorious sight"), though not one of Weber's best, is an interesting relic, and Herr Reichardt is entitled to praise for the very intelligent manner in which he sang it. The popular "Huntsman's Chorus," which we have heard given with more spirit and attention to light and shade, terminated the Weber selection. That from Spohr, though good, was less effective. To Mrs. Weiss was assigned a recitative and air from *Der Alchymist*—an opera little known, although it contains some of Spohr's finest music. No fault could be found with the lady's singing, which was tasteful and artistic; but the air is one of the dryest and least expressive of the master. The splendid and picturesque introduction to *Jessonda*, with the intermingled choruses of Priests and Bayaderes (solos by Mrs. Weiss, Miss Dolby, and Mr. Weiss), was much more attractive; and the execution in general left nothing to be desired. Equally acceptable was the characteristic war-song of Florestan ("Amid the battle raging") admirably sung by Signor Belletti. After the "selections" Miss Dolby gave two national songs, Irish and Scotch, accompanying herself on the pianoforte. The last, "Over the sea," was encored. The concert terminated with Meyerbeer's new march, entitled *Marche aux Flambeaux*, written for a popular and well-known German ceremony. Had the composer been present he would certainly have been astonished—perhaps offended. The march was scored by Meyerbeer for a military band; but, on the present occasion, stringed instruments were interpolated, and scarcely a bar of the author's own instrumentation was recognizable. It mattered not much, however, since, as it happened, the *Marche aux Flambeaux*—which enjoys an immense reputation in Paris—merely served as a voluntary to play the audience out.

THURSDAY.—Mendelssohn's *Elijah* was performed on Thursday morning in a style that has rarely been surpassed, and appreciated, by an audience of 1100 persons. On no occasion do we remember this sublime oratorio more worthily interpreted, or more thoroughly enjoyed. The principal singers—Mesdames Castellan, Novello, and Weiss, Misses Dolby and Chambers, Signors Gardoni and Belletti, Messrs. Smythson, Weiss, and Sims Reeves—without exception, did their duty well; and the members of the band and chorus were entitled to unqualified praise for their exertions. So alive were the audience to the beauties of the music, and to the singular merits of the execution, that no less than seven pieces were obliged to be repeated:—The tenor air, "If with all your hearts you truly love me" (Signor Gardoni); the grand chorus at the end of Part I., "Thanks be to God, he laveth the thirsty land;" the *soprano* air, "Hear ye, Israel" (Madame Clara Novello); the unaccompanied trio for female voices, "Lift thine eyes to the mountains" (Madame Novello, Mrs. Weiss, and Miss Dolby); the *contralto* air, "O! rest in the Lord" (Miss Dolby); the bass air, "For the mountains" (Signor Belletti); and the tenor air, "Then shall the righteous shine forth" (Mr. Sims Reeves). Such a result is without precedent. But there were points in the general performance quite as much open to hearty commendation as anything specially selected for compliment by the occupants of the patrons' gallery, and their representative, the Mayor of Norwich, who gave the signals for the *encores*. The charming duet with chorus, "Lord, bow thine ear to our prayer" (Mrs. Weiss and Miss Dolby), so difficult to give smoothly, was never more delicately sung by the principals, or better in tune by the chorus. Signor Belletti must be warmly praised for the very great improvement he displayed both in his reading and execution of the music of the Prophet; and Signor Gardoni for the chaste and artistic manner in which he executed that of Obadiah. Madame Castellan, in the duet of the Widow and the responses of the boy whom Elijah sends forth to see if there is rain, sang delightfully; and the fervid and truly devotional feeling with which Mr. Sims Reeves delivered the air, "Then shall the righteous," could not have been surpassed. All the choruses went admirably; and "Thanks be to God"—which equals the loftiest aspirations of Händel—with greater precision and more overwhelming effect than on any occasion we can call to mind. Of Madame Novello and Miss Dolby, nothing more need be said than that they sang as well as at the recent Worcester Festival; sing better they could not. The band was beyond reproach. In short, the entire performance, from the overture to the last chorus—was in the highest degree creditable to the conductor, Mr. Benedict, who never more eminently distinguished himself. In such extravagant measure did the bellringers deal out their peals throughout the week, that the quieter inhabitants of the city who had no interest in the Festival could get but little sleep; while, during the musical performances at St. Andrew's Hall, when any of the singers had to sing *pianissimo*, the sound of their voices was drowned in that of the chimes; and Mr. Benedict, the conductor, perplexed in his duties, was compelled to give instructions to "arrest" the bell-ringers.

(*The conclusion of the Festival will be reported next week.*)

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## ROBERT LE DIABLE.

Some years since a rich Dutchman commenced forming a library of a thousand volumes, consisting entirely of playbills published in all parts of the world. He spared no expense, no trouble, to complete this collection of singular statistics. Through correspondents in the principal towns in Europe, he obtained all the yellow, red, and blue placards which are to be seen daily on the walls of theatres. Having made his selection he classified those he had chosen, and had them bound. In this singular library are to be found the *débuts*, the benefits, the names of all the actors, the expedients of managers driven to extremities, the varied history, the stirring life of the dramatic crowd, who, rushing from theatre to theatre—applauded in some, condemned in others—changing from one *rôle* to another, sometimes covered with diamonds, sometimes with tinsel—occasionally rising to the top of the profession by their talents or good luck, and afterwards falling from the first parts to mere *supers*—playing the lovers in company with five or six successive generations, or ending their career by disappearing to retire—the more fortunate to their ease, the more unfortunate to the hospital; this bustling history of a world quite separate from ours—a world which lives every night before the foot-lights—is written in these bills, in every description of letter used by printers, and tells—how truly—the increase or diminution of the actor's reputation, marked by the size or form of the type in which his name appears.

The drama has also its history and its patent of nobility in these archives. From this pile of advertisements, collected with so much labour, it appeared that the operas which were most frequently represented within a quarter of a century, up to the year 1840, were *Der Freischütz*, *Tancredi*, and *Robert le Diable*. We shall not attempt to base any theory upon this singular similarity of success. It would be difficult, for instance, to tell why the public has always given so decided a preference to *Tancredi*, above all Rossini's *chefs d'œuvres*, unless we can attribute it to the well-known air, "Di tanti palpiti," which has been sung by the whole world, and has been even heard by travellers in most remote regions of South America. Whatever the cause, the universal success of *Robert le Diable* is easily understood. The music comprises specimens of every style; and each auditor may generally select from this opera some favourite air for his particular keeping. The story is considered philosophical in France, poetical in Germany, picturesque in Italy, interesting everywhere. All nations and people of every age, are pleased with tales of wonder, and delight in fables. The Devil, who has a son whom with paternal kindness he wishes to bring into the infernal regions, has always been considered a most natural character by everyone. Add to this the great variety of the situations, the novelty of some of the passions put in movement, the diversity and the splendor of the scenery and dresses, the nature of the dances, graceful and serious at the same time, the supernatural apparitions, and above all the admirable music, so perfect, that fresh beauties develope themselves upon each repetition of it; and we cannot feel surprised that the world has made this work known, and that it must continue to enchant the eyes and ears of all audiences.

*Robert*, in the first eight years of its production, was performed in one thousand eight hundred and forty-three (1843) European theatres. It was first produced in November, 1831, and it is not easy to imagine the influence its immense success has had upon art and artists. What successive generations of *tenori*, of *prime donne*, have essayed the parts of Robert, of Alice, and of Isabelle! How many instrumental performers have learned, executed, varied, and arranged this music! Singers do not last long, particularly tenors; they disappear after a short career, and are heard of no more. At the opera in Paris, a few years makes a striking change; they produce three or four Roberts, and five or six Alices, who pass away as quickly; without speaking of the other characters. We could well fill a library, although, perhaps, not usefully, with the pieces arranged by a thousand composers from the airs of this opera; and in 1834, in Paris—will it be believed—a grand Mass was selected from its inexhaustible stores. Everywhere, at the theatre, in the tavern, at military parade, in the churches, at concerts, in the cottage, and in the palace, was and is to be heard the music of *Robert*. Goethe pretty nearly predicted its success—he pointed at Meyerbeer as the only composer, in his opinion, who could understand Mephistopheles, and bring him upon the stage. But Goethe entertained a patriotic antipathy to Italian music, and would not have considered even *Robert* as sufficiently orthodox. Nevertheless, Germany seized upon it as being essentially German, and within two or three years it was played in all the German States. At Vienna, however, the *censure* forbade the representation of the work, German religionists being too strict to permit the production of devils and saints, of monks and the church, the cross and the gates of hell, upon the stage. However, the music was spoken of so enthusiastically, that permission was obtained to produce it, suppressing the scenes of the cross and the nuns in the third act, and the church scene in the fifth act; thus changing the plot, and giving to the opera the name of *Robert de Normandie*. Fortunately it was produced in a less mutilated condition, at two of the Vienna theatres, and as usual was most successful.

In London it has been played at four theatres at the same time. Six months after its representation in Paris, during the ravages of the cholera, Nourrit, Levasseur, and Madame Cinti Damoreau were preparing to bring it out in London. Meanwhile, an attempt had been made to produce it in English, but this was difficult, as the music had not been published. Bishop went to Paris, obtained some isolated portions of it, attended every representation, remembered all he could, invented the remainder, and arranged it *à la* Bishop. He took merely the outlines, like a traveller making a hasty sketch of a picturesque site while rolling along *au grand galop*.

Notwithstanding its many deficiencies, *Robert* thus arranged, met with great success, though we can imagine how much it lost in crossing the channel, when it was necessary to play two other pieces to fill up the evenings of its performance.

In Italy also, *Robert* was rejected by the *censure* at the moment when Milan, Florence, and Trieste were preparing translations of it. But in a few years afterwards the Marchese Martellini obtained permission to produce it at Florence, and Nourrit was engaged to sing his usual part. A few days before his death, his mind was full of his first appearance as Robert in Italy; and in his last letters he spoke warmly and feelingly of the great success he anticipated. In 1840-1, *Robert* was at length given at Florence on the stage of the Pergola, and played to crowded houses four or five nights a week, for the greater part of the Carnival, and drew to *la bella città* crowds of *fanatici* from all parts of Italy.

We need not trace the history any further, the sequel is too well known.

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Save us from our Friends.—A concert given not long ago, at Shrewsbury, by Mr. Hay, a resident professor, not having been, it would appear, successful, a critic in a local paper, who is friendly to Mr. Hay, thus indignantly apostrophises the public:—

"The proud Salopians must be very poor, or very shabby, to hold back under these circumstances, or there is an absence of all spirit in Shropshire, except where eating and drinking are concerned. The mind appears to be quite a secondary consideration, and the belly the all-absorbing object of the affections. These are plain words, but not one whit the less true. Were we Mr. Hay, we would see the town of Shrewsbury, and the county, d—— before we would toil, and sustain loss, for such an illiberal-minded set."

Concord and Discord.—"A man unskilled in music," says Dr. Beattie, "might imagine that the most agreeable harmonies must be made up of the sweetest concords, without any mixture of discord; and, in like manner, a child might fancy that a feast of sweetmeats would prove the most delicious banquet. But both would be mistaken. The same concord may be more or less pleasing, according to its position; and the sweeter concords often produce their best effect, when they are introduced by the harsher ones or even by discords; for then they are most agreeable because they give the greatest relief to the ear; even as health is doubly delightful after sickness, liberty after confinement, and a sweet taste when preceded by a bitter. Dissonance, therefore, is necessary to the perfection of harmony. But consonance predominates; and to such a degree, that, except on rare occasions, and by a nice ear, the discord in itself is hardly perceptible."

A Hint to Young Professors.—"I have rarely seen that a man who conscientiously devoted himself to the studies and duties of any profession, and did not omit to take fair and honourable opportunities of offering himself to notice when such presented themselves, has not at length got forward. The mischance of those who fall behind, though flung upon fortune, more frequently arises from want of skill and perseverance. Life, my young friend, is like a game of cards—our hands are alternately good or bad, and the whole seems at first glance to depend on mere chance. But it is not so; for, in the long run, the skill of the player predominates over the casualties of the game. Then do not be discouraged with the prospect before you, but ply your studies hard, and qualify yourself to receive fortune when she comes your way."—*Sir Walter Scott.*

Brussels.—The Theatre of the Monnaie opened its doors to the public on the 31st of August, with M. Halévy's *Juive*.

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## TO CORRESPONDENTS.

To Organists.—*The papers on the Panopticon Organ are published, Nos.* 28 *and* 32 *of the present series. The article on the Leeds Organ will be found in No.* 30; *and the Review of the Organ at St. George's Hall, in Nos.* 34, 35, *and* 37.

*Owing to the length of our reports of the Festivals, we are obliged to postpone the continuation of* "Madame Grisi's Memoir" *until next week. From the same cause we are forced to omit a number of reviews, and other matters of interest.*

### DIED.

On the 11th instant, at her residence, Richmond Lodge, Putney, after a short illness, Fanny Elizabeth Fitzwilliam, of the Haymarket Theatre, aged 52.

# THE MUSICAL WORLD.

LONDON, SATURDAY, September 16th, 1854.

In our first article on the Livepool Organ, we pointed out the sparing amount of novelty—apparent, at least, from the list of stops—which the Liverpool scheme displays in the matter of *tone*. The table of its contents speaks for itself. The Great Organ is certainly poor, considering the general magnitude of the instrument. The Pedal Organ is undoubtedly large; if anything, disproportionately so, in comparison with the great organ. The Solo Organ contains a great many stops; but unless there is some secret peculiarly about the voicing of them to which the printed description affords no clue, this part of the instrument is open to the same objection we alleged against the fourth manual of the Panopticon Organ, namely, that with the exception of one or two stops, it is little else than a repetition of solo qualities to be found on the other manuals, and, to this extent, a needless expense and complication. The swell is certainly magnificent as to quantity, and, if the voicing be, as the description states, "such as, perhaps, has never been equalled," must yield a fine effect. But this effect will be due rather to the mass of material employed, than to any novelty or decided purpose exercised in its selection. The Choir Organ, on the other hand, is weak, and altogether unworthy the calibre of the rest of the instrument. In fact, that which most strikes us in looking over this "table of contents," is the plain, everyday, almost old-fashioned cut about the whole of it. Even the list of couplers, or "mechanical connections," affords no exception to this remark. It contains nothing that has not been known and practised in this country for twenty years at least. Indeed, all those novelties in this department which the French long since, and our own makers in late years, have given us, and from which such charming and surprising effects are derivable, seem to have been carefully eschewed in this instance. Whether their existence had escaped the designer's contemplation, or whether they were deemed trifles unworthy the dignity of St. George's Hall, we know not; but certainly they are not there, and, as certainly, they ought to have been. To sum up this part of the subject, the Liverpool Organ is, undoubtedly, a very large, and, as far as numbers of pipes can so constitute it, a grand instrument. But when we are told that it is the most complete and perfect organ in the world, we can only reply that such a statement is contradicted by the description furnished by the constructors themselves. When it is impressed on us that "the powers of tone and the variety of effects will far exceed those of every instrument yet built," we can only patiently but doubtingly await the result; for, verily, if these all-exceeding "powers of tone" and "variety of effects" do exist, they have to be developed from sources altogether extra to, and unmentioned by, the programme now lying before us.

We have a few words yet to say—they will be few, for the task is not agreeable—about the description given of the mechanism of this instrument. Seriously, we never remember to have seen in print any greater amount of puff, brag, and assumption. Mr. Willis would evidently have the public believe that, if he has not a patent-right for the world in the use of the pneumatic lever, he is, at least, the possessor of some extraordinary secrets in its manufacture and application, which were born, and must die, with him. By his own account, he is a species of *Deus ex machinâ* descending among the extremely unscientific population of this island to unfold all the mysteries of this—according to our notion—very well understood piece of mechanism. We need not suggest to our readers, who know what has been done here and elsewhere, that this is the sheerest and most impertinent piece of pretence. What, for instance, can exceed the audacious quackery of the assertion that "means are in this instrument employed, for the first time, by which all the great, and, as it was thought, insurmountable obstacles to the building of an immense organ are entirely overcome"? Why! Heaven help the man! what can he have been thinking about? Has he forgotten, or does he think every one else has, the existence of the organ at St. Denis? Unless we greatly misplace dates, this organ of Cavaillé's—who *then* first adopted Mr. Barker's invention—magnificent alike in tone and workmanship, must have been finished almost before Mr. Willis had completed the term of his apprenticeship. Besides all this, does not the memory of the Exhibition of 1852, suggest any comparisons to Mr. Willis? It certainly does to us. We well remember Ducroquet's organ there, the beautiful, artist-like character of its workmanship, and the admirable construction and faultless performance of its pneumatic apparatus. We also remember Mr. Willis's organ there; and, with it, we remember *his* version of the pneumatic lever. Unless our memory be treacherous, its principle was more strange than mechanically correct, its workmanship, as compared, at least, with its French neighbour, did not excel that of a highly respectable carpenter, and most of all, it was remarkable for the singular, and, indeed, ridiculous defect, that it was in no way applied to the couplers! The fact is, that all the difficulties in the way of constructing an organ at once immense and manageable, vanished with the first appearance of Mr. Barker's invention of the pneumatic lever. The great principle was then, "for the first time," developed. Everything since has been mere variety of application. In like manner, James Watt's discovery of the principle of separate condensation may be said to have "invented" the Steam Engine, once and for ever. Every advance since his time has been simply in greater refinement of workmanship, and more enlarged fields of application. But even, limiting the question to application, will Mr. Willis pretend, or rather will his Liverpool work substantiate, that, with all his vaunted appropriations of the pneumatic apparatus, he has made any better or more novel use of it than is found in Mr. Hill's Panopticon Organ? Above all, will his use of it be distinguished by as much mechanical correctness of design, and excellence of workmanship in construction, as are found in Mr. Hill's grand instrument?

The spirit of puff and pretence of which we complain runs throughout the account of the Liverpool mechanism; and

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with it, by the way, an affectation of acquaintance with engineering technics often more dashing than correct. Witness the "exhausting valve to the pneumatic lever, which would, by engineers, be called an opposition surface valve"—(though we are compelled to inform Mr. Willis that "engineers" have no such term in their vocabulary;—they would call such a valve an "equilibrium valve")—and the "throttle valve:" neither of which contrivances, wonderful and "patent" though they both be, has been found at all needful to the accurate and noiseless performance of the pneumatic apparatus in the best French and English examples we have seen. Witness also the "mechanical contrivance so unique," &c.,—the "No. 6 (not patent)," which, after all, if we understand the description, appears to be nothing more wonderful than a system of *octave* couplers between the pedals and the manuals,—a thing that has been done in many instances before, but is now, we believe, discountenanced by all persons of taste and judgement.

We cannot further pursue this vein of remark. It has been forced on us, most unwillingly, by a display of bold and unscrupulous assumption as unbecoming as it is unnecessary. Mr. Willis is undoubtedly a clever man, or he could not have done what he has; moreover, his substitution for composition pedals, which, by the way, he so infelicitously describes by help of the "six handsome gold gilt knobs," is original, ingenious, and very convenient and effective. But Mr. Willis is also a very young man, and not yet entitled—whatever he may think to the contrary—to rank with the great organ builders of the world. His preferable course would have been to have finished his Liverpool work with as little parade as possible, and then stood on its merits. In place of this, however, he has chosen, by way of prologue to the ordeal he must undergo, to claim a species of mechanical supremacy not altogether warranted by his antecedents. When the Liverpool organ *is* finished, we will talk further about it.

## DRAMATIC.

Drury Lane Theatre re-opened its portals to the admirers of the English lyric drama on Monday evening last, but the company did not prove strong enough to attract the apathetic citizens remaining in London, and on Friday the theatre was closed without notice. Wallace's *Maritana* was performed on the four nights the theatre was open, and although indifferently given, it pleased much. Madame Rudersdoff, Mr. Eliot Galer, and Mr. Corri, were the principals of this English operatic company, which first appeared on Monday, and was last heard of on Thursday night.

Drury Lane Theatre is to be re-opened on the 2nd of October, when Mr. G. V. Brooke will re-appear before a London audience. His performances are to be limited to seven nights.

Musical Men of War.—Since the commencement of the present war, the bands of music on board the Royal Navy have greatly improved in numbers and strength. The larger vessels can now boast of brass bands almost as efficient as those supported in the military service. Instead of being an expensive and almost useless appendage to a ship, the band now performs an important duty, by contributing to the intellectual amusement of the officers and the cheerfulness of the men during long periods of repose, consequent on the ravages of cholera, or the tediousness of inaction. The Royal Albert is to muster twenty-seven excellent performers, who are to be supplied with the best concert instruments from Messrs. Boosey and Sons' manufactory.

Signor Carlo Minasi, the gentleman who a few months ago composed "Delightful Polkas" and "Delightful Waltzes," and has since patented improvements in Concertinas, has now again addressed the public in the extraordinary capacity of egg-hatcher.

## PROVINCIAL.

The musical life which has abandoned London for a time, has sprung up in all parts of the provinces: festivals, operas, concerts, and theatres are spreading over the face of the land, and, from the accounts we have received, with every prospect of a good harvest. We copy the following from a Dublin jounral of the 12th September:—

"The first of a series of Italian operas was performed last night in the Theatre Royal. The favourite opera of *Norma* was selected for the introduction of Madlle. Cruvelli to a Dublin audience. The other artistes consisted of Madlle. Marai, Signor Tamberlik, Signor Tagliafico, Madlle. Albini, and Signor Santi. All parts of the house were crowded. The brilliant manner in which the theatre was lighted, and the costly and effective mode in which the scenery, costumes, and decorations conduced to the general effect, reflected credit upon Mr. A. Harris, to whom the *mise-en-scène* was entrusted. Mr. A. Mellon conducted the opera. The leadership of the orchestra and chorus devolved on Mr. Levey. Madlle. Cruvelli is full of genius, attractive in face and figure, accomplished, and possessing a voice with an extensive range, deep and strong in its lower, sweet and thrilling in its higher notes. Signor Tamberlik has a strong tenor voice, of much compass. The *seconda donna*, Madlle. Marai, possesses a sweet, well-cultivated voice. Signor Tagliafico has a fine bass voice. The orchestral and choral departments were satisfactory. The audience encored several pieces in the course of the opera. *La Somnambula* will be performed this evening."

Oxford.—We learn from the *Oxford University Herald* that the mayor of Oxford gave a musical *réunion* in the Town-hall, on Tuesday, the 29th ult. The vocalists were, the Misses M'Alpine (who gave great satisfaction in a number of Scotch ballads and English duets), and Messrs. Mathew and Roberts, both Oxford gentlemen. The Oxford Choral Society, and two able professors on the cornet and concertina, assisted in rendering the concert attractive. A duet by the Misses McAlpine, entitled "The Rhine Maidens," excited great admiration, and was vehemently encored.

Ramsgate.—(*From a Correspondent*).—A series of four evening concerts were given in the Music Hall last week by Mr. F. Wüstemann, all of which were fashionably, if not fully, attended. Mr. Wüstemann, who is a flautist of great ability, was assisted by Miss Lascelles as vocalist, Master H. Werner as pianist, and Herr Oberthür as harpist. The programmes were judiciously selected, and comprised the names of Mendelssohn, Meyerbeer, Spohr, Chopin, Moscheles, Doehler, Oberthür, Bochsa, Tulou, Richardson, &c., &c. The most successful pieces were Oberthür's popular fantaisie on *Lucrezia Borgia*, for harp and piano, played with great effect by the composer and Master Werner, two elegant harp solos by the same author ("La Grâce" and "La Cascade") and his effective fantasia on the "Standard Bearer," which was much admired. Master Werner, who, by the bye, is greatly improved, played a fantasia by Doehler, and Moscheles' "Recollections of Ireland," with great brilliancy; and his extemporary performances, on subjects given him at the time by Lady Clarke Travers ("Annie Laurie," "Auld Robin Gray," &c.), elicited much applause. Miss Lascelles was greatly applauded and encored in "Come off the moors," by Glover, as well as in Mrs. Groom's pretty ballad "Over the sea." Mr. Wüstemann's performances were also deservedly applauded, his execution of Richardson's "There's nae luck" was excellent, and he deserves the thanks of the Ramsgate visitors for the amusement his concerts have afforded them.

Brighton.—(*From a Correspondent*).—Mr. and Mrs. Bond's Musical Festival took place at the Town Hall on the 1st inst., and was honoured with a large attendance of fashionable company. It consisted of a selection from Handel's *Judas Maccabæus*, and the whole of Rossini's *Stabat Mater*. The execution of these works were entrusted to a very excellent band and chorus (composed of Brighton and London professors), and the following singers: Mrs. Bond (soprano), Miss M. Wells (contralto), Mr. G. Perren (tenor), Mr. J. Marshall (bass). Mr. Bond presided as conductor, and the first violin was taken by Mr. Henry Blagrove. The selection from *Judas Maccabæus* gave great satisfaction. Mrs. Bond especially gained much applause by her expressive singing of "Pious orgies," and her brilliant rendering of "From mighty kings." Miss Wells' voice

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appeared to advantage in the recitative to "See the conquering hero comes," which was encored. Messrs. Perren and Marshall likewise acquitted themselves admirably. The performance of the *Stabat* was very excellent, and reflected great credit on the chorus and all concerned. There were several encores, and much applause throughout the evening. Considerable praise is due to Mr. Bond for his successful attempts at entertaining the Brighton public with intellectual musical performances.

From our own Brighton Correspondent we learn that a concert, entitled a "First Musical Recreation," was given at the Music Room, Royal Pavilion, on Wednesday morning. The programme was brief and good, and *not* divided into parts. The performers were Misses E. and R. Niebour (concértinist and pianist), and Madame de Melza (vocalist). Miss E. Niebour is a capital concertina player, as our correspondent assures us, and Miss R. Niebour a good steady pianist. Both concertinist and pianist were heard to decided advantage in Messrs. Osborne and De Beriot's Grand Duo Brilliant, for concertina and pianoforte, on airs from *Il Pirata*. By the way, has not our correspondent made a mistake? Surely, unless we are mistaken, the Duo of Messrs. Osborne and De Beriot was written for violin and pianoforte. But this, by the way. Our correspondent goes on to inform us that Madame de Melza sang Donizetti's Cavatina, "Se non ti posso offrir," and with unmistakeable effect. The lady possesses a *mezzo-soprano* voice of "beautiful quality"—our correspondent's very words—and sings like an artist. Madame de Melza also sang "Oh, would I were yon silver moonbeam," by M. E. Silas, and joined Miss R. Niebour in Gabussi's duet "Se, O Cara, sorridi." Miss R. Niebour played Beethoven's Sonata Appassionata with good feeling and nice execution, and was much applauded. She also performed Schulhoff's "Carnival de Vénise." "An elegant audience," concludes our correspondent, "filled the music room."

We learn from the *Cheltenham Chronicle*, of the 12th instant, that the Lyceum Company commenced a short season last night at the Royal Old Wells. The performers, twenty in number, embrace the talents of Mr. and Mrs. Matthews, Mr. Roxby, &c. The evening's entertainments consisted of *The Lawyers*, the musical piece of *The Welsh Girl*, and a farce *Who Speaks First* The house was well filled.

A Grand Concert will be given at Cheltenham in October, under the direction of Mr. Simms. The *artistes* engaged are, Mad. Clara Novello, Mrs. Endersson, Mrs. Lockey, Mr. Sims Reeves, Mr. Lockey, Mr. H. Phillips, and Mr. Hobbs.

The *Clifton Chronicle* informs us, that the theatrical campaign will begin on Monday next. A performance was given last Monday in aid of the funds of the Bristol Infirmary, when the theatre was crowded to the ceiling. The pieces performed were Colman's comedy of *The Poor Gentleman*, and the farce of *Bamboozling*.

*The Manchester Examiner and Times* of the 13th Sept. states that Mr. C. Mathews has been playing to indifferent houses; he will retire on Saturday next, when the theatre will be closed for the purposes of repair. The opera company will commence operations on the second of October. The subscription list is rapidly filling.

The fifth season of the *Leeds Madrigal and Motet Society* was inaugurated on the 6th inst. The subscriptions are on the increase, and the report of the vice-president proved that the society is in a most satisfactory state. We see that Mr. G. V. Brooke is starring it at the Queen's Royal Theatre, Dublin. He has been playing Othello to excellent houses; Miss Cathcart is the Desdemona, and Mr. Rayner the Iago.

The *Liverpool Standard* states that the preparations for the inauguration of St. George's Hall are being pushed forward with steadiness and celerity. At the south end, the ponderous gates enclosing the entrance to the portico have been put up, the wooden paling on the south side has been removed, and the area on the east side has been almost cleared. The outward casing of the organ is almost finished, and the temporary orchestra is completed. The statue of George Stephenson, by Gibson, has been placed in its niche, accompanied by one of Sir Robert Peel, by Noble. The bronze gates leading from the hall to the different subsidiary divisions of the building have been put up, and all the fittings are nearly completed. It is not expected that the Concert Hall will be finished by the day of the inauguration.

Atherstone.—The Birmingham Festival Choral Society announce *Elijah* for the 21st instant. The principal vocalists engaged are Mrs. Sunderland, Mrs. Paget, R.A.M., Mr. Perring (of Manchester), and Mr. Thomas. Organist, Mr. Stimpson; conductor, Mr. Surman of London.

Mr. William Cooke's, of Astley's, and Hernandez, Stone, and Newsome's American troupe have been giving equestrian performances in Bristol.

The *Leeds Mercury* of the 2nd inst., gives an account of a new organ erected at Highfield Chapel, Huddersfield.

"The organ has been built by Mr. Joseph W. Walker, of London (the builder of the Exeter-hall organ). The plan of the instrument was laid out by Mr. Dean, of Huddersfield, organist at this chapel. It has three entire rows of keys, extending from C C to G in alto, and contains in the great organ 14 stops and 952 pipes, viz, double open diapason, open diapason large, open diapason small, stopped diapason, quint, principle, flute, twelfth, picolo, fifteenth, sesquialtra, three ranks, mixture two ranks, trumpet, and clarion. In the swell 11 stops and 718 pipes, viz: double diapason, open diapason, keraulophon, stopped diapason, flute, principal, fifteenth, sesquialtra three ranks, horn, oboe, and clarion. In the choir, six stops and 256 pipes, viz: dulciana, viol-de-gamba, stopped diapason bass, stopped diapason treble, flute and cremona. In the pedal, three stops and 87 pipes, viz: open diapason, bourdon and octave, space being left for trombone. There are nine couplers. One of the couplers of the swell to the great organ is called the super-octave, and has the effect of bringing down the octave above the air, in addition to the other notes played by the right hand. Another coupler of the swell to the great organ, called the sub-octave, brings out the octave below the lowest note played. These arrangements were planned by Mr. Dean. The coupler to the pedals is also a super-octave. The double open diapason of the great organ is of metal throughout, and all the stops of the swell go through, and not to tenor C only. The entire cost of the organ and alterations will be under £1,100, of which £704 15*s.* 4*d.* has been already collected."

Leeds.—(*From a Correspondent*).—On Wednesday evening, Sept. 13, a concert was given in the Music Hall as a compliment to J. L. Hatton, Esq., the popular composer, of London, by the members of the Madrigal and Motett Society. There was a very excellent selection of music, comprising the chorus, "Hear, holy saint" (prayer from *Masaniello*), which was very effectively performed by the full choir. Miss Barwick was warmly applauded in that ever pleasing ballad by Duggan, "Yes, 'tis a spell." Mr. Hatton was very successful in the descriptive scena, "The wreck of the Hesperus." He rivetted the undivided attention of the audience by the varied and chaste style in which he performed the whole sixteen verses of this touching ballad. The whole choir gave a beautiful interpretation of Mr. Hatton's part song, "Sweetly blows the western wind." Mrs. Sunderland was deservedly encored in a very classical song, composed by Hatton, under the title of "Absence." Messrs. Hatton and Spark performed a very difficult duet upon the pianoforte in most admirable style. Mrs. Sunderland gave "Evening Thoughts," by Linley, in a very correct and pleasing manner. Mr. Hatton amused the audience very much by singing a new song, composed by himself, under the title of "Tom the Tinker." As a sample of English composition, few things could have been selected as a better specimen than Bishop's solo and chorus, "The Halt of the Caravan," which was very effectively given by the whole choir. The second part was introduced with the fine classical chorus by Mozart, "Calm is the glassy ocean," which we hope to hear performed again and again at our Leeds concerts. Mr. Hatton sang, by request, "Day and night," a charming song of his own. Miss Barwick was very earnest in "Bonnie Dundee." She was loudly applauded, and in reply to an encore, gave "Why do I weep," in a style which gratified all present. Mr. Pew was very much applauded for the able manner in which he performed a concerto by Mendelssohn, accompanied by Mr. Hatton on the pianoforte. He is a youth of whom the Leeds public may some day be proud. Mr. Hatton conducted his "Summer Eve" and "Tantara," in a very masterly way. The whole concluded with song and chorus, "Haste thee, Nymph," by Händel, which was the least effectively performed piece of the evening. The concert was, on the whole, a very excellent one, the audience being large and of the most respectable character. There is every prospect of the ensuing musical season in Leeds being more attractive and prosperous than any that have preceded it.

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## FOREIGN.

PARIS.—Madame Stoltz has played three times at the Théâtre Impérial de l'Opéra in the part of Leonora, in *La Favorite*. Her reception was good, and she was frequently applauded during the progress of the piece. Madame Stoltz seems to have softened down the asperities of her upper notes, which were formerly shrill and piercing, but which are now much more pleasing; the medium is also said to be considerably improved. She was ably supported by M. Gueymard and M. Bonnehé. M. Roger has also re-appeared in *Le Prophète* with considerable success. The part of Fides was played by Mdlle. Saunier, a pupil of the Conservatoire. She seems to have made a favourable impression. On Friday se'nnight Madame Cerito appeared in M. Théophile Gautier's ballet of *Gemma*. On Monday, Madame Stoltz, Messrs. Roger and Bonnehé, will sing in *La Reine de Chypre*. The differences which had arisen between the Opéra-Comique and the Théâtre-Lyrique have at length been removed, and it is most positively decided that M. Perrin will be the lessee of both houses. The Society of Authors and M. Perrin have come to terms on all the disputed points, and the greatest harmony now prevails between all the parties concerned. The Théâtre-Lyrique will re-open its doors to the public on the 1st of October.—At the Opéra-Comique a new piece by M. Victor Massé, entitled *Miss Fauvette*, is in rehearsal, and will shortly be produced; the principal part will be sung by Madame Carvalho-Miolan.—The following is a list of the *troupe* of the Italian Opera in Paris:—Tenors, Messrs. Baucardé, Bettini, Neri-Baraldi, F. Rossi and Bady; basses and baritones, Messrs. Gassier, Graziani, Ardavani, N. Rossi, Dell'Aste, Florenza, and Guesne; soprani, Mesdames Frezzolini, Bosio, Gassier, Ardavani, Weith, and Judith Ellena; contralti, Mesdames Borghi-Mamo and Ernesta Grisi; director of the music, Signor Alary; conductor, Signor Bonetti. The rehearsals have already begun, and the season will commence by *Semiramide*, with Mad. Bosio and Mad. Borghi-Mamo. The first novelty will be Mercadante's *Leonora*, the choruses of which are already in rehearsal. The principal parts will be filled by Mesdames Frezzolini and Ardavani, and Messrs. Rossi, Gassier, Bettini, and Neri-Baraldi. An opera-buffa by Signor Cagnoni, entitled *Don Bucefalo*, will be brought out as soon as possible, and the lessee, M. Ragani, further promises, if possible, to produce Verdi's *Rigoletto* and *Il Trovatore*.—Mdlle. Rachel made her first appearance for this season at the Théâtre-Français, in the part of *Marie Stuart*, on the 9th inst.—The Odéon will re-open in a few days with a new piece by M. Tiperant, *Le Vicaire de Wakefield*.—Several new pieces are now in rehearsal at the Vaudeville, *Le Cabaret du Pontcassé*, in three acts; *Un Essai de Mariage*, in one act, and *Allez vous-en, gens de la noce*, also in one act. Mdlle. Théric, of the Comédie-Française, has been engaged at this house.—At the Variétés, Messrs. Lucas and Jautard have produced a new piece entitled, *La Fille Mousquetaire*, which was received favourably.—At the Ambigu-Comique, a new national piéce is in preparation, entitled *La Prise de Bomarsund*.—The receipts of the month for the theatres, balls, concerts, and other public establishments of Paris, amount to rather more than twenty-one thousand pounds.—Madame Cabel has been singing at Boulogne during the visit of Prince Albert to the camp of St. Omer.—Madame Tedesco and Messrs. Ronconi, Lablache, and Bassini, have started for St. Petersburg.

ITALY.—The autumnal season of the Pergola commenced at Florence on the 27th of August with *Il Barbiere*, and Madame Borghi in the part of Rosina. The *Gazzetta Musicale* is very enthusiastic in its praise of the lady, and seems to consider her as one of the few remaining artistes who are equal to the interpretation of Rossini's master-pieces. At the same time the other singers are coldly dismissed with a few words of encouragement, and a broad hint to the effect that if they had studied more they would probably sing better. The tenor, Stecchi Bottardi, has neither a powerful nor a pleasing voice, although he is not wanting in execution. The Figaro, played by Signor Mastriani, was lamentably deficient. The choruses were all abroad from beginning to end.—At Turin, the opera of Signor Cagnoni, *Amore e Trappole*, continues to please, and draws crowded houses. The artistes, Madame Lipparini, and Signors Errani, Bonafos and Frizzi are nightly applauded both in their solos and in their concerted pieces. The overture is always encored. The other pieces most relished are the prima donna's cavatina, the *sestett finale* of the first act, the duet between Mad. Lipparini and Sig. Errani in the second act, the trio of bass voices, the duet of the third act between Signori Bonafos and Frizzi.—The Theatre dei Floridi at Leghorn has been closed on account of the cholera.—The new opera, by the Chevalier Capecelatro, to be produced shortly at the Pergola at Florence, is entitled *Gastone di Chauley*.—At Ceneda Donizetti's *Poliuto* has inaugurated the season with great success. —At Viterbo *Il Trovatore* has been much applauded.—The Neapolitan papers are silent on musical matters, all the principal theatres being closed on account of the ravages of the cholera. One of its most lamented victims is Count Pepino, a distinguished composer of theatrical and chamber music.—The Milanese papers announce the arrival, in New York, of Mad. Marietta Bedei, and Signori Carlo Scola, Cuturi and Lanzoni, engaged for California and Peru. They cannot, however, proceed for some time to California, on account of the cholera, but will play for a month at Boston, and thence return to New York to open the new theatre. The *Gazetta Musicale* of Milan, of the 10th, states that the Theatre Canobbiana will commence operations on the 12th of the present month. The programme, which is already published, promises five operas, *La Saracena*, by Sig. Butera, *Fiorina*, by Sig. Pedrotti, *Il Pirata*, by Bellini; the fourth is a new opera by Sig. Torriani, the fifth is not yet decided. Mad. Capuani, and Signori Armandi, and Della Santa, will sing in *La Saracena*, which will be the first brought out. The same journal also mentions that Leopold de Meyer is at present at Milan, *en route* for Florence; he had been rusticating on the Lago di Como.

ITALY.—(From another Correspondent.)—The Italian papers are more filled with deaths than with any new productions of interest. The cholera at Naples now seems, however, to have done its worst, and the theatres that have re-opened betray a most beggarly account of empty benches. We find that a new opera by Signor Antonio Gandolphi, of Catania, entitled *Il Sultano*, has been played at the San Carlo with a certain amount of success. The principal parts were filled by Mesdames De Roissi and Carrozzi, and Signori Pancani and Pacini. The company of the Theatre of Messina, for the Carnival, is composed of Mesdames Conti and Chini, and Signori Vecchi, Giannini, Carbonell and Raffaelli.—At Lucca, Verdi's *Il Trovatore* has been played with great success. The opera seems to be well got up as regard the scenery and appointments, and the singing of Madame Albertini and of Signori Ottaviani and Latry is worthy of all praise.—At Turin, the new opera by Sig. Cagnoni, *Amori e Trappole*, is played every night with increasing success. We are sometimes highly amused at the style of criticism of some of our Italian contemporaries, of which a bright sample is now before our eyes. It would seem that, at Udine, *I Puritani* has been played but indifferently well, and among other remarks about the opera, the correspondent of the Italian musical paper in question very sagely remarks that the part of the baritone is very low, and was written for Signor Tamburini, then *in decadenza*. The critic most certainly never heard Signor Tamburini at the period he mentions. If he was not then in his prime we certainly know nothing about the matter, for it must be remembered that twenty years have now passed away, and at the time we are now writing, Signor Tamburini is superior to any one we have ever seen in that particular part.—At Trieste, the new opera *Marinella*, by Signor Sinico, has been successful. The libretto by Signor Welponer is said to be good, and the music is described as of a pleasing character. Madame Lorenzetti, the prima donna, as well as the tenor, Signor Hubly, was much applauded, and both were recalled several times during the course of the opera. At Brescia, *Maria di Rohan* has been played several times. We read of a new opera by Signor Carlo Romani, written for the Pergola at Florence; it is an opera buffa, and is entitled *Le perle della Corona;* and it is also said that Verdi's *Il Trovatore* is being translated into French for the opera of Marseilles.

WIESBADEN.—Madlle. Lucile Grahn has appeared several times. Herr Dalle Aste has been playing Bertram, in *Robert der Teufel*. Mademoiselle Storck was the Alice.

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AIX-LA-CHAPELLE.—Herr Theodor Formes has lately become a favourite with the public here. He has appeared as Raoul in the *Huguenots*, and Masaniello in the opera of the same name. Madame Stradiot-Mendi, also, has given entire satisfaction. Her principal parts were Valentine in the *Huguenots* and Fides in the *Prophet*.

BERLIN.—The royal theatres are all closed, and the others are in a most desperate state of insolvency. At the Opera they talk of getting up the *Orphée* of Gluck, and Rossini's *Tancredi*. There was some question about Herr Wagner's *Tannhaüser*, but as the composer insisted upon having Listz to conduct, the orchestra revolted, so that no one can predict how it will all end.

VIENNA.—At the Josephstadt-theatre, an opera, written by Weber at the age of twenty-four, and entitled *Abou Hassan*, was represented on the occasion of the Emperor's birthday. The score of this opera, which preceded *Der Freischütz* by ten years, was written while Weber was studying under the direction of the Abbé Vogler. *Abou Hassan* is said to contain many pretty and expressive melodies.

MUNICH.—*La Sonnambula*, with Mademoiselle Rettich, Herren Young and Kindermann, and *Norma*, with Mesdames Behrend-Brand, Dietz, Herren Brandes and Kremenz, have been performed here. The execution of the two operas—if we except the singing of Madame Behrend-Brand—was anything but satisfactory.—The Brothers Wieniawski have already given two concerts, which were most fashionably and numerously attended. —According to report, the Exhibition Jury have awarded the first three prizes for pianos to Herr E. Seuffert (Vienna), J. Biber (Munich), and Scheidmayer and Sons (Wurtemburg). Prince Carolath-Bathen has purchased one of E. Seuffert's pianos, for 1200 florins—a large price for Germany.

ZURICH.—Two grand musical festivals—*Das Eidgenössische Musikfest* and *Das Süngerfest*, were celebrated last month. As a general rule, a year or so is allowed to elapse between the two festivals, in order that they may not clash with one another; but this year they were celebrated almost simultaneously, because no person could be found last year to direct the *Musikfest*. It almost experienced the same fate on this occasion as well, and, in fact, it can hardly be expected to be ever very successful, if only from the remote spot—Sitten, in the canton of Wallis—where it takes place. It came off on the 12th and 13th July. Among other pieces in the programme, were Beethoven's symphony in A, the overture to Herr Richard Wagner's *Tannhäuser*, and Mendelssohn's *Lobgesang*. Herr Richard Wagner was to have conducted the first two works, and Herr Methfessel, from Berne, the last. After his arrival, however, Herr Wagner refused to execute the charge entrusted to him, because he considered the orchestra too weak. Hereupon, Herr Methfessel stepped forward, in a noble manner, free from any professional envy, and conducted the whole. The choruses, executed by the members of the *Gesangverein*, who, in most cases understand only French, were very imperfectly rendered. Some of the solos, however, were very satisfactorily sung, and the orchestra, which certainly was weak, did its best. The *Süngerfest*, on the other hand, which was given in Winterthur, went off brilliantly. The meeting took place in an immense and elegantly built hall, richly decorated. On the 16th July, nineteen Vereins contended for the five prizes, consisting of as many handsome silver goblets, which were awarded to the Vereins: Harmonie (Zurich), Stadtverein (ditto), Männerchor (Basle), Frohsinn (St. Gallen), and Harmonie (Lucerne). Herr Schnyder von Wartensee was president of the board of umpires. The performances on the succeeding day were not altogether satisfactory. The director, Herr Methfessel, jun., of Winterthur, although, in other respects, a very excellent musician, was not equal to the task of commanding and guiding so large a body of singers, amounting to nearly a thousand. The execution wanted life and freshness, and not merely were the finer and more delicate shades, which are hardly to be expected after one rehearsal, wanting, but even the ordinary differences between *piano* and *forte* were nowhere observed. Great as the number of singers was, they never once reached a real *fortissimo*. Some of the compositions selected were by the older masters, such as Beethoven, H. G. Naegeli, and Weber, and some by more modern ones, such as C. Kreutzer, Y. Otto, Haeser, etc. The next *Fest* (1856) takes place in St. Gallen.

HAMBURGH.—Madame Tedesco has taken leave of the Hamburgh public, and returned to Paris, in order to make the necessary arrangements for her journey to St. Petersburgh. The programme, on the night of her last appearance, was composed as follows:—The first act of *Norma*, a farce entitled *Der gerade Weg der beste* (played by the German company at the St. James's Theatre, London, last year), the first and second acts of the *Barber of Seville*, a ballet divertissement, and the grand air of the *Favorite*. Mad. Tedesco was warmly applauded—Mr. Pierson has sent in a new overture to the second part of Goëthe's *Faust*. It will be played in the Stadttheater, on the 28th of August, the great poet's birthday.

WEIMAR.—A complete edition of Dr. Franz Liszt's *Sinfonische Dichtungen* will be published in a few months, and, shortly afterwards, be played at a public concert.—Herr von Bülow, a pupil of Dr. Liszt, has composed an overture to *Julius Cæsar*, and a *fantasia* for full band.

LEIPSIC.—M. Panofka is at present stopping here, as well as Madame Jenny-Lind-Goldschmidt and Herr Otto Goldschmidt. The "Nightingale" intends proceeding to Nordeney. Miss Stabbach is expected.

BRESLAU.—Herr Liebert has made a successful *début* in Herr R. Wagner's *Tannhäuser*.

FRANKFORT-ON-THE-MAINE.—Madame Marra-Wollmer has appeared as Maria, in *Die Regimentstochter*, and Amina in *La Sonnambula*. Mozart's *Figaro's Hochzeit* has been revived after a considerable interval, and created the greatest enthusiasm among the public, who are in raptures with the music of the immortal composer, which they have not heard in the theatre for a long time.

FRANKFORT, Sept. 8.—M. Eliason's attractive *soirées* have recommenced. Last week, we heard at one of them Mdlle. Arabella Goddard, a young English *pianiste*, who, by her performances last season in London, made a great sensation. If we can apply the expression "sound" to talent, then we may conscientiously do it to this young *artiste*, of hardly eighteen years of age, who with enormous execution unites a truly classic repose of manner, and at the same time enters thoroughly into the spirit of the composition she may be playing. This repose might engender an idea of coldness, were it not for the intensity of her style of delivery, which completely annuls it. Mdlle. Goddard played with M. Eliason and Herr Siedertopf Mendelssohn's trio in C minor, as well as Beethoven's Grand Sonata, Op. 111, and some preludes by Sebastian Bach. Who will not admire the taste for good music shewn by so young an *artiste*? It would be desirable if Mdlle. Goddard, who, notwithstanding her youth, must be ranked among the first *pianistes*, would afford the public an opportunity of hearing her admirable performance.—*Didaskalia*.

GOTHA.—The Gotha *Liedertafel*, in conjunction with several similar associations, from the neighbouring cities, lately gave a concert in the *Orangeriegebäude*. The performances commenced with Gluck's overture to *Iphigenia*, executed by the city band from Arnstadt, under the direction of Herr Harras. Among other pieces sung by the members of the *Liedertafeln*, were Mendelssohn's *finale* from *Lorely*, Herr Tschirsch's prize composition, "Eine Nacht auf dem Meere," and a manuscript *Festgesang*, for wind instruments, by Herr Knapp. The whole concert gave universal satisfaction.

TOPLITZ.—Herr Laub, the violinist, lately gave a concert, which was well and fashionably attended. Herr Laub, assisted by Herr C. Wehle, on the pianoforte, performed Mendelssohn's *Sonata* in D major, Prume's *Menlancholie*, F. Sebastian Bach's *Chiaconne*, and M. Ernst's *Ludovik-Fantaisie*. Herr Wehle performed alone several pleasing *Salonstücke*, among others, *Un Songe à Vaucluse*, and a *Marche Cosaque* of his own.

LISBON.—The Italian opera will shortly commence operations and it would appear that Verdi is so extremely popular, that none other but his compositions are to be played, as will be seen by the following list—*I Lombardi*, *Attila*, *Giovanni d' Arco*, *Macbeth*, *Rigoletto*, *Il Trovatore*, *La Traviata*, and *Ernani*.

RIO JANEIRO.—Affairs are going on swimmingly with the Italian company. Six operas have already been given, *L'Elisir d'Amore*, *Ernani*, *La Cenerentola*, *La Sonnambula*, *l' Italiana in Algeri*, and *Lucia*. The great star of the company is Madame Charton, and the enthusiasm of the public is such that they do not know what to invent to express their delight. The house is crowded to suffocation every night she sings.

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AMERICA.—We have received our American papers, and correspondence up to the 2nd of September. Nothing is talked of in New York but of the arrival of Mad. Grisi and Signor Mario, which took place on the 19th of August, both our favourites being in excellent health and in good spirits. On the following evening at nine o'clock, three or four hundred persons of both sexes assembled in the dining room, of St. Nicholos Hotel, to see the newly-arrived strangers; the pretence being a complimentary and musical welcome, offered by the American musical fund Dodworth's band attempted to play several pieces, but not a note was heard until they struck up *Casta Diva*, for which they were complimented by Signor Mario. The first appearance of Madame Grisi and Signor Mario, at Castle Garden, is fixed for the 4th of September, and the opera selected is *Lucrezia Borgia;* the price of tickets is fixed at three and five dollars, the reserved seats to be sold by auction—The *New York Musical Review* states that the managers of the New York theatre are to be Messrs. Willard and Ettinge, of Bostcn, and that they have already issued their advertisement, which that paper styles as pretentious and absurd. Quantity seems to be the main reliance of the manager; they are to present an English comedy, an Italian opera, and a French ballet, all in the same evening. The late season of the Italian Opera turns out to have been a most decided failure; M. Maretzek's troupe is broken up and its members are preparing to return to Europe. Signor Salvi is spoken of as a bout to join the new *troupe* at the New York Theatre. —At Boston the musical convention under the auspices of Messrs. Baker, Johnson, Frost, and Adams, seems to have gone off in excellent style. It lasted nine days.

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THE COMPOSER'S COAT.—The day after the first performance of *Otello* at the *San Carlos*, Naples, at the moment when Rossini was in the midst of his intimate friends, who were felicitating him—glass in hand—on the success of his new opera,—somebody knocked at the door. Barbaja (the manager) got up to open it. There presented himself an Englishman, aged fifty, or thereabouts.—"What do you want?" said Barbaja.—"M. Rossini," was the answer.—" "And what do you want with M. Rossini?" —"I want to see him."—"Very well; see him as much as you like."—During this interlude Rossini had made a significant sign to the Count de F——, and asked him to take up a position opposite to the Englishman.—The end was, that the Englishman sat down at the table, staring at the Count de F——, who, like Rossini, wore a blue coat and white cravat. The party continued drinking, and the Englishman was invited to make one at the breakfast. Like the rest, he drank and proposed a toast to the health of the illustrious composer; to which the Count de F—— replied with the most perfect modesty. The company began to laugh at the ridiculous scene, when the Englishman rising with the utmost coolness, saluted Rossini, or rather the Count de F——, in his own stiff way, and departed. Going out, he whispered Barbaja, and said, "Sir, I must have either a coat or a waistcoat of M. Rossini's at any price." The plot thickened. "Wait an instant," replied Barbaja; "I will come back in a moment."—When Barbaja announced this strange fancy on the part of the Englishman, the guests began to laugh like mad. The Count de F—— took off his coat, and handed it over to the *impresario*. The Englishman was waiting.—"Here," said M. Barbaja, "is M. Rossini's blue coat." The Englishman quietly took out his purse, drew thence a hundred pounds, and, charging M. Barbaja to offer these to M. Rossini, disappeared.—"This sum," said Rossini, "will be a good thing for the chorus singers at *El Fondo* and *San Carlo*"—turning towards Barbaja; "I will have it divided among them." This comical scene the next day furnished diversion for all the *salons* of Naples. A paper got hold of it and printed it at full length. At the second representation of *Otello* the Englishman was to be seen in a stall. During the second act, while *Iago* was singing his *cavatina*—

"Gia la fiera gelosia,"

an exclamation of rage was to be heard among the audience. It came from the Englishman, who had been reading the article in the papers, narrating the amusing episode of which he was the hero. Every eye was turned towards the person who disturbed the effect of the singer. The Englishman was recognized;—he had stuffed himself into the coat of the young Count de F——. The mirth excited by this discovery was such that the unfortunate victim of Rossini's facetious humour was obliged to leave his stall.

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## ORIGINAL CORRESPONDENCE.

### CHEAP MUSIC.

*To the Editor of the Musical World.*

SIR,—It is doubtless very satisfactory to the young lady whose letter you printed last week to get her music so extremely cheap, but it is not quite so satisfactory to the publisher. He has bought and paid honestly the market price of a copyright work, and in justice and common sense the work should be his property, but the learned lords say No! because he bought it of a foreigner. This they call sound law, but it is a gross outrage on common sense, and an inconsiderate destruction of much valuable property belonging to Englishmen; as, bear in mind, it is only Englishmen who are injured by this decision, the foreigner of course, not refunding the money which he has received, and to which he is justly entitled by the law of common sense; the foreigner no doubt will be injured for the future, but that is not the present question. I think there is not another country in Europe where such a decision would have been come to. In France a Frenchman may buy copyrights of a German, an Italian, or composer of any other nation, and his property is protected and any purloiner thereof is subject to fine and imprisonment, it being very properly regarded there as a similar crime to picking a pocket; and this is without any international law between the two countries—it is merely according to the law of common sense: they cannot see why the purchaser of an Italian's composition should not be protected in the same way as the purchaser of an Italian's pockethandkerchief. I suppose they are poor ignorant people, and not able to make the subtle distinctions that our learned lords are; but I think, Mr. Editor, you will agree with me in saying that in the article of musical copyright, as well as in a great many other cases "they manage these things better in France."

Now look to the effect of this decision. A set of envious men, who never had the courage to buy copyrights, although the market was open to them, but preferred the safe but dishonourable course of attacking the rights of others, which it appears were unprotected by our laws—although an honest man, Mr. Editor, does not require laws to tell him what is his own and what his neighbour's—now engage in what Mr. Novello has justly called "an indecent scramble" for the spoil. The holders of the late copyrights, naturally indignant at having their valuable works published and hawked about the country by these harpies, are compelled in self-defence to sell them at whatever price they can get. It is well known that out of fifteen or twenty works seldom more than two or three become popular, and these two or three only are printed by these birds of prey: but as publishers do not quite see the advantage of being the caterers to these worthies, they must naturally cease to introduce new talent into this country.

There is a good deal of cant about free trade, no monopoly, and giving cheap music to the masses. I admit that music is dear, and think that some reduction in the price to the public might be advantageous; but certainly the mode of cheapening it by robbing the copyright holders is neither just nor respectable. We all know that the baker who steals his flour can sell his bread cheaper than the baker who pays for it; the public is undoubtedly benefitted by the cheap bread, but the miller is robbed and ruined. This is called benefitting the many at the expense of the few, and is considered by the champions of non-copyright as the true principle of commercial and political economy, and no doubt they look upon themselves as musical Cobdens and Brights.

I am convinced that this decision will benefit no one. The popular composer will get much less than ever for his works; the unknown composer will remain unknown, for no publisher will invest his money in anything of a speculative nature; the retail music-seller will find his profits gradually diminish to an unremunerative point; the public will certainly have cheap music, but will never again have the works of all the best composers in Europe brought to them by research, enterprise, and capital; and even those, who in their own imagination, were to be the benefitted *par excellence*, will not be able to stand against the competition of the larger houses which they have brought upon themselves, but will sink still lower in the scale of commercial respectability.

I am, Sir, your obedient servant,

*September 6th*, 1854. AN OLD MUSIC SELLER.

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## SINGING IN CHURCHES.

*To the Editor of the Musical World.*

SIR,—In my humble estimation, your correspondent on this subject in your last number has said so much truth in so little space that I feel anxious that neither his remarks nor the matter of which he treats should be forgotten. Do, sir, let us try to upset that wretched parsimony which deems it liberal to "*spend a couple of hundred pounds upon the organ*," and let us also try to clear away the mists of error and quackery in which the simple subject of Church Singing has been so long enveloped.

I can speak feelingly, from a few years' experience of the miseries connected with organs and church music (so called), owing to the ignorance which prevails in quarters whence (unfortunately) emanates the power to inflict these miseries on people who desire better things. But as the only antidote to ignorance is instruction, I hope to see your correspondent in the field again; and I would respectfully suggest that a little space constantly allotted to the review of such matters amidst your columns might be useful in conveying information where most needed, and in obtaining a hearing for those who have *worked at the business*, but who are generally treated as if they had no business to understand anything about it.

A few absurdities I could point out, for a caution to self-opinionated church-musical-meddlers, if ever you should be in want of any; but I know full well that you have only to invite organists to say what they know and experience in the discharge of their, at present, unenviable trust, and it will be long ere you need a paper from,

13*th Sept.*, 1854. Sir, your most obedient servant, H. A.

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## THE HARMONIC UNION.

*To the Editor of the Musical World.*

Sir,—I am anxious that you should allow me a little space to correct some errors into which you have fallen in an article respecting the Harmonic Union which appeared on the 26th ulto.

I have been absent from London, or should have taken an earlier opportunity to ask for this favour. With the general tone of the article it is not, of course, my business to find fault. Indeed, I can but be satisfied with the opinions generally expressed, for you state that in the executive department the society has "merited and obtained praise." You speak well of the band and declare the chorus to be "very good." The fault found with the intentions and management of the Society, I am able to show, is based upon erroneous "report—that great liar," which in this instance can be easily retorted.

1. I beg to say that it is altogether an error to suppose that the Society was started with the direct intention of opposing any existing Society, and least of all is it true that its managers had any wish to upset Mr. Hullah.

When the Society was formed, Mr. Hullah's concerts had for some time been discontinued, and nothing whatever was known to our directors of his future plans. During the whole of the first season of the Harmonic Union, Mr. Hullah gave no concerts; and it has been a source of pleasure to us that this year (he having started them afresh) we have been able to avoid any collision, or even the appearance of opposition.

Although in the course of the series we have both given several of the same works, they have, in each instance, been arranged for quite different parts of the season. To show that this has been *well-intended* by our Society (and I believe it has been equally so by Mr. Hullah), I may mention that our Board having arranged to give Beethoven's Choral Fantasia at one of our later performances, upon seeing it advertised for Mr. Hullah's next concert (our announcement had not appeared) immediately decided upon substituting another work, it being the unanimous wish of the Directors to maintain the good understanding which had evidently existed throughout the year. I may add that we have hired music from Mr. Hullah, lent him parts, and altogether been on the best terms.

2. I wish also to correct the error that we "did not find all the expenses" of the performance of Mr. C. Horsley's *Joseph*, with which the first season of the Society was opened.

I beg to assure you that no assistance was given in this respect, and that although a large loss was the result, a second performance of the work was given which also showed a heavy balance against the Society. Mr. Charles Horsley will, I know, bear out these statements, and is well aware of the large pecuniary sacrifice made by the Society, to bring his work thus prominently before the public. I believe none of us regret that sacrifice, for we feel that the composition is well worthy of an established place in a series of concerts, such as those given by the Harmonic Union; but that the public will not pay to hear new oratorios, and that the Society lost heavily by giving two performances of *Joseph*, Mr. Charles Horsley is quite as well assured as any member of our Board.

3. Report is erroneous again when it says that we received £400 for performing Mr. Pierson's *Jerusalem*, and by this arrangement, although "Horsley's *Joseph* and Macfarren's *Lenora* did not pay, Mr. Pierson's *Jerusalem* paid very well." Instead of this being true, there was the same result as with the preceding new works—a very considerable loss had to be borne by the Society in consequence of its performance.

4. But the error which is perhaps, the most serious, and one which is, certainly, the most unfounded, is that which charges the Society with departing from its original promises, and finding that new works did not pay, falling back to redeem its losses upon the *Messiah*, the *Creation*, and *Elijah*.

Now, sir, I must be permitted to say, in the very plainest language, that this charge is altogether unjust and untrue. Whether it was a good thing for the Society to give these works is a matter of opinion about which I do not care to dispute, but what I have to assert is, that the Society originally promised them; that in the earlier prospectuses, issued before a concert had been given or a subscription received, it declared (I quote from a prospectus before me) that the "oratorios *Messiah*, *Creation*, and *Elijah* would be given at suitable opportunities." Had, therefore, these works *not* been given, the Society would have failed to fulfil the promises upon which subscribers joined; and yet these are the very three works upon which it is said we "fell back," and because we gave them we are told:—

"Now, we must insist that this kind of proceeding is unfair. 'Live and let live' is a good motto; and the Harmonic Union had as much right to speculate with the masterpieces of the oratorio composers as Mr. Hullah, or the Sacred Harmonic Society. But what it had no right to do, was to come before the public with a set of professions which were never really intended to be carried out. Failing to succeed, as they had anticipated, the members of the Harmonic Union immediately fell back upon the domain of other societies; and, instead of giving their *bonâ fide* subscribers what they had promised, they endeavoured to set up an opposition, both uncalled for and unjust."

In opposition to all this, *I* must insist that we only did what we all along intended to do, what we had promised *in print to do*, what our subscribers required us to do, and what nineteen-twentieths of them will require us to do again. So much for this error. I do not, of course, believe that we should have been subject to the animadversions I have quoted, had you known that the promise I mention was given in our first prospectuses.

5. You say that Naumann's Oratorio was a failure, that it possesses little merit, and "why it was brought forward is best known to the Harmonic Union." To this, I reply that it was promised to our subscribers at the commencement of the season, at the express and urgent desire of Mr. Benedict. In the next sentence you speak of him as one of the most experienced living conductors.

Were we, therefore, wrong in being guided by his advice? It would ill become me to enter the lists with the Editor of the *Musical World* as to the merits of the work, but I may, perhaps, be permitted to say that I took considerable pains to obtain the opinions of the principal vocalists, the leading members of the band, and the most practised chorus-singers, and that with hardly an exception they were *highly* favourable. I ought to apologize for trespassing at this length, but I must ask the further favour to be allowed to append a list of the various works which, during the two short seasons of the Harmonic Union, it has produced for the first time in Exeter Hall, and looking through it I think I may justly inquire if the Harmonic Union is not entitled to some praise for its production of unknown works and its assistance to living composers. At least, I may ask *what other Society* can be compared with it in these respects, and what grounds there are to say that our directors "tried a dodge and missed their mark, and no sooner lost a penny than they buttoned up their pockets?"

5, *Exeter Hall*, I am, sir, yours faithfully,
*Sept. 7th*, 1854. HENRY JOHN LIAS, JUN., *Hon. Sec.*

Horsley's *Joseph* (performed twice), Beethoven's *Ruins of Athens* (do.), Mendelssohn's *Walpurgis Night* (do.), Macfarren's *Lenora* (do.), Händel's *Acis and Galatea*, with Mozart's accompaniments, (do.), Pierson's *Jerusalem*, Mori's *Fridolin*, C. E. Stephens' *Symphony in G minor*, Wober's *Preciosa*, Naumann's *Christ, the Messenger of Peace*, besides several smaller compositions, including W. S. Bennett's *Concerto in F minor*, *Caprice in E*, etc.

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VOL. 32.—No. 38. SATURDAY, SEPTEMBER 23, 1854. {PRICE 4d. STAMPED 5d.

## OPENING OF ST. GEORGE'S HALL, LIVERPOOL.

(*From our own Reporter*).

*Liverpool, Sept.* 21.

The inauguration of the new Grand Hall, yclept St. George's, and to which for some time past all England, musical and commercial, had looked forward as a great and important event, worthy to find narration in the history of the country, has proved a failure—an unmistakeable failure—an opprobrium and a disgrace to the city of the "Liver." There is no mistake in this. Had the people of Liverpool come forward and supported what, but for their backwardness, might have elevated itself into a festival, instead of a failure we should have had to record a success. On each performance, morning and evening, strangers more than half-filled the hall. Out of a population numbering about 500,000, not one in a thousand could be found to subscribe to the glory of his native town. Is it that ship-broking, dealing in cotton, and speculating on the Stock Exchange, must necessarily be incompatible with a love for the fine arts? Does business, as an inevitable consequence, absorb refinement; or the *amor nummi* preclude a feeling of nationality? Why else should the wealthy merchants and traders have held themselves aloof on such an occasion, and secreted themselves in their dingy offices, or—instead of lifting up their voices in St. George's Hall, when applause followed some glorification of song—joined at the Stock Exchange in the frantic yells of losers and gainers which arose on the declaration of some rise or fall in "those martyred saints the Three per Cents?" The boasted "Liver" is no bird of song, and, like the dog in the manger, it neither performs nor permits. It sings not itself, and suffers not others to sing. Look at the difference between Liverpool and Manchester, and between Liverpool and Dublin! In Liverpool the Cruvelli-Tamberlik party were received with coldness; in Manchester their success was great; in Dublin immense. Why should this be? Is the Mersey an unmusical stream, whose Naiads are voiceless, and who, in their godlike prerogative, will that the sons and daughters of their tutelage should have neither hearts nor ears for melody? And yet these same sons and daughters appeared to be enthusiastic about Jenny Lind. Ah!—that was a fashion—an excitement of the moment—and, moreover, Jenny Lind brought people to the town, and people brought money to the town, and the money went into their own pockets. Enthusiasm is never so wild as when it has ready money in perspective. If the Liverpool folks ever had a reputation as supporters of the fine arts, the opening of the St. George's Hall has set the world at rest upon that matter. Henceforth, whoever hears of a Musical Festival at Liverpool, or the inauguration of a public building—though never so likely to redound to the honour and glory of the town—will be tempted to smile. I doubt if, for many a long day, we shall see the name of Liverpool connected with art. In future it will be art-less—which, considering its thirst of gold, and its cunning in traffic—is a paradox. Let it pass.

It is nearly one hundred years since the Town Hall of Liverpool was opened in state by Mr. Charles Gore, the worshipful mayor. The inauguration was celebrated with concerts, balls, public *fêtes*, and regattas. The inauguration was then worthy of the occasion, and the men of Liverpool showed themselves superior to cotton and the funds. St. George's Hall is deserving of a better christening than it has received. It is a noble building, and, despite of many faults which the connoisseurs in architecture point out to the inquirer, is a temple worthy of any town or any nation. The scaffolding and boarding was entirely removed before Monday morning, the day appointed for opening the Hall, and the public and strangers had a full opportunity of admiring its numerous beauties. The origin of the building of St. George's Hall may be thus briefly stated:—

Formerly a musical festival on a grand scale used to be held in Liverpool every three years. Sacred oratorios were performed in St. Peter's Church, and miscellaneous concerts were given in the evening, as at other festivals in large towns. So liberally were these meetings patronised by the aristocracy and gentry of Lancashire, Cheshire, and the vicinities, that between £3,000 and £4,000 was generally handed over at each anniversary to the funds of the hospitals, infirmaries, and other charitable institutions of Liverpool. About fifteen years ago these festivals were discontinued, in consequence of the Rev. Mr. Brooks, rector of Liverpool (now Archdeacon of the diocese of Chester), refusing to allow the parish church to be any longer appropriated for the morning performances. A public meeting was called by those who felt an interest in the charities, and it was resolved that a hall should be built expressly for the festivals, and entitled "St. George's Hall." A subscription was set on foot, and a large sum guaranteed, to be paid by instalments. The first instalment was duly forthcoming, but the second was less easy to obtain. At this time the Mayor and Corporation of Liverpool, having also come to the determination of building a hall for judicial purposes, proposed to the festival committee that their two plans should be incorporated. This was agreed to; what remained of the instalment which had been paid was refunded, and the committee of St. George's Hall was forthwith instituted. From among a great number of designs, that of Mr. Henry Lonsdale Elmes, a London architect, was accepted. In 1841 the building was commenced, and in 1851 was far enough advanced towards completion to be honoured by a visit from Her Majesty. Having accomplished the greater part of his design, Mr. Elmes went for the benefit of his health to Madeira, where he died of consumption, and Mr. Cockerell was appointed to succeed him. Under the superintendence of the last-named gentleman St. George's Hall has been completed.

At half-past ten o'clock on Monday morning St. George's Hall was inaugurated; the Mayor of Liverpool (Mr. J. B. Lloyd) in his robes, attended by the town-clerk, the members of the corporation and officials bearing the insignia, proceeded from the Town-hall, opposite Castle-street, to St. George's Hall, which they entered at 11 o'clock. As they passed through the streets, a crowd of no less than 30,000 besieged all the avenues to the Hall, while the windows of every house, from top to bottom, were crowded with curious and anxious spectators. The scene outside was sufficiently exciting, but that inside was still more so. About 2,000 were assembled in the hall, among whom were the Bishop of Chester, the Earl of Derby, Earl Sefton, and other eminent persons, who sat close to the places appointed for the Mayor and Corporation. The orchestra, towered over by the gigantic organ, and filled to the extremities with the members of the band and chorus, under the direction of Sir Henry Bishop, occupied the entire breadth of the hall on the north side, and looked very imposing. As soon as the Mayor and Corporation were placed, the conductor



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waved his *bâton*, and the band played the symphony of the National Anthem. The first solo verse was sung by Mr. Sims Reeves, and the satisfactory manner in which this gentleman's voice was heard in every part of the building at once engendered the belief that the hall was favourable to sound. The verse in duet with Herr Formes, and the last solo by Madame Clara Novello, helped further to establish this conviction. After the National Anthem, all the audience remained standing, and the Bishop of Chester delivered a prayer for the prosperity of Liverpool, and invoked a blessing upon the new building. The Mayor then rose, and in a very few words declared that the hall was opened, and stated for what purposes and uses. The whole ceremony scarcely occupied more than twenty minutes. The *Messiah* was then begun, and terminated shortly before four o'clock. The choruses, although admirably sung by the members of the Liverpool Philharmonic Society, to whom they are, of course, familiar, did not, on the whole, sound so well as the songs and recitatives for solo voices. This must be attributed to the deep recesses, of which there are five on each side of the hall. These recesses are necessarily inimical to the musical effect which springs from the great masses of voices and instruments, and must therefore militate against the pretensions of St. George's Hall, when compared with other large arenas devoted to musical performances. The same deficiency was noticeable when the band played the overture to the *Messiah*. Although composed of 100 executants, the instrumental effect was comparatively feeble. In this department the committee of St. George's Hall have hardly displayed the same liberality which has characterised most of their preliminary arrangements. The solemnity of the occasion taken into consideration, a much superior orchestra ought to have been secured. Why they neglected so important a feature in a musical performance, and why they postponed the engagement of the band and choruses to so late an hour, requires explanation. But for Mr. Sudlow, one of the managers of the Liverpool Philharmonic Society, they stood the chance of having no chorus at all. Dr. Samuel Sebastian Wesley, of Winchester cathedral, presided at the new organ, which was built expressly for St. George's Hall. This instrument, possessing 108 stops and 8,000 pipes, cost £8,000, and is one of the largest in the world. Dr. Wesley (the designer) and Mr. Willis (the builder) insinuate in the description they have furnished for the *Stranger's Guide to Liverpool*, that the St. George's Hall organ is wholly "unrivalled" in quality and resources—a point I shall leave to be settled by judges less inevitably partial. The band comprised 24 first and 24 second violins; 12 violas; 10 violoncellos; and 10 double-basses; with the usual complement of wind instruments, and making 99 in all. Of these, however, more than half were provincials. The chorus consisted of 300—85 trebles, 60 altos, 70 tenors, and 85 basses. The list of solo singers was as follows:—Mesdames Clara Novello, Castellan, Weiss, Lockey, Dolby, G. Holden, Millar, Stott, Viardot Garcia, Messrs. Sims Reeves, Lockey, Millar, Armstrong, Weiss, Signor Gardoni, Signor Belletti, and Herr Formes.

The annexed brief description of the new monument will not be without interest. It is extracted from a little work called *The Stranger's Vade Mecum, or Liverpool Described*, and runs as follows:—

"In the determination to erect this noble building, the Corporation of Liverpool desired to provide better accommodation for the law courts; and since December, 1851, the judges have discharged their important functions in the courts of the north and south ends. The central part, well marked externally by the uprising portion of the building, is *par excellence* the Hall. Originally both assize courts communicated directly with it, but the organ at the north end of the spacious hall has closed the approach to one of them. The young architect of St. George's Hall has not lived to witness its completion, but with it the name of Mr. Henry Lonsdale Elmes will be ever associated. His plans were adopted in May, 1841; in 1851 the building was sufficiently advanced to be visited by our Sovereign, and this year has witnessed its completion, and with that event the meeting of the British Association."

"The beauty and grandeur of the effect will not be witnessed till further alterations in the adjoining property are made, but, isolating the building from surrounding objects, it must be pronounced one of the most imposing combinations of beautiful, massive, classic designs existing. The composition is a unity of several styles, the Corinthian order prevailing throughout. The northern aspect is semi-circular, the columns being eight in number, and attached. Viewing it from the north-east, a very striking effect is produced by this projection, and the long row of pillars of the eastern façade. This is the longest aspect of the building, and is 140 yards; the columns rising to the height of 45 feet, each four-and-a-half feet in thickness. The central colonnade advances 26 feet, and extends 200 feet; on either side the subordinate portion of the façade is extremely effective, and a striking contrast has been produced by the introduction of square pillars, and pediments for statuary on the screen which rises between them. Looking upon the building now from the south-east, another change presents itself, and it is the most commanding view which can be obtained. The eye takes in the whole range of columns in the eastern façade, and those of the southern entrance. The south front is a noble design and specimen of workmanship, and were it not that the ground sinks rapidly the effect would be complete. A terrace, however, has been constructed, from which the portico and its stylobate (carried on to the eastern side) arise. The height from the ground-line to the pediment is 95 feet. In this portico, which recedes 24 feet, there is a double row of massive, lofty pillars, eight in front and four within; and above these is a piece of emblematic sculpture, specially worthy of careful inspection. The motto on the hall, under this fine design, is 'Artibus, Legibus, Conciliis, locum Municipes constituerunt. Anno Domini, 1841.' The figures in this sculpture are large and numerous, the weight of the whole being about 50 tons. They were executed in Caen stone by Mr. W. G. Nicholl, from a design furnished by Mr. Cockerell. The uncovering of the sculpture in this pediment took place in the autumn of 1850.

"The western side is different from any of the other three, yet similar in the style. Corresponding with the projecting façade at the opposite side we have a lofty screen, with square Corinthian pillars, extending upwards. In this screen windows light up the numerous small apartments connected with the courts of law; and above, receding several yards, are the side windows, which throw light into the interior. The workmanship within is massive, like that without, much of the carpentry being of oak, and all highly finished. Within we find many apartments, most of which are subordinated to the grand purposes of the hall—the courts of law. At the south we have the Nisi Prius Court, and grand jury room; at the north, the Crown Court, and a large concert-room upon a level with the galleries of a noble chamber in the centre. There are also court-rooms for the Duchy of Lancaster, and for the sheriff, and a library, with other chambers.

"There are three entrances to this magnificent building, after passing the approaches. The chief one is by the southern portico, on each side of which a noble staircase leads to the recessed galleries of the great hall, and to the minor apartments, including the grand jury room. The northern entrance is through an apartment under the semicircular concert-room, in which is a flight of steps, and numerous pillars supporting the massive fabric above. This leads also to the central hall, and to the concert-room, but primarily to the Crown Court, situated between the central hall and the public room above the entrance hall. The third entrance is from the eastern façade, opening directly into the corridor, which passes round the hall. Judging from the impression upon our own mind, we would recommend the stranger to view the central hall first from the galleries, then from the raised steps at the end opposite the organ. The effect is very fine; and the Græco-Italian style, well carried out, with so much ornament, yet so chaste, impresses the spectator with the grandeur of the building and the munificence of the Corporation. It is to be regretted, however, that the organ has shut off the distance which was given to the building by the Civil Court. This hall measures 167 feet by 77, and rises by an arched roof running along the hall to a great elevation, the height being 82 feet. It is lighted by gallery windows in the west, and by windows near the roof, in arched recesses, at the ends. The breadth of the hall is increased to 100 feet by ten recesses, five on either side, 12 feet in depth, containing five rows of benches. The organ is placed at the north end, occupying the space between four of the lofty, beautifully polished red granite pillars which support the roof, and nearly filling the entire breadth of the hall. The organ gallery projects inwards in a semicircle, and is supported by six light red granite pillars. At the other end, and approached from the floor by a flight of steps, is a lofty door, between two grey granite pillars, leading to the Crown Court. There are six entrances to the ground floor of the hall, three on either side, from the long corridors. These are flanked with grey granite, on which are hung brass doors of remarkable workmanship. The expense of these metallic doors is said to be about 2,000*l*. The floor is

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sunk a little in the centre, which produces a fine effect, and when used as a ball-room will contribute to the interests of the spectators. But then it will be boarded.

"The great hall is paved with tesselated tiles, manufactured by Minton. The design is beautiful, and may be thus described:—The general form consists of three circles; the central, which is the largest, is about 40 feet in diameter, and on each side of this, towards the ends of the hall, is a smaller circle, which is again surrounded by four still smaller, the ends being terminated by areas of a similar radius to the large central circle. These circular compartments are all of them surrounded with bands of classical ornament, which intersect at the junction of one circular compartment with the other, after the manner of the guilloche ornament, thus uniting the whole into one grand design. The field of the floor is a diapered groundwork, of ornamental encaustic tiles, in blue, red, buff, chocolate, and white; the diaper is also divided into panels by bands of chocolate tiles, six inches wide, their points of intersection being formed by white tiles, having a red and black ornament, which gives the whole a brilliant, yet rich and chaste effect. In the centre of the large circular compartment, and immediately in the centre of the floor, is introduced the Royal Arms, on a blue ground, about five feet in diameter, surrounded by a laurel wreath, from which radiates a star of 16 points, between which appears the caduceus of Mercury; this is surrounded by a richly ornamented border, following which there is another border, or frieze, three feet in width, bearing figures emblematical of the seas, such as tritons, dolphins, etc.; this is again surrounded by bands and borders of rich classical ornament, appropriate to the enrichments of the building. In the centre of each of the two smaller circles is placed the arms of the corporation of Liverpool, also surrounded in a similar manner to the Royal Arms by richly-ornamented borders, and in the centres of the other smaller circular compartments is placed alternately the star of St. George, and the thistle, rose, and shamrock, which is repeated in another form in the diaper. The raised platform, or pathway which surrounds the hall, is laid with encaustic tiles, of a similar design to the diapered ground of the centre, formed into panels the length of the spaces between the doors, by rich borders, into which are introduced inscriptions in English and Latin, appropriate to the figures emblematical of Justice, Temperance, Prudence, Art, Science, etc., which are seen above, between the pillars and the roof. Opposite to each of the doors are rich circular panels, bearing in the centre a dolphin, in proper colours, on a deep blue ground, surrounded by a rich framework of ornament. In the space immediately under the organ gallery the crest of the Prince of Wales is introduced, surrounded by a laurel wreath, and bands of geometrical and foliated ornament, the whole forming a beautiful panel of about 20 feet in diameter; the panels at each of the four corners of the floor are also richly ornamented, and bear the motto of the corporation, '*Deus nobis hæc otia fecit.*' These tiles cost £4,000. exclusive of laying down.

"Looking upwards to the galleries the balustrade is remarkably striking. This is composed of black and variegated marble, with serpentine slabs at intervals. Serpentine is likewise introduced upon the walls. The roof is supported upon 22 red granite pillars of large diameter. Rising above the capitals, and between the minor arches of the galleries, are 12 emblematic sculptures in bas relief, white on pale blue—extremely beautiful and chaste. Within each of these 10 galleries the work of the sculptor has further adorned the building, and the ceiling, which is arched, is one of the most splendid specimens of chaste decoration. The 15 shields, duly blazoned, and the gilded stars, are the most striking objects; but one knows not whether most to admire the classic character of the designs about the ceiling, or the colouring of pale blue and white and delicate red with which the work is finished. In niches between the pillars are twenty white marble plinths for statues, and it is understood that Peel and Stephenson, Dr. Shepherd, and our townsman, Mr. William Brown, will be among the first to adorn the hall. By the way, the statue of Huskisson might be removed from the Custom-house to St. George's Hall with propriety. The whole apartments are warmed by hot water pipes, and great attention has been paid to ventilation. In fact, for this, and for the wind-chests of the organ, a powerful steam-engine works in the vaults below.

"The lighting of this gorgeous hall was a subject of some consideration to the committee; and, although we are not aware that a plan similar to that so effectively adopted in the Philharmonic Hall was ever contemplated, the mode selected is very satisfactory, and the designs of the burners are in keeping with the architecture. Before each of the ten recesses a gasalier depends from a design in the ceiling, representing the prow of a ship. This projects the burners under the great arch, and produces little shadow, and, as the lights range with the capitals of the columns, the eye is not distressed with undue brilliancy. The burners are arranged in double circlets.

"The concert-room, at the north end of the building, is horse-shoe shaped, and elegantly fitted up, the boxes running round being very handsome. There is a spacious orchestral arrangement, but there is no organ. We have heard persons remark that the organ in the central hall might also have done for this; but, apart from the inconsistency of this, the Civil Court intervenes."

Notwithstanding there is much in the above description which might be readily controverted, and making allowance for some natural partiality in the writer, I am compelled to admit that St. George's Hall is a honour to Liverpool, and that in the metropolis there is nothing of its class to which it can be compared.

The first concert on Monday night disappointed everybody. The Hall was not more than one-third filled, and presented an aspect of dreary and desolate splendour. No doubt the high prices of admission kept many away; and those who could hear an excellent concert at the Philharmonic Society's Hall, with occasionally some of the first London singers for one shilling, naturally refused to pay fourteen shillings for an entertainment but of little more excellence, and which held out no single novelty whatsoever. The programme was of the London-Wednesday-Exeter-Hall stamp—longitudinous, scraggy, crooked, and obsolete. Madame Viardot sang "Ah! non giunge;" Miss Dolby, "Ah! non rendemi;" Madame Clara Novello, "Come per me sereno;" Madame Castellan, "Di Piacer;" Signor Belletti, "Sorgete;" Signor Gardoni, "Le Chemin du Paradis;" Mr. Weiss, "I'm a roamer;" Herr Formes, "In diesen heil'gen Hallen;" Mr. Sims Reeves, "O, 'tis a glorious sight;" Mr. and Mrs. Weiss, Nicolai's duet, "Oh, du geliebte," and numerous other pieces as old as the hills, and not quite so lofty, which have been made just as familiar in Liverpool as in London. Then, too, old as they were, and well known as they must have been, many of our "familiar friends" did not go as smoothly as might have been expected. Sir Henry Bishop's admirable glee, "Blow, gentle gales," although entrusted to excellent singers and directed by the composer himself, was not altogether satisfactory. Nor was the band at all up to the mark in the Wedding March from *A Midsummer Night's Dream*, nor in the overtures to the *Nozze di Figaro*, and *The Ruler of the Spirits*. There was, by the way, one novelty in the concert—the recitative and air from Mr. Horsley's *Comus*, "Come, Lady, while Heav'n lends us grace," which Mr. Sims Reeves sang with admirable expression and exquisite taste. Mr. Sims Reeves had previously introduced this composition at the Worcester Festival.

The Hall looked magnificent, lighted up. The richness and variety of its details were even rendered more apparent than in the daylight. The lighting was undertaken by Messrs. Messenger, of Birmingham. The candelabras, or "gasaliers," in brass and bronze, are of Grecian design, and, though elaborate, extremely light, delicate, and graceful. Of these there are 10, which emit a multitude of jets of gas, from five-pointed stars, with unprecedented brilliancy of effect. Every one of the candelabras, bearing 140 jets, gives a total of 1,400—which is ample and splendid. Yet there is no oppressive heat, the hall being lofty and spacious, and the ventilation, so far as we could judge from its half empty condition, satisfactory.

The opinion as to the adaptation of St. George's Hall for sound was more unfavourable after the evening concert than after the morning performance. The absence of the chorus from their places in the orchestra no doubt increased the reverberation. But why were the chorus absent from their places in the orchestra? The committee anticipating a tremendous rush to St. George's Hall, at 14s. a-head, printed and distributed the following order in the "Regulations for the Orchestra:"—"7th Regulation—The Choristers will not be present on Monday and Tuesday evenings, as that portion of the orchestra will be let to the public." This is the first time we ever heard that "Monday and Tuesday evenings" might be interpreted into "that portion of the orchestra." However, the committee must have been dolefully disappointed, when they found, not only that "that portion of the orchestra" was not crowded, but that literally not one person paid to go there. It must be owned that the evening

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was wet; but all things considered, the first concert was a failure.

Tuesday morning looked more favourable for the visitors. The sky was clear, the air was warm, the breeze was pleasant. The townspeople, however, seemed not to care or not to know anything about the musical affairs going on. *Elijah* was the oratorio, but I am certain I did not meet an individual on my way to the Hall who cared a rush for Mendelssohn, or his mighty masterpiece. When I entered the Hall—just before the overture commenced—I was astonished. The seats were more than half empty, and the artists looked anything but comfortable at having to sing to empty benches. *Elijah* was more carefully executed on the whole than the *Messiah*—which was certainly not to be expected, the Liverpool chorus being more familiar with the latter—at least, I should have supposed so. The distribution of the parts in *Elijah* was as follows:—sopranos, Mesdames Castellan, Novello, and Weiss; contraltos, Miss Dolby, and Madame Viardot Garcia; tenors, Signor Gardoni, and Mr. Sims Reeves; bass, Herr Formes. The air, "Then shall the righteous shine forth," of Mr. Sims Reeves, is one of the most perfect examples of sacred singing that can be cited, and was encored with enthusiasm. The unaccompanied trio, "Lift thine eyes," sung by Madame Novello, Mrs. Weiss, and Miss Dolby, was also encored, and the same compliment was awarded to the air, "O rest in the Lord," which, nevertheless, Madame Viardot executed in too measured a style. This lady's declamation of the recitatives of Jezebel was, as usual, dramatic and elaborate. The chorus of the infuriated people, "Woe to him, he shall perish," was anything but clear and decided. The air of the Israelitish woman, "Woe unto them," was sung perfectly by Miss Dolby; and Madame Castellan's delivery of the supplications of the bereaved widow to Elijah, in the duet, "What have I to do with thee?" was artistic and effective. Signor Gardoni sang the air, "If with all your hearts," with great taste and purity of style. Madame Novello was encored in the *soprano* air, "Hear ye, Israel."

The second miscellaneous concert, on Tuesday night, was of the same description as the first; the programme, however, was more happily selected. The attendance was not more numerous than on Monday night. There were eleven pieces in the first part, out of which three were encored. These were, "O ruddier than the cherry," sung with more vigour and dramatic meaning than executive power, by Herr Formes; "Largo al factotum," which Signor Belletti sung with more volubility than humour; and "Sull' aria," charmingly given by Mesdames Castellan and Clara Novello. The band played the overture to *A Midsummer Night's Dream*, and the war march of the Levites, from Mendelssohn's *Athaliah*, with spirit; but the time of each (of the first, especially) was too slow. Two of Mozart's most beautiful songs—"Della sua pace," and "Deh! vieni, non tardar"—the first from *Don Giovanni*, the other from *Figaro*, as everybody knows—by Mr. Sims Reeves and Madame Novello, were among the gems of the concert. Madame Castellan again introduced "Com 'e bello," and again overlaid it with *fioriture;* and Madame Viardot was pathetic and impressive with "Ah! mon fils" (from the *Prophète*); Signor Gardoni was animated in Boieldieu's most genial air, "Ah! quel plaisir d'être soldat!" and Mr. and Mrs. Lockey, Messrs. Millar and Armstrong afforded a perfect specimen of English part-singing in Mr. Horsley's, glee "By Celia's arbour." The second part began with the grand overture to *Leonora*, rather beyond the capabilities of the orchestra—and concluded with Cherubini's *Les Deux Journées*, which went better. "The Spirit Song" of Haydn was sung by Miss Dolby in her best manner. The popular duo, "Da quel dì," from *Linda*, by Madame Castellan and Mr. Sims Reeves, roused the audience to quite an enthusiasm; the noble song of the Count, from *Le Nozze Figaro*—"Hai già vinta la causa"—was vigorously sung by Mr. Weiss, who, however, failed to sing the florid passage at the end as the composer intended, and which nobody but Tamburini can sing; the *cavatina*, "Ah! se potessi anch'io," by Signor Cagnoni, was executed by Madame Novello in a most satisfactory manner; the song of Osmin—"O! wie will ich triumphiren," from Mozart's *Seraglio*, was finely declaimed by Herr Formes; and the plaintive "Una furtiva lagrima," was rendered by Signor Gardoni in the best possible taste. Madame Viardot Garcia's execution of "Non più mesta," and the movement that precedes it, "Ah, non credea," were in her usual style of daring and excellence. Weber's fine song from *Euryanthe*, "Soft airs around me play," was sung better than ever by Mr. Sims Reeves; "Là ci darem la mano," by Madame Castellan and Signor Belletti, and the exquisite quintet from *Così fan tutte*, given to perfection by Madame Castellan, Miss Dolby, Mr. Weiss, Signors Gardoni and Belletti, brought the concert to an agreeable close. Between the first and second parts of the concert Dr. Wesley performed on the new organ in such a masterly manner as to prove that he is the greatest living professor of the instrument. That the instrument is deserving of all the extravagant encomiums lavished upon it, I take leave to doubt. The organ is certainly in a very unfinished state, and opinions should not be ventured too freely; but Dr. Wesley's performances on any instrument would have proved acceptable. The concert appeared to give great pleasure to the audience, and was over at a reasonable hour.

The attendance on Wednesday morning was an improvement. The audience was tolerably numerous, but not at all what might have been expected at the last Morning concert. The performance consisted of the two first parts of Haydn's *Creation*, and the whole of Spohr's *Last Judgment*. The execution of Haydn's oratorio was, on the whole, remarkably good. The Liverpool singers were heard to great advantage in the light and melodious choruses. The solo singers were unexceptionable. The favourite airs of the *Creation*, "With verdure clad," and "On mighty pens," by Madame Novello and Madame Castellan, were received with great favour; but the air that created the profoundest sensation was, "In native worth," sung by Mr. Sims Reeves in a style at once so chaste and impressive, that the audience insisted upon hearing it again. Mr. Weiss deserves praise for his distinct and effective enunciation of the recitatives of the first part, and for the artistic manner in which he gave the air, "Rolling in foaming billows." Signor Gardoni, in "In splendour bright," and Signor Belletti, in "Now Heaven in fullest glory," gave evidence of the great pains they are taking to perfect themselves in sacred music, and to obtain a mastery of the English tongue. The three trios, "How day unto day," by Madame Novello, Signor Gardoni, and Mr. Weiss; "Most beautiful appear," and "On thee each living soul," by Mr. Sims Reeves, Signor Belletti, and Madame Castellan, went capitally. Spohr's *Last Judgment* was not so satisfactory. Sir Henry Bishop seemed less intimately familiar with the score of Spohr than that of Haydn. The principal singers, however, would have redeemed a multitude of sins. The music is too high for Madame Viardot; but this fact entitles her to still more credit on account of the very artistic manner in which she gets through it. Mr. Lockey sang the whole of the tenor part, which is arduous and difficult, and can only be given efficiently by a thorough musician. Mrs. Lockey had nothing to sing but a short solo, and a part in the quartets. The quartets, of which there are three fine examples in the *Last Judgment*, were among the most perfect features of the performance. Herr Formes was assigned the whole of the bass part, and gave it due weight and dignity. Nearly all the choruses were too slow, and the band was not so much at ease in the varied and elaborate harmonies of Spohr as in the more simple and unpretending instrumentation of Haydn. There were about 900 in the room.

The musical proceedings terminated on Wednesday night with "The People's Concert," at half-a-crown. The festivities, however, accompanying the inauguration of St. George's Hall will not come to an end so soon. A new excitement has been caused by the arrival of the British Association, whose members hold their twenty-fourth annual meeting in Liverpool. The proceedings began on Wednesday, at one o'clock, with a preliminary committee, held in one of the courts of St. George's Hall. The Mayor gave a grand dinner in the Town-hall to the officers and council of the Association at five o'clock. In the evening, at eight o'clock, the President (the Earl of Harrowby—formerly a Member for Liverpool) delivered an inaugural address in the Philharmonic Hall, which included a general survey of the pro-

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gress of science since the last meeting of the British Association. None but members of the Association were admitted to the lectures and conversaziones. A new hall in Lime-street, not far from St. George's Hall, although not nearly finished, will be opened for the convenience of members of the Association and their friends. The inauguration of Teutonic Hall, as it is called (a large and handsome erection in the Italian style of architecture) will be chiefly celebrated by eating and drinking. Dinners on an extensive scale are to be provided, every day except Saturday, for four hundred guests, at the moderate charge of five shillings a-head, not including wine. The surplus members and friends are to be accommodated in one of the large rooms of the Adelphi Hotel. The dinners will be presided over by men of note, such as Sir P. Egerton, Lord Rosse, Sir R. Murchison, Ex-president Hopkins, Professor Sedgwick, &c. The grand "presidential banquet," to which seven hundred guests are invited, takes place on Saturday, in the Philharmonic-hall.

Some idea of the advantages likely to be derived to the local charities from the performances at the St. George's Hall may be obtained from the following tabular statement of the numbers who attended at the morning and evening concert:—

| | | | £ | s. | d. | | £ |
|---|---|---|---|---|---|---|---|
| Monday morning ..... | 1,900 | at | 1 | 1 | 0 | ..... | 1,995 |
| „ evening ..... | 450 | at | 0 | 14 | 0 | ..... | 315 |
| Tuesday morning ..... | 800 | at | 0 | 14 | 0 | ..... | 560 |
| „ evening ..... | 550 | at | 0 | 14 | 0 | ..... | 385 |
| Wednesday morning ... | 800 | at | 0 | 14 | 0 | ..... | 560 |
| „ evening ..... | 2,800 | at | 0 | 2 | 6 | ..... | 350 |
| Total ..... | 7,300 | | | | | | £4,165 |

On the other hand, the expenses may be pretty nearly estimated as below:—

| | |
|---|---|
| Chorus ... ... ... ... | £615 |
| Band ... ... ... ... | 550 |
| Erection of the orchestra ... | 200 |
| Principal singers ... ... | 1,590 |
| Conductor ... ... ... | 150 |
| Total ... ... | £3,105 |

This, of course, does not include the various other outlays incidental to a large undertaking like the opening of St. George's Hall; so that it is more than probable the charities will have to put up with some five or six hundred pounds—a poor presentation for such a town as Liverpool on such an occasion.

On Thursday the Mayor gave a grand dinner in the Town Hall, and the first general meeting of the British Association took place in the evening at the Philharmonic Hall; so that music gave way to feasting, and modulated into science. The report of the proceedings would not much interest your readers, wherefore I will not report it.

The townspeople are wroth to a pitch with Mad. Clara Novello, Mr. Sims Reeves, Signors Belletti and Gardoni, and Herr Formes, because they did not stay to sing at the "People's Concert" on Wednesday night, and have lifted up Mad. Viardot to the ninth heaven of their favour in consequence of her remaining to sing for them. The storm of the multitude, however, would be likely to turn into a perfect calm, and the elevation of Mad. Viardot, in all probability, would run the hazard of a sudden counter-depression, if the simple truth were made known, viz.: that Mad. Viardot was requested by the Mayor to remain, and the other singers were not. "One story is good till another is told," and "One man's meat is another man's poison," as Sancho Panza would say, making use of a proverb that had no reference whatsoever to the subject. A good conclusion, and not to be amended.

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Mr. Gustavus Vasa Brooke.—This much-sifted actor, who has been starring with chequered effects in various parts of the kingdom, is announced for nine pet performances at Drury Lane, commencing with *Virginius* on the 2nd of October. The nine performances concluded, Mr. Gustavus Vasa Brooke sails for California, where he is anxiously expected.

## THE NORWICH MUSICAL FESTIVAL.

(*Concluded from page* 614.)

The concert on Thursday night was the best of the three, and drew the largest attendance. A more elegant audience was never assembled, or one more capable of appreciating and eager to applaud. The artists, thus encouraged, were warmed into increased exertion, and everything passed off in the most satisfactory and brilliant manner. The programme was miscellaneous, it is true, but well arranged, the various pieces—vocal and instrumental—being distributed in such a manner that, although, as usual, there were too many of them, the effect of contrast was secured, and monotony avoided. The concert opened with Mendelssohn's symphony in A major (the "Italian symphony"), which created a real sensation. The performance of this splendid work was for the most part unexceptionable. The first *Allegro* was, perhaps, a shade to fast; but the *andante, minuetto*, and last movement, were perfect. The *saltarello* was taken at a prodigious speed for so immense an orchestra; but, under the steady and intelligent guidance of Mr. Benedict, to whom the music of Mendelssohn is "familiar as household words," it went to a nicety. The *piano* passages were beautiful, and the *crescendo* always well managed; so that what is termed the *chiaroscuro* by musicians as well as painters was obtained throughout, with entire success. When it is considered that the symphony in A major was composed at the age of twenty, the ripe experience and deep scholarship, to say nothing of the freshness of invention it displays, are wellnigh inexplicable. The Norwich audience must be complimented for the unremitting attention they bestowed on the symphony. The symphony was followed by a duet from one of the operas of the late Viennese composer, Otto Nicolai, which, though extremely well sung by Mr. and Mrs. Weiss, was but a dull affair at the best. M. Sainton's vigorous and masterly execution of his own *Rondo-Mazurka* (with orchestra) was unanimously applauded; and Madame Castellan, who succeeded him with "Ah, non giunge," sang brilliantly and won the first *encore*. The pretty quartet from the last act of *Rigoletto*, sung with great spirit by Madame Bosio, Miss Dolby, Signors Gardoni and Belletti, evidently pleased the audience. A selection from the works of Mr. Benedict, which came next, had no fault but that of extreme brevity. It began with a new MS. overture to Shakspare's *Tempest*—a composition equally to be admired for its poetical treatment of the subject, for the fancy displayed in its several themes, as happily imagined as they are skilfully contrasted, and for the ingenious and effective manner in which it is scored for the orchestra. The band played it magnificently, thereby testifying in their own way the esteem they entertained for its composer. The other pieces were vocal. Two of them were encored—a duet for Madame Bosio and Signor Belletti, "Siam nati su queste montagne" (the Styrian *patois*), and the chorus of students from the *Gipsy's Warning*, which every one knows and admires. In the duet—the clever vocalization of Madame Bosio, to whom difficulties are as nothing, was universally praised. The "Morning Song" of Barry Cornwall, which Mr. Benedict has set to such a genial and sparkling melody, and a graceful air from the *Gipsy's Warning*, completed the selection. The former was intrusted to Madame Clara Novello; the latter to Herr Reichardt, whose singing was thoroughly artistic, and evidently pleased the composer. There was only one novelty in the rest of Part I. This was a very refined and graceful musical setting, by Mr. Howard Glover, of Shelley's beautiful serenade, "I arise from dreams of thee," which was sung with impassioned feeling by Mr. Sims Reeves, and made a powerful and legitimate impression on the audience. A few more such songs would have done no harm to the concerts. Miss Dolby having set the fashion for reviving old Scotch ballads, Madame Clara Novello followed her example on this occasion, and introduced a couple of the most ancient and approved—"My heart is sair," and "Bonnie Prince Charlie," a love ballad and a loyal ballad. Both pleased; but Madame Novello could not be induced to repeat the last, although it was the unanimous wish of the audience—wherein she showed discretion, treating her unconscionable admirers better than they merited. Once more the accomplished Signor Gardoni, "the favourite tenor of the ladies," treated us to the "Chemin du Paradis" of M. Blumenthal, and once more it was encored. Madame Bosio "warbled"—the term is not inappropriate—the famous cavatina from *I Puritani* ("Qui la voce") with wonderful grace and facility; Madame Castellan and Signor Lablache gave the *buffo* duet between Adina and Dulcamara (*L'Elisir*) with as much spirit, stage humour, and *abandon* as if they had been on the boards of the Italian Opera. Mr. Weiss sang a pleasing ballad of his own ("In distant lands") with true sentiment; and the First Part came to an end with the march from Meyerbeer's *Camp de Silesie*, which—we suppose in order to enhance the attractions of the programme—was put

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down as "Grand March from *L'Etoile du Nord*." The piece, however, which is dashing and brilliant, was capitally played, and the amateurs of Norwich did not dispute its genuineness.

The second part was good, without exception, from beginning to end. It should, however, have been awarded the first, instead of the last, place in the programme, being a selection from the works of the great Mozart. The incomparable overture to *Die Zauberflöte*—"*enlevée*," as the Parisian critics say, by the orchestra, with an energy such music can hardly fail to inspire—was gracefully contrasted with the quiet and tender *aria*, "L'Addio," sung by Miss Dolby in her chastest manner. Not the least interesting point in the Mozart selection was the *cavatina* "Dalla sua pace," omitted so inconsistently from the opera of *Don Giovanni* at the Italian theatres, although it is the only opportunity allotted to Don Ottavio of saying something intelligible about himself and his passion for Donna Anna. Mr. Sims Reeves gave this pure and expressive air with admirable feeling, showing himself to be as thoroughly imbued with the spirit of Mozart's music as he had already, in *Acis and Galatea*, proved himself a sincere worshipper at the shrine of Händel. Another charming air—"Constanze, dich wieder zu sehen, dich" (from *The Seraglio*), in which the exhaustless vein of tender melody possessed by Mozart is again displayed—was sung with true expression by Herr Reichardt, who more than confirmed the highly favourable impression he had already made at the festival. The "Non più audrai," delivered with infinite gusto by Signor Lablache; the flowing "Sull' aria," the sweetest and simplest of duets (from *Figaro*—not, as put down in the programme, from *Don Giovanni*) sung with perfect taste by Mesdames Castellan and Novello; the familiar, but never unwelcome "La ci darem," equally well given by Madame Castellan and Signor Bellatti; the *aria*, "Deh! vieni, non tardar" (*Figaro*), and the well-known "Batti, batti," both sung exquisitely, the first by Madame Novello, the last by Madame Bosio; and the whole of the grand and unequalled *finale* to the first act of *Don Giovanni*—in which all the principal singers, except Madame Bosio, Miss Dolby, and Signor Gardoni, took part—completed the second part, and brought to an effective termination a concert which, lengthy as it was, deserved the warmest eulogy, and afforded unmixed satisfaction to the audience.

The performance of Handel's *Messiah*, on Friday, in presence of an audience of more than 1,350 persons, virtually brought the musical proceedings to a close. All the principal singers, except Lablache, were employed, and the general execution of Händel's masterpiece, was as grand, impressive, and correct, as could possibly have been desired. The only new feature was Madame Bosio's "Rejoice greatly," which was one among the numerous encores that prolonged the duration of the oratorio to such an unseasonable hour, and which, though surprisingly fluent and brilliant, did not come up to the expectations formed by her singing at the rehearsal, in consequence of the lady's extreme nervousness. This was Madame Bosio's first attempt at English sacred music. A more auspicious beginning could not have been desired.

The pecuniary results of the eleventh anniversary meeting cannot yet be calculated with certainty. The following statement of the numbers who have attended each day, and classification of tickets and prices, may afford some clue:—

| | Patrons at 21s. | Reserved, 12s. 6d. | Unreserv. 10s. 6d. | Sets. | Total. |
|---|---|---|---|---|---|
| Tuesday morning ..... | 85 | 212 | 90 | 61 | 448 |
| Tuesday evening ..... | 40 | 195 | 61 | 311 | 607 |
| Wednesday morning... | 168 | 510 | 244 | 57 | 979 |
| Wednesday evening ... | 54 | 211 | 100 | 254 | 619 |
| Thursday morning ... | 114 | 481 | 264 | 66 | 925 |
| Thursday evening..... | 72 | 443 | 247 | 444 | 1,206 |
| Friday morning ..... | 213 | 593 | 574 | 65 | 1,445 |

From the table subjoined, showing the total number at each of the last three meetings, it appears that, although there was an additional morning concert this time, the issue is considerably in favour of 1848 and 1852:—

| | 1848. | 1852. | 1854. |
|---|---|---|---|
| Tuesday Morning ... | — ... | — ... | 448 |
| „ Evening ... | 1,256 ... | 1,023 ... | 607 |
| Wednesday Morning... | 1,289 ... | 482 ... | 979 |
| „ Evening ... | 980 ... | 762 ... | 619 |
| Thursday Morning ... | 1,646 ... | 1,343 ... | 925 |
| „ Evening ... | 1,087 ... | 1,053 ... | 1,206 |
| Friday Morning ... | 965 ... | 1,947 ... | 1,353 |
| | 7,173 | 6,610 | 6,137 |

This decrease is laid to the account of the prices of reserved seats, which they declare to be too high, and affirm that the old prices of one guinea for the patrons' gallery, and half-a-guinea for the other places, were preferable. The enormous expenses of the meeting may be guessed when we state that, to the principal solo singers alone £1,500 has been paid! The band, chorus, and all the incidental expenses remain to be accounted for. If such a system is continued, it will be a farce to announce this meeting in aid of the charities of Norfolk and the city of Norwich.

The chief direction of the proceedings devolved upon the hon. secretaries, Messrs. G. E. Simpson and Roger Kerrison, from whom we have to acknowledge the utmost attention and civility, and to whose judicious management and indefatigable zeal the satisfactory nature of all the arrangements were mainly due. Mr. Benedict proved himself one of the most able, diligent, and untiring of conductors. To Mr. Hill, the chorus master, and Mr. Bray, the leader at the rehearsals, much praise is due; as also to Mr. Goodwin, the librarian.

The dress ball took place on Friday night in the Assembly Rooms. There was not more than 300 persons present—a sad falling off from the last Festival, when upwards of 500 met together to celebrate the termination of the Norwich Triennial Jubilee, with dancing and light chat. However, the 300 made themselves very merry on Friday night, and kept up the ball till late in the morning. Wherefore, the 11th anniversary may be said to have died a natural death.

## ALPHONSE KARR ON LITERARY PROPERTY.

[The following translation of an article on literary property, by one of the most celebrated living essayists, will be read with interest at the present time. Had M. Karr been an Englishman, whatever he might have found in the social condition of the painter, he would have seen nothing to boast of in that of the musician, who is really as ill off as any of those who are compelled to live by the work of their brain, and yet are unable to secure it *in perpetuum* for the benefit of their old age, or for the good of members of their family who may survive them.—ED.]

WHEN I was travelling in Belgium I found many people discussing the subject of literary piracy. While awaiting the result of the efforts made to protect literary property from the foreigner, I began to reflect upon the situation of this species of property.

"The heirs of a literary work or any other production of mind and genius which appertains to the Fine Arts, shall have the exclusive proprietorship of it, namely: the widow of the writer or of the artist, during her life-time: and the children for twenty years."

"The heirs of a house,—of a hogshead of molasses, *clos à crochet*, shall have the exclusive proprietorship for ever to themselves, and transmit it intact to their descendants to the end of the world."

Why this difference between the man who built the house opposite, and him who wrote *Cinna* and the *Cid*?

"The works of genius are too far above the material works of the hand to be regulated in the same manner,—they are torches whose light belongs, like that of the sun, to all: it cannot be left to the will of an heir to extinguish these torches, and leave minds in darkness."

This is flattering: so spoke the fox to the crow. Meanwhile, let us see how these men, so necessary, so luminous, are treated, when they attempt to meddle with material affairs, political or otherwise; there is then a commotion: people shrug their shoulders and send them back to their lyres. Writers are unfortunate centaurs. If, like men, they ask for bread and breeches, people say to them: "*Allons donc!* you are horses—*equi ut poetae alendi, sed non sagisandi*—you shall have neither bread nor breeches. Eat hay, while you are waiting for a load. Now draw—*hu! ho! diah!* especially do not caper." "Well, then! give us hay." "What!" is the reply, "do you then forget your celestial origin? You are men made in the image of God—*os homini sublime dedit*. Oh! we will take better care of your dignity than you do. We will beware of giving you hay. Accept the assurance of our profound admiration."

Literary property has been long and repeatedly discussed. Ten years since I proposed, and I propose again to-day, a solution so simple, that it is almost ridiculous to state it, almost ridiculous that it should not have been adopted at once without discussion.

"*Literary property is property.*"

This principle laid down, I defy you to find a single case in which the laws respecting property in general do not apply perfectly to literary property. Let us take at random some examples from the circumstances which most frequently present themselves. A vaudevillist finds the subject of a book to his liking, he wishes to dramatise it—what is the legal position of the two authors? Nothing is more simple: that of two neighbouring proprietors, one of whom wishes to build on the wall of the other; the first buys of the second the right to do so. Let us

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accept for a moment the coarse phrases of torches, luminaries, &c., by means of which writers are despoiled. I suppose that in fact a work concerns the glory of a country: it is feared that the heir may, by ill-will, ignorance or indifference, allow to become extinct a work useful for public instruction, the elevation of minds, the honour of the nation; this case may be still more simply settled. There is a house which occupies a location indispensable for a railroad station,—for a hospital—in a word, for a destination which concerns the public good—what do you do? You turn out the proprietor "for public utility," and pay him the estimated value of the property. *What would* the proprietors of houses say if a law should read thus:

"Houses shall belong to the heirs of those who may have built them during twenty years, dating from the decease of the latter. At the expiration of twenty years they shall belong to whoever may wish to take them."

It is impossible to reflect for five minutes on this state of things, without feeling a powerful astonishment at a class of men, who alone cannot leave to their children the result of their labours, whose entire lives, days and nights, have not succeeded in creating a heritage which can ensure bread for their families. I was present, a short time since, at the interment of Doctor Blanche, celebrated for the cure of mental maladies. The church of Passey was full of the friends of the deceased. Blanche loved artists and writers, and in these professions, where one is poorer and becomes insane more frequently than in others, he had occasion but too often to give them proofs of sympathy and disinterestedness. I looked at those countenances, of which no other assemblage could give an analogous representation: those bald heads, those locks whitened by care, those deeply furrowed brows, those eyes darting sombre glances from hollow orbits, those meagre and debilitated bodies, those nervous movements, those anxious countenances, those marks of approaching death imprinted on the countenances of men of forty years: and I reflected that there were present the *élite* of artists and thinkers, that these men were the master minds of the entire world, and I said to myself: "I could wish that the *bourgeois* might see this assembly, and perhaps they would at least *pardon* talent and genius.". On my return from the cemetery, I recalled to memory the names of authors who had died of hunger.

"Quel bien posséda Homère?
Une bésace et un bâton."

Torquato Tasso, in a sonnet to his cat, entreats her to lend him the green light of her eyes, for he has not the wherewith to buy a candle.

"Non avere candelle per inscrivere i miei versi."

Milton sold the librarian, Thompson, his *Paradise Lost* for ten pounds sterling, stipulating that half of this price should be payable only in case the work reached a second edition. This poem brought the family of Thompson more than a hundred thousand crowns. Milton died in poverty; it is true that this was partly his own fault,—he had been an ardent republican, and, at the restoration of the Stuarts, imagined, I know not why, that he might retain his principles and opinions. Camõens died in a hospital, wounded, maimed, and poor, at the age of sixty-two. Cervantes lived and died also maimed and poor, in 1616. Ariosto inhabited a very mean dwelling, and jested on the magnificence of the palaces he had described in his Orlando. He said: "It is easier to collect words than stones." La Sage passed his life in forced labours and in poverty. Where would La Fontaine have died, if, after having passed nearly twenty years in the house of Mdme. La Sablière, he had not found an asylum with another friend, Mdme. Flervant, who said to him: "Madame de Sablière is dead, come home with me:" "I was coming," he replied. Diderot considered it a good business to write for a missionary six sermons for which he received fifty crowns. A writer complains of the dearness of bread in Paris—that writer was Jean Jacques Rousseau. Dryden died indigent at the age of seventy. Linnæus mended his old shoes with bits of pasteboard.

We might find other examples among our contemporaries. We ask for writers and artists neither pensions nor charity—encouragements of this kind are too often held out to *mediocre* people, who do not need encouragement, for them alone I despair. We ask only that writers and artists should have the benefit of the common law, that they be no longer *parias*, and their children disinherited. The law is equal for all—it is said—yes, for the chiffonier and the prince, for the peasant and for the duke and peer—there is but a single exception, it is that of the writer and artist, whose children, among us, possess an inheritance only during twenty years.

It is a remarkable thing that, amongst all those who consecrate their existence to the Fine Arts, the writer receives the worst treatment. The vulgar man pardons the talent of the painter and the great musician. In their presence his self-love does not suffer too much; he has not learned painting, he has not taken lessons in music; but for that, who knows?—nothing proves that he also might not have been a great musician or a great painter. But the writer! He has learned to write; the vulgar man is therefore obliged to admit a superiority of intelligence, and to make him pay for it dearly. Invent, respecting a celebrated author, the grossest falsehoods, the vilest calumnies, people believe them without hesitation. It is so pleasant to reduce him to a level with the multitude!

I therefore sum up my arguments by repeating once more: I demand but one thing relative to literary property—a law thus worded:

"The labours of the mind shall be henceforth treated as equal to the labours of the body."

Literary labours are labours. What a man constructs with his blood, his marrow and his thought, shall be elevated to the rank of that which is built of stones and plaster. The man of letters possessing genius is a man and a citizen in spite of that. The law, equal for all, shall be so for him. His children shall not be disinherited and dishonoured. The property of Lamartine and Hugo shall be considered as important as that of the hosier at the corner. In a word:—

"LAW.

"*Literary property is property.*"

ALPHONSE KARR.

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WHITBY.—Two performances took place at Whitby on the 8th inst.—one in the morning and one in the evening—consisting of selections from Händel's *Messiah* and Haydn's *Creation*, in aid of the funds for the erection of a new church at Ugthorpe. It is proposed that the new church in contemplation shall consist of nave, transept and chancel, with a stone spire at the west-end, and shall contain two hundred and ten sittings, all free and unappropriated. The probable cost was estimated at about one thousand pounds, of which £555 had already been collected. In order to procure the balance, the Rev. W. Long, vicar of Lyth, conceived the idea of an oratorio, and engaged the services of Messrs. Kaye, Ashton, Martin and Bates, from the Durham choir; Mr. Baker and Master Sanderson, from York; Mrs. Sunderland, and Miss Barwick. The *Yorkshire Gazette* of the 16th inst. reports very favourably on the performance, but at the same time expresses its regret, that the inhabitants generally did not give the scheme the support to which it was fairly entitled. Mr. H. C. Barker, son of Mr. Barker, of the York Cathedral choir, presided at the organ and accompanied the different pieces in the most efficient manner. The Wizard of the North, Professor Anderson, has been astonishing the natives of York with his feats of legerdemain, and seems to have been driving a very fair trade at the Theatre Royal.

KEIGHLEY.—The annual meeting of the Keighley Musical Union was held on Tuesday evening last, the chair being taken by the retiring president Mr. W. L. Marriner. The expenses of the society for the current year having been examined and found correct, were passed unanimously. The cash account shows a very encouraging balance to commence the ensuing year, from which the committee will, no doubt, be enabled to afford their subscribers and the musical public in Keighley an extra provision of musical entertainments, both in number and quality, during the coming season. The following gentlemen were unanimously elected officers for the ensuing year:—Mr. Thos. Blakey, president; Mr. Thos. Brigg, vice-president; Mr. W. L. Marriner, treasurer; Mr. John Smith, secretary; Mr. John Normington, collector; and Mr. John Sugden, librarian.

CLIFTON.—The *Clifton Chronicle* of September 20, announces a concert for the following Monday, at the Victoria Rooms, for which Miss Poole, Miss Milner, Mr. Weiss, Mr. H. C. Cooper, Herr Hausmann, and Mr. Charles Blagrove are engaged. Early in the ensuing month a visit is promised by Mrs. Clara Novello and Mr. Sims Reeves. The veteran Henry Phillips is also announced to give his pictorial and musical entertainment, "The City of the Sultan," in the course of next week. The theatre was opened for the season on Monday last. The house was good, and the company, both in talent and numbers, highly respectable. Mr. Walter Shelly, who played Hamlet, comes from the Edinburgh theatre with a good reputation. He was listened to with favour. The parts of Gertrude and Ophelia were ably sustained by Miss Fanny Bennett and Miss Young.

Miss Arabella Goddard is at Hombourg, whence the fair pianist proceeds to Berlin.

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## TO CORRESPONDENTS.

To Messrs. C. Hale and Son, of Cheltenham.—*We beg to say that the paragraph in question was copied from one of the Bath or Clifton (we believe the latter) papers, of last or the preceding week.*—(Ed. M. W.)

A Constant Reader *is informed that the* Musical World *has no connection whatever with the paper in question; moreover, we cannot "set his mind clear" on the point; thirdly, there are many of the same opinion as the writer in the journal alluded to; and, to conclude,* Lablache *was a great artist.*

To Organists.—*The papers on the Panopticon Organ are published, in Nos.* 28 *and* 32 *of the present series. The article on the Leeds Organ will be found in No.* 30; *and the Review of the Organ at St. George's Hall in Nos.* 34, 35, *and* 37.

F. L—o. *is informed that the term* "Sordine" *in pianoforte music means the damper, and that, in fact,* "Con Sordine," *and* "Senza Sordine" *implies the disuse and use of the pedal—the pedal, of course, taking off the dampers.*

Il Flauto Magico.—*We cannot print Correspondent's diagram, and to publish his letter without it would amount to giving our readers a conundrum. Perhaps* "Il Flauto Magico" *could explain, by words, the flute fingering which he is anxious to make known. We shall be glad to make known his explanations. To us the diagram appears like a series of eggs hatched and unhatched—the white and black notes carrying with them a strong resemblance. But we are no flute-players, and plead ignorance.*

## OBITUARY.

Mrs. Liston, widow of the late John Liston, the celebrated comedian, died on Tuesday last.

# THE MUSICAL WORLD.

LONDON, SATURDAY, September 23rd, 1854.

The fate of the Royal Academy of Music appears settled. There can be little doubt that, in its present shape at least, this, now not over-young, and never over-flourishing, institution is doomed either to present extinction, or even a less honourable state of dwindling insignificance. Several weeks since, we had occasion to refer to the difficulties in which the Academy finds itself placed. They are now almost wholly of a pecuniary nature. The lease of the premises in Tenterden Street is on the point of expiring, and cannot be renewed. The revenue derived from the payments of students does not meet the current expenditure. The masters, it appears, can with difficulty, if at all, obtain their stipulated remuneration; the scholars "on the foundation" can no longer be afforded the advantage of free residence and "commons;" and everything, in short, gives note of rapid dissolution. Several schemes of remedy for this mortal ailment have been proposed, but none, we fancy, will be judged worth the cost of trial. The Queen, it is understood, has been solicited openly to patronize the Academy, but has declined,—whether because it is an English establishment, and, therefore, innately unworthy of the honour, or because it is considered proper to reserve the benefit of patronage for such institutions as are already sufficiently flourishing without it, is not, of course, given us to know. Among other projects, Parliament is to be applied to for a grant of money; and again, it is proposed to form a musical joint-stock company, in the shares of which the public will be invited to speculate. Touching these two schemes, we can safely predict, that the first will fail, because under no semi-democratic constitution, like ours, is the public money voted in aid of private enterprise, save in rare cases, and then wholly on high commercial and utilitarian considerations; and the second will share a like fate, because the capitalist and speculating masses, though eager enough to bite "on undeniable security," will assuredly fight shy of anything so little promising of dividend as a school of musical art.

The difficulties of the Academy, however, though now taking wholly a pecuniary form, are, we fear, not remediable by the agent so generally sought for in this Plutonic class of disorders. They lie far deeper than the mere plus or minus result of a banker's balance. They are constitutional, and irradicable by all temporary measures. Their evil seeds were cast in with the foundations of the edifice, and have ripened and flourished with its extension. Like the armoured giant in the *Castle of Otranto*, they have grown too big for their house, and find their strength only in rending it to pieces. It is grievous to see an institution which *ought* to have done so much for music in this country,—which has so many successful congeners abroad,—and which, even here with all its faults, has been the *alma mater* of not a few excellent men and choice musicians, thus falling helplessly to decay. And it is additionally grievous to reflect that this fall, come when it may, will be eagerly hailed, in many quarters, as another proof that England is not a musical country. To this latter doctrine the *Musical World* has never subscribed. In our view of the matter, it seems sheer and self-evident absurdity to revile, as unmusical, a country in which, more than in any other, the greatest music of the world is thoroughly known, habitually well performed, and as well appreciated;—a country which Händel chose for his home, and which, in late years, led the van of universal opinion in proclaiming the wonderful powers of Mendelssohn;—a country wherein those monster festival gatherings, so lauded elsewhere as things of rare and national importance, have for years past been settled in many of our provincial cities, as matters of triennial course and certainty;—a country, finally, which, in some branches of the art altogether pre-eminent,* has, in all, produced a number of men of whom it may be safely said that their great talents deserve a far larger meed of public recognition than fashion and opportunity have hitherto been willing to permit. Not, then, because England is unmusical, will its Academy of Music fall. It will fall—apart from all question of its birth-place or any adventitious consideration whatever—because it deserves to fall. It has failed in its engagements. In so far as its own operation is concerned, it will leave us perhaps worse than it found us.

Twenty years ago, a musical instinct, truly extraordinary in comparison with all that preceded it, was springing up in this country. Young, warm, ardent blood was found welling out on the surface of an effete and worn-out profession—fitly not then dignified with the title of an art—bearing with it everywhere the promise of reconstruction and ennoblement. A race of youngsters arose whom no traditions could bind—no faith, save that of their senses, could convert. They thought they saw what music had been, then was, and might be, and were stiff-necked and perverse in their lovings and hatings. The *Beggar's Opera* was for them no opera; but in the *Eroica* at least *they* found a symphony. They would neither accept Arne and Shield because their fathers had dubbed them great, nor reject Mozart and Beethoven because they were pronounced insane. They could think for themselves, they could feel keenly, they

* We here refer more especially to organ-playing. The English organists are, in the mass, unrivalled.

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could even create—it might be roughly, perhaps. Their one need—the need of all who have not had it—was education. They wanted all these elements of the artist-spirit agglomerated, refined, and instructed by the master's hand, and finally led on to success. Just at this opportunity, and most aptly as everybody thought, up rose the Academy. The chief musical necessity of England had been a school of art, and the Academy was to supply this want. It was to systematise musical education, and make it accessible to all. It was to be the discoverer and nurse of genius. It was to produce fruit, and of the best, in abundance; first-class instrumentalists for our orchestras, singers unimpeachable for our theatres and concerts, composers great at all points, and armed to throw down the gauntlet to all comers—as fast, by the way, as nature happened to supply the raw material. Finally, since all cannot find entrance to the exhibitive and imaginative regions of art, and some *must* teach for other's pleasure and their own profit, it was to replace the scrub-race of the profession—the quack, pretentious, ill-taught, unlettered, mere music-masters, by a plentiful supply of teachers who should combine, with mechanical skill to instruct, the knowledge of the musician, the taste of the artist, and the habits of the gentleman. These were the promises of the Academy;—the performances we can sum up in few words. We begin exceptionally. There is a certain number of men to whom the Tenterden-street authorities will point triumphantly, as specimens of their culture;—men whose unquestionably great talents are most warmly recognized by all musicians. We need not name them,—they are perfectly known and as perfectly esteemed. These men, however, were reared in the very earliest and strongest days of the Academy, and before the evil principles of its foundation had had time to assume importance. They brought with them great natural gifts; they worked hard at their school, and have worked harder since they left it. Of all the rest, be they as they may, composers, instrumentalists, singers, it may be confidently said that not one has reached eminence—not one is there who has not been beaten at all points by men who have had no academical advantages. The current issue has been plain, flat, but sadly too prolific, mediocrity. For nothing was the Academy looked to more hopefully than the production of a race of fine singers; and in no particular has failure been more palpable and complete. Some few of the earlier students have, by much after-diligence and fortunate opportunity, raised themselves into merited repute; but in the main the fact is as we have stated it. The singers of the Academy are inferior to those not of it; and the institution, therefore, has done nothing for one of our greatest public deficiencies. In the article of teachers we have, at present, abundant proof of academical fecundity, but, unfortunately, nothing more. There are, of course, honourable exceptions,—such men as we have already referred to; but the mass is composed of eager youngsters, intensely struggling for employment at any price. Compelled by circumstances to teach before they themselves have learned, they have much of the swagger and assumption usually found in large public schools, and too little of the solid culture and gentlemanly feeling such institutions reputedly engender. The noble founder of the Academy is reported once to have said that he "should never be satisfied until music was taught here, as abroad, for a shilling a lesson." If the Noble Earl did say this, he has certainly two merits,—the first, that of making the most extraordinary oversight on record as to the differing fiscal pressures of this and other countries; and the second, that he pledged himself to nearly the only practical result the Academy seems likely to accomplish.

The causes which have induced this utter decadence of so promising an institution are, doubtless, many and complicated. But they are also worth the trouble of investigation; for, if any vigorous attempt at reconstruction be made—and such an attempt is due to the rising musical importance of this country—the future must comprehend, in order to profit by, the lessons of the past. The limits of such a paper as this are obviously insufficient to permit a close scrutiny into the history of the Academy, and to extract from it and discuss every circumstance that might seem to have influenced its original prospects. One cause, however, there is, which we shall briefly notice, and which is well nigh sufficient to account for the present result. We mean the total want of *general* system prevalent, from first to last, in the Academy's teaching. No school of art, obviously enough, can make great pupils without great materials to work with. We are mindful of the old proverb, which teaches us how we *cannot* make silk purses. We do not expect any Academy to create genius, or feeling, or industry; or, by any *sic volo, sic jubeo* process, to turn out great men by the dozen at will. But the complaint against our Academy is identical, in nature and verity, with that against our "National Opera,"—namely, not that it does not do better than all the rest of the world, but that it does not do as much as it might with the materials at command. The first duty of the managers of such an institution, before a pupil is admitted or a fee taken, is obviously to determine on a complete system of instruction. For every branch of the art, theoretical and practical—from composition to the kettle drums—"a method," as it is termed, should be provided, and its employment enforced on every master, whatever his pretensions. And as these "methods"—more especially about harmony and the like—are legion, and the difficulty of selecting from among them might chance to be considerable, this task should devolve on a committee of the ablest professors in the country; who, it were rational to suppose, would form part of the executive government of the Academy. If they could find no written systems in England sufficiently able and comprehensive, they should import them;—if still unsatisfied that their *curriculum* of teaching was the best possible, they should make one for themselves. System and authority should reign supreme throughout. It should be impossible to find, in such an institution, two pupil-violinists who would differ in the bowing of any passage; or two harmony-scholars who would disagree as to the spelling of a dischord. No such fixed idea as this, however, seems to have prevailed at the formation of our Academy. The Earl of Westmoreland—a most excellent and kind-hearted man, a good diplomatist, a great lover of the arts, and not a very disreputable compiler of music—who led the way in this undertaking, appears to have considered that, a school-building provided, an endowment partially secured, and a number of competent masters assembled, all was done that the occasion demanded; and that this Academy had from thenceforward but to march on gloriously to a total reconstruction of English art. But in so thinking, lay, as we believe, the root of almost all the evil the Academy has since so plentifully done and suffered. A collection of masters was established, instead of a system of teaching. As there was no original authority capable of binding with the force of law, each master gradually became a small focus of attraction, as his method or manner was more or less popular. By-and-by, the Academy began

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to be spied out from afar off as a snug haven for the destitute. Messieurs, Herren, and Signori, began to arrive, with pressing recommendations from the Count of Saxe-this, and the Grand Duke of Hesse-the-other. They might not have much ballast for the voyage, either in their heads or pockets; but they had a goodly blast of ambassadorial trumpets to fill their sails, and so their passage was quick and land-fall happy. Many of these gentlemen were ambidexterous on instruments, and some sang with a loud voice. To be sure, they had acquired these properties, for the most part, by a species of scramble with nature, and therefore could scarcely be expected to instruct others scientifically in the things which they themselves only knew by instinct. Besides, they were far too great to be cramped by systems;—they must teach as they pleased or not at all. There were obvious disadvantages—to the pupils, at least—about all this; but coming recommended as they were, what was the Academy to do? We know what it *ought* to have done, and we see pretty well the result of what it did do. Among its executants there are nearly as many styles as there are masters; while, as to the grammar of music, we much doubt if six Academy lads could be found to *parse* a tolerably stiff sentence from one of Bach's five-part preludes, and agree as to any of its particulars.

One word more, and we have done. General mental culture is as necessary to the musician as to any man alive. There never was an ignorantly-minded *artist* since the days of the deluge, and never will be to those of the last great conflagration. A profession which is, here at least, neither over-paid nor too much honoured, will never, as a rule, have its ranks filled from the aristocratic or upper-middle class of society. There may be exceptions, from inclination or otherwise; but the *numbers* who follow music for a subsistence will always be drawn from the lower-middle ranks of the people. Among this class—we speak, we trust, without offence, for we mean none—education of the best kind is not abundant. The want of it tells strongly on every step in the career of a man who is studying and struggling for the position of an artist. He must necessarily imbibe abstract ideas for which his mind has not been prepared. Poetry, elevation of sentiment, the imperishable principles of truth and beauty, are to be the impelling agents of a nature, hitherto untaught to recognize their existence. And palpable as is this effect in the instance of all general musicians, it becomes even absurdly obvious when applied to the case of the singer. How can a man declaim that which he does not comprehend? How can he *sing* the language of the grand poets, while he will fail to *read* the first six lines of *Paradise Lost* with intelligent emphasis? In a word, how can any one enact the true semblance of a hero, who, in his own inmost soul, knows himself to be a snob? Surely, it is not too much to expect of a National School of Art, that it should be aware of such hindrances as these, and take special measures to counteract them.

As a practical result of the causes on which we have touched, the Academy owes its present position to having, in commercial phrase, "overstocked the market with an unsaleable article." No country needs a college specially for the propagation of mediocrity and common place. They grow fast enough everywhere without academical assistance. But this is just one of those simple facts which our great music school has overlooked. Instead of devoting its energies to the rearing up of a few men of paramount ability, it has been satisfied to produce mere quantity, and that of a very ordinary character. Great men were wanted, and would have paid for the making: the Academy is, by this time, in a position to estimate the pecuniary worth of its labours in the small-ware department.

## DRAMATIC.

HAYMARKET.—Mr. Hudson, the Irish Comedian, made his first appearance on Monday last, in the *Irish Ambassador*, after an absence of several years from England. His name in the bills did not act as a powerful attraction, for a scanty audience assembled to greet him. Scanty as they were, however, they greeted Mr. Hudson most warmly, showing that he had friends in London, and was not altogether unremembered. Mr. Hudson is a rattling, good-humoured and vivacious actor, not very refined, nor very original, nor subtle to wit; but, at least, straightforward and honest, and is always perfect in his business. His Sir Patrick O'Plenipo is not one of his best parts, because it wants elegance, and courtliness, which an Irish gentleman may possess, as well as any other gentleman, as Mr. Hudson knows, but cannot convey in his acting. The Sir Patrick O'Plenipo of Mr. Hudson is just as low and conventional a stage Hibernian as Murtoch Delaney, Teddy Malowney, or Paddy O'Rafferty—three individuals who bear a striking resemblance to each other. Mr. Hudson, nevertheless, was greatly applauded in Sir Patrick O'Plenipo, and was recalled at the fall of the curtain. The other parts in the capital little comedy of the *Irish Ambassador*, were excellently filled. Mr. Rogers was most admirable as the Spanish Envoy, and displayed genuine comic talent. Miss Reynolds made a graceful and interesting Isabella. Afterwards, Mr. Hudson played Tim Moore in the *Irish Lion*, and, to our thinking, infinitely better than Sir Patrick O'Plenipo. The Spanish dancers terminate this week an engagement which has proved highly successful.

ADELPHI.—The opening of this theatre for the winter season drew together a very large audience on Monday night. Not satisfied, however, with the attractions of a first night—a sure "card" at the Adelphi, irrespective of the performances—Mr. Webster engaged Mr. Morris Barnett to play his celebrated character, Monsieur Jacques, in the drama so called. Mr. Morris Barnett had given up acting as a profession so long, that his name, except with old play-goers, or the real lovers of the drama, had become dissociated with the stage. His name, nevertheless, was honourably mentioned among those who might be called creators of characters. Mr. Morris Barnett was in high estimation for his delineation of French *rôles*, but his Monsieur Jacques, so far surpassed all his other performances, as to have left him but an isolated reputation. We forget how many years ago it is since we had previously seen this gentleman personate the old simple-minded Frenchman, but his acting seemed on Monday night to be as natural and powerful as ever, as finished, his notion of the character as finely conceived, and as finely worked out. If we cannot apply the term "elevated" or "ideal" to Mr. Morris Barnett's performance of Monsieur Jacques, we can at least pronounce it as striking and complete a piece of acting as the modern stage can boast of. The audience—those who had previously seen the actor in the part, and those who had not—were all equally delighted, and equally lent their hands and voices to pay tribute to Mr. Morris Barnett's talents. *Norma* (burlesqued, or travestied) has been revived, with Miss Woolgar and Mr. Paul Bedford in their original parts of Pollio and Norma.

SURREY.—This day se'nnight Miss Romer took her benefit, when the *Prophet* was given, and the fair lessee appeared for the last time this season, which is the last of the present operatic lease. We believe we may safely congratulate Miss Romer on account of her uninterrupted success throughout the season, which Meyerbeer and Halévy have divided pretty equally between them. Although the appeal in the case of the latter writer has certainly been to popular rather than to sound taste, we honour the sagacity which, in these days of blundering and bankrupt management, can discern and avail itself of a demand that has borne so fair a harvest. Miss Romer's portrait of Fides is one of her happiest efforts. The duet in the third act was encored, and Miss Romer's acting throughout was natural and touching. She was called forward more than once during the evening, and finally retired amidst a

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shower of bouquets. The opera was followed by a concert, supported by Messrs. Henri Drayton, St. Albyn, and Miss Lowe. Mr. Drayton obtained an encore for a song of Henry Russell's, and Mr. Albyn was recalled for Balfe's "Remember me." The season will close on this day week. On Thursday night *The Bohemian Girl* was played by desire, Miss Romer appearing in her old part of Arline.

STRAND.—A *pièce de circonstance*, called *The New Wags of Windsor*, on the subject of the late court-martial of the 46th, was produced here on Monday. Detail would, of course, be superfluous. It has some excellent practical jokes. The court-martial is held by ladies. Among the hits the best are the "non mi recordos" of the witnesses. The piece was received throughout with loud laughter and applause, and Miss Fanny Beaumont, as counsel for the defendant, in a gown and wig, contributed largely to keep the merry mood at high pressure. The house has been full all the week.

## PROVINCIAL.

MANCHESTER.—We give the following extract from the *Manchester Courier* on the doings of the Royal Italian Company:—"Since our announcement a few weeks since, that it was intended by Mr. Knowles, the proprietor of the Theatre Royal, to afford the musical public of Manchester an opportunity of hearing a series of operas performed in a manner surpassing any previous attempt, both in extent as respects the scheme, and excellence as regards the executants, the plans have been further matured. We find that the *répertoire* includes *Fidelio*, *Der Freischütz*, *Zauberflöte*, *Il Seraglio*, *La Dame Blanche*, *Les Huguenots*, *Robert le Diable*, *Il Barbiere di Siviglia*, *Ernani*, *Norma*, *Puritani*, *La Sonnambula*, *Lucrezia Borgia*, *La Figlia del Reggimento*, *La Favorita*, *Linda di Chamounix*, *Lucia di Lammermoor*, *Acis and Galatea*, and the new and original opera, by Mr. Loder, of *Raymond and Agnes*. The engagements include, for *prime donne*—Madame Caradori, Mademoiselle Agnes Büry, Madame Rudersdorff, Mademoiselle Sedlatzek, and Mademoiselle Albini. For *tenori*, Herr Reichart, Herr Zape, Signor Santi, and Signor Octave Benedetti. For *baritoni*, Herr Hubert Formes, Signor Pierini, and Signor Fortini. For *bassi*, Monsieur Zelger, Signor Gregorio, Signor Ferara, and Herr Carl Formes. The chorus is to consist of thirty voices, chosen from the Royal Italian Opera, Covent Garden, and the Royal Opera, Drury Lane. The *ballet* will be efficient for the incidental *divertissements* in the operas, whilst the band will be very complete. With this scheme before us, there can be no doubt of the excellence of the performances, and we should say just as little as to the patronage which will be extended to the scheme."

LEEDS.—We highly approve of the following project, which we extract from the *Leeds Intelligencer*, and trust that the example may be followed by other of our provincial towns:—"*Church Music.*—We understand that a society is now in course of formation in this town for the purpose of promoting a knowledge of church music, and affording those who feel an interest in the subject an opportunity of regularly meeting together for its practice, so as to enable them to take an efficient part in the choral service of the church. We believe that an official announcement of the objects of the proposed society will shortly be published, and we have every confidence, from the names of the gentlemen already associated with it, that the designs in contemplation will be fully and effectually carried out. We are glad to hear that our townsman, Mr. W. Bower, has kindly undertaken the responsible duties of musical conductor."

MARGATE.—Mr. Wright has been starring it at the theatre in several of his favourite characters. He took his benefit on Friday evening, when the house was crowded to the ceiling. He is well supported by Mrs. Saville and the rest of the company.

DUBLIN.—We were persuaded that Sophie Cruvelli would please the Dublin public, and so it has turned out. The excitement is universal, and was beyond precedent on her appearance in *Fidelio*, which will be seen by the following paragraph from the *Daily Express*:—"The attraction of Cruvelli and the rest of the *corps dramatique* seems to increase every night, and each new performance adds to the enthusiasm with which she is greeted. The *Fidelio* was most likely to strike the taste of a Dublin audience, which has been so long accustomed, by its excellent choral societies, to hear music of a solid and classical style. The result has proved it to be so, for the house was crowded in every part. It is also pleasant to add that the performance was deeply and truly appreciated throughout by this vast assemblage. Cruvelli and Tamberlik were loudly called for at the end of the performance, and retired laden with bouquets; nor were the audience satisfied until Cruvelli appeared again, and was again overwhelmed with flowers flung from the most distant parts of the house, while the audience rose and cheered as an Irish house alone can cheer. We must not omit to mention that the chorus and orchestra accomplished their task with the utmost correctness and vigour."

## GRISI AND MARIO IN NEW YORK.

MADAME GRISI and Signor Mario made their first appearance before a New York audience at Castle Garden, in the opera of *Lucrezia Borgia*. The American Journals are in ecstacies, except a few of the very knowing ones, who are inclined to turn restive at the idea of copying their brethren on this side of the water, and accordingly take exceptions, not always in the very best taste, to prove their own independence in musical matters. The fact is, that enthusiasm was never so great, and the reception of the two great *artistes* far surpassed any thing ever witnessed before. All the honours were paid them. We give the following extract from the *New York Weekly Herald* which will suggest some idea of the state of public feeling, and how artistic affairs are managed in the States: as regards its being any test of the estimation in which Grisi and Mario are held, that is sheer nonsense. We opine that it is merely a test of the gullibility of such Americans who have more money than wit, or a device of the Barnums, Hacketts, and *tutti quanti*, who get up such auctions to swindle the public into a belief that there is a tremendous run upon the box-office, to suit their own purposes. We put our readers on their guard against the episode of Mario and the English lady, and leave the whole responsibility with the journal from which we take it:—

"The auction which was to test the estimation in which Grisi and Mario are held by our fellow-citizens was held at Castle Garden, yesterday afternoon. At the hour fixed upon for the beginning of the sale of tickets, there were present about 1200 persons, gathered in front of the stage both on the ground floor and in the gallery. At half-past three o'clock Mr. Leeds made his appearance upon the stage, and without delay proceeded to open the sale.

"'Well, gentlemen,' said he, coming forward to the front of the stage, 'we will now go on with the sale of the tickets, and we shall sell them for a premium on the prices named. Before I commence, however, I will merely say that from No. 1 up to 56, in the front of the gallery, are reserved for the governor and suite. The seats fixed at five dollars are numbered from 600 to 853 inclusive, and from 1100 to 1338, all of which are in the gallery. All the rest of the seats in the gallery will be disposed of for three dollars. We have no diagram of the pit, as the lithographer did not have it out in time; but we will designate the seats by a person holding a red flag over them when they are put up for sale.' A voice: 'How many seats have you reserved for the governor?' Mr. Leeds: 'From No. 1 up to 56, which are directly in the front line of the gallery.' A Voice: 'What governor do you mean?' Mr. Leeds. 'Governor Seymour, the Governor of the State of New York.' A Voice: 'I am a democrat, and that is the reason I ask the question.' Mr. Leeds: 'Yes, sir; that's all right—perfectly right. Now, then, where is the flag-man?' 'Flagman: 'Here I am, sir.' Mr. Leeds: 'Well, hold up the flag so as we can all see where you are. There—that will do. Now, gentlemen, we will give you a privilege—we will begin with No. 600, and give you the privilege of taking ten seats at the premium offered. How much do you bid for 600? There it is, you see; the flag designates the exact place; it is exactly in front of the stage, on the ground floor. How much, gentlemen—how much? Come.' A Voice: 'Fifty dollars.' Mr. Leeds: 'Fifty dollars is bid for it.' Another Voice: 'Seventy-five.' Mr. Leeds: 'Seventy-five. Come, gentlemen—eighty, ninety, one hundred, one hundred and twenty-five, one hundred and fifty, one hundred and seventy-five, two hundred, two hundred and twenty-five, two hundred and fifty. This is the choicest seat. At two hundred and fifty this seat will be sold if there it no more bid for it—at two hundred and fi—one more bid for it, or it is gone now—two hundred and fifty, going—going—gone, at two hundred and fifty to Mr. Coutts.'

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A Voice: 'Who is Mr. Coutts?' Mr. Leeds: 'Well, gentlemen, in reply to that question, I have only to say that I have had deposited with me fifty pounds sterling, and I pledge you my honour that it is a *bonâ fide* sale. I have the money to show for it. Now we will go on with the rest.'

"As Mr. Leeds did not, however, enlighten the audience in regard to the purchaser, and as considerable curiosity is manifested in this unknown personage, we will endeavour to enlighten the public in regard to her, for she is a woman, though assuming the name of a man. It appears that Mario has for a long time been beset with the attentions of an English lady of great wealth, who persists in following him wherever he goes, although he has frequently denied her an interview. While in London she was never absent a night during his engagement, and always occupied the most conspicuous place in front of the stage. When he went to St. Petersburgh she followed him, and on his appearance there, one of the first persons he saw among the brilliant audience of the Russian capital was his constant and ardent admirer. In her devotion to him she crossed ocean and continents, and although he has always slighted her attentions and refused to listen to her addresses, her love—if love it can be called—has never grown cold, but appears to increase with time. As soon as she heard of his intention to visit this country, she kept a vigilant watch on his movements, till she found that he was coming in the *Baltic*, when she immediately engaged rooms on board that vessel, and accompanied him to this country. On their arrival Mario and Grisi put up at the St. Nicholas, and so did Mr. Coutts; and now at the first auction of tickets we find him (we beg the lady's pardon—her) giving two hundred and fifty dollars for the first seat. The other seats sold at similar premiums.

"In a leading article, commenting upon the above scene, it is stated that the amount realized by the sale of tickets must have been close upon 25,000 dolls. As a considerable number of the seats were sold to speculators, who in their turn will make a large profit upon them, we may set down the actual amount that will be paid for admissions at little short of 30,000 dolls. When we add to this the sums that will be disbursed by the fairer portion of the audience for dresses, new coiffures, kid gloves, and eau de Cologne—to say nothing of carriage-hire, we think that we shall not be overstating the amount which the *début* of Grisi and Mario will cost the New York public in fixing it at 35,000 dolls. After this, he will be a bold and wildly speculative individual who will venture to hint at the remotest chance of anything like a commercial revulsion."

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The following abridged extract from the *New York Daily Times*, of Sept. 5th, will enable our readers to form their own opinion of the success of Signor Mario and Madame Grisi:—

"No event in the musical history of New York deserves to be chronicled with more exactitude than the appearance last evening of Madame Grisi and Signor Mario. Long as the public mind has been prepared for this now realized pleasure, it came even at last as a surprise. For the past ten days only have we been certain that it would occur. Rumours of the first appearance of Mario and Grisi were fast becoming part of the standard newspaper literature of the age. At the last moment it was difficult to divest oneself of mere rumour for the substitution of real fact. But it is accomplished. Grisi and Mario, those glorious exponents of divine art, have played before an American audience, and received a small instalment of that admiration so justly their own.

"The vocation of a critic is never less facile than when—as in the present case—he has to closely follow in the footsteps of others. Every form of praise—every atom of criticism, has been exhausted on these renowned artists. Repetition is a necessity with those who would speak of them anew. A repetition of praise, however, when well deserved, is gratifying, and always obtains the suffrages of the public.

"Simply, then, Grisi and Mario *are* what they are said to be—emphatically the greatest artists of the age. It is scarcely necessary, nor indeed is it possible, to say in what their especial excellence consists. Physical perfection is, of course, a main element, but not the only one. Perhaps the most striking—as it is the most gratifying—peculiarity of their performance, is the *intellectuality* that pervades it. On the lyric stage, it is customary to sacrifice sense to sound. The majority of artists are content if they can give an extraordinary exhibition of florid vocalism. The text is consequently sacrificed, and, in the end, we are impressed only with the dexterity of a lengthy singing lesson. Now, with Grisi and Mario it is totally different. They are never *going* to sing; they make no demonstrations of song-like propensities, but simply speak with the passion of the moment and the intensity it demands—in song. The wonderfully natural effect this produces, and the singular air of intellectuality it throws in consequence over the performance, must be experienced and enjoyed to be understood. We have had nothing like it before.

"Of Madame Grisi's performance last evening, perhaps the most effective portion, dramatically and musically considered, was the *finale* to the opera. There was an agonized intensity about it—a wild grief—that was little else than awful. The *finale* to the first act, however, appeared to gratify the audience in a greater degree. It was, of course, admirable.

"Signor Mario, with his fine, handsome face, and the air of perfect breeding, fairly intoxicated the audience. In the romanza, "Di Piscatore Ignobile," he permitted the narrative meaning of the composer to explain itself, and did not once strive for a vocal effect. He quietly *spoke* an exquisite melody as no other man living could have sung it. The story of his birth was narrated, as we might expect it to be on the suggestion of the moment. Thus much we can say easily of the romanza; but we lack words to describe our admiration of Signor Mario in the scena of the second act—"Com' è soave"—and in the famous terzetto—"Guai se ti sfugge un moto." Our readers must hear for themselves, and know how completely it exhausts praise. Signor Mario's acting throughout was quiet and reserved, with occasional touches of dramatic power. The death scene was eminently dramatic."

Of the second performance we have not received any authentic report. *Lucrezia Borgia* was to have been repeated, and *Norma* was speedily to follow.

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## THE USE OF THE "CORNET"-STOP IN ORGANS.

A CORRESPONDENT writes to tell us that, in wandering about lately, for health and relaxation, he found himself at Great Yarmouth, and having heard that the church of St. Nicholas, in that goodly town, contained one of the very finest old organs in England, he determined to inspect it. He gives us his general impression as to the organ,—by the way, we shall be tempted, some day or other, to describe it particularly to our readers, for it deserves all that can be said in its praise,—but tells us that "a cornet of five ranks, belonging to the Great Organ, was unusable, the slide being fastened up;" he was told "it had not been used for years;" and concludes by asking us the nature and use of the stop, and what its offence might be that it should be thus treated.

We will endeavour not only to satisfy him, but also to give our readers some information as to the nature and original intent of this register, now so misused and so little understood.

We must premise that by the word "Cornet," we have no reference whatever to that detestable inversion of the three-rank sesquialtra, from middle C upwards, which used under name of "Cornet" to prevail some five-and-twenty years since, and may still, perhaps, be found in the work of the inferior organ-builders. We speak only of the "Cornet," as Byfield, and such men, used to make it. This stop existed separately from all the other compound registers. It was usually "mounted," *i. e.*, its pipes were placed on a groove-board of their own, and elevated some four or five feet above the sound-boards of the great organ,—it extended only from middle C upwards, and was almost invariably of five ranks—the first rank being a metal stop-diapason of eight feet pitch, and the rest consisting of principal, twelfth, fifteenth, etc., according to the judgment of the maker. There is no stop in the organ which has been so ignorantly treated, and the intent of which has been so entirely misconceived. If we turn back to the days of Marsh and Stanley, whose organ voluntaries once so popular, are not in some places, we fear, quite yet forgotten, we find entire movements written purposely to display this cornet stop as a solo. In fact, "Cornet Voluntaries"—(the cornet performing a series of brilliant solo passages, accompanied by some other portion of the instrument)—were, in those days, reckoned among the chief vehicles for the display of finger dexterity for the organist. How anybody, enjoying the blessing of ears, could have endured this howling assemblage of strong harmonics treated as a solo-stop, may well pass our comprehension. The modern organist who happens to possess one of these registers in his great organ, abhorring its solo-use, and not aware, by tradition, of any other, rather naturally, than otherwise, prefers its total silence to its presence in a manner which distresses his ears and draws ridicule on his favourite instrument. Thus much, then, by way

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of answer to our correspondent's query as to the, "fastening up of the slide" in the Yarmouth organ.

The original intent of the cornet was, beyond all doubt, to remedy an evil in the *full organ*, that was then perceived, has been felt and struggled against ever since, and is only now, after a lapse of some two hundred and fifty years, beginning to receive its real and scientific abolition—we mean *the weakness of the trebles as compared with the basses*. The old builders undoubtedly perceived the defect, and, as undoubtedly, introduced the five-rank cornet with only a treble compass, as its remedy. But this remedy, tolerably effectual as it is, so far as power is concerned, has the serious disadvantage of altering the *quality*, as well as the force, of the trebles to which it is applied. Some of the continental builders of the same date equally felt the defect in question, but took another method of remedying it. They made the upper octaves of their eight, four, and two feet stops, to consist of *two* ranks of pipes each; and on this construction we find the organ at the great church in Rotterdam, and some others. This remedy, however, was neither so philosophically correct, nor so successful, as the other; for the two unisons so nearly destroyed each other that their combined effect was scarcely, if at all, greater than that of a single pipe.

The true remedy for this defect is now, at length, found in Cavaillé's system of increasing the scales for the treble pipes, accompanied by correspondingly increasing air-pressures. As is the case with everything this great builder has done, this discovery was the result of purely logical deduction. He perceived that, in all orchestral wind-instruments, since the diameter of the tube remains unchanged, the scale must, relatively, increase enormously for the higher notes, but also demands a vastly increased tension of air. He has transferred this principle to his organ-building—with what results, those who have heard his magnificent instruments at *St. Denis* and the *Madeleine*, will be able to testify.

In all new organs, this "increasing-pressure" system should, without hesitation, be adopted; but in all old ones which possess a cornet-stop, we recommend, instead of "fastening up the slide," putting the cornet into the best possible order, and using it with the full organ. After the more scientific plan of the French builder, it is the next best remedy we know for an evil which both were designed to overcome.

## MADEMOISELLE RACHEL.

The following interesting particulars respecting the great French tragic actress are extracted from the fourth volume of the *Mémoires d'un Bourgeois de Paris*, by Dr. Véron, and will, no doubt, possess an attraction for all our readers, who, in their character of artists, must necessarily be always the first to appreciate and admire the grand representatives and models of art:—

"In my rapid course through the first half of the 19th century, I take a pleasure in relating, with ample détails, everything which has caused a sensation in arts and literature. The stage and literature procure for a man, even at the present day, universal and lasting celebrity, and our curiosity is excited by the very names of the poets of the most ancient times. Euripides and Sophocles occupy as much room in men's memories as Miltiades and Themistocles. La Fontaine wrote to Madlle. de Champmeslé:—

"'La nuit des temps nous la saurons dompter,
'Moi par écrire et vous par réciter!
'Nos noms unis perceront l'ombre noire.
'Vous régnerez longtemps dans la mémoire,
'Apres avois régné jusques ici
'Dans les esprits, dans les cœurs même aussi.'

"One fine summer's evening, the 12th of June, 1838, being in search of shade and solitude (if you search well, you will find everything at Paris, even solitude and shade), I entered the Théâtre-Français, about eight or nine o'clock. There were four spectators in the stalls; I made the fifth. My attention was attracted to the stage by a strange physiognomy, full of expression, with a projecting forehead, and a black eye, hidden beneath the orbit, and full of fire, the whole placed upon a fragile body, endowed, however, with a certain degree of elegance in its postures, movements and attitudes. A resonant, sympathetic voice, of the most happy pitch, and particularly intelligent, enchained my mind, which was listless and more inclined to idleness than admiration. This strange physiognomy—the eye full of fire, the fragile body, the intelligent voice, were those of Mademoiselle Rachel, who was reciting the part of Camille in *Horace* for her first *début*. The lively and profound impression the young actress instantaneously produced on me, recalled to my mind a train of confused thoughts. At last, by taxing my memory, I remembered a young girl, with a singular physiognomy, playing the part of *la Vendéenne* at the Gymnase, and I also remembered a mere child, with poor garments and clumsy shoes, who, on being asked before me, in the passage of some theatre, what she was doing, replied, to my great astonishment, in a bass voice and with the utmost seriousness: 'I am pursuing my studies.' I recognised in Mademoiselle Rachel the singular physiognomy at the Gymnase, and the young girl, poorly clad, who 'was pursuing her studies.'

"Those persons are greatly to be pitied who, in matters of art, can neither abhor nor admire. Whether I have to do with pictures, statues, monuments, singers, comedians, or tragedians, I abhor or admire. Little Rachel astonished me—her talents rendered me enthusiastic. Nothing would satisfy me but to find out, as soon as possible, my friend Merle, whose literary tastes and partialities I shared, and compel him to attend the *débuts* of what I called my little prodigy. 'When the twelve or fifteen hundred clever persons who compose public opinion in Paris,' I said to him, 'shall have heard and pronounced judgment upon that child, she will become the glory and fortune of the French theatre.'

"In 1838, I had quitted the Opera; the talent and success of my tragic actress became my fixed idea and business. Before saying good day to anyone, I used to inquire: 'Have you seen her in *Horace* or *Andromaque*?' Most persons did not know whom I meant. I used to lose my temper and not spare reproaches or even familiar insults. The pleasures and joys of my summer of 1838 were assured; my emotions as *habitué* of the Théâtre Français were destined to replace all rural pleasures as well as the incidents and surprises of travel.

"During the entire month of June and the entire month of July, very few persons seemed converted to my new faith; it mattered nothing that Mdlle. Rachel played Camille, Emilie, or Hermione; the apostles of the new divinity preached in vain in the desert. In the month of August, however, in spite of the dog-days, the *débuts* of Mdlle. Rachel, in the parts just mentioned, began to be better attended. When the house struck me as tolerably full, I used to wipe my forehead, and, like the fly on the coach-wheel, say to myself with a degree of satisfaction amounting to pride, 'Mdlle. Rachel and myself will beat the public. These people have got common sense.'

During the entire month of October, the young tragedian played nine times, and the smallest receipts (for Monime in *Mithridate*) amounted to 3,669 francs 90 centimes. When she played Hermione, the receipts amounted to more than 6,000 francs; her victory was complete—her triumph absolutely astounding. Corneille and Racine once more flourished among us, as in the grand age of Louis XIV. A feverish popularity surrounded the young *tragédienne* and old tragedy.

"While still a child, Mdlle. Rachel who was already admitted at the Conservatoire, begged for private lessons from M. Prévost, a greatly esteemed actor, possessed of real talent, and a *sociétaire* of the Théâtre-Français. On seeing the poor weak and sickly child, he replied 'Go and sell nosegays, my good girl.' One evening, young Hermione revenged herself in the most clever and charming manner for the disdain of her brother-artist, who had proved so bad a prophet. After having been enthusiastically applauded and frantically recalled, she was actually able, when the curtain had dropt, to fill her Greek tunic with the flowers thrown upon the stage. She then ran up to him who could give her no other advice than to go and sell nosegays, and, sinking down on one knee before him, with the most graceful coquetry, said: 'I have followed your advice, M. Prévost, and taken to selling nosegays. Will you buy some of me?' With a smile, the

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learned professor raised up the young artist and expressed his delight at having been so completely deceived.

"Madlle Rachel's celebrity soon descended from the competent judges, from the cream of the aristocracy, to the general body of the public. In 1771, Voltaire thus flattered a celebrated actress of the day:—

"'Quand, dans les arts de l'esprit et du goût,
'On est sublime, on est égal à tout;
'Que dis-je? On règne, et d'un peuple fidèle
'On est chéri, surtout si l'on est belle.'

"At first, Madlle. Rachel did not even achieve the success due to youth and attractive beauty.

*(To be continued.)*

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—After making her *début* at the Grand Opera, in *La Favorita*, Mad. Stoltz has appeared with success as Catarina, in *La Reine de Chypre.* M. Roger was well received as Gérard. M. Meyerbeer's *Robert le Diable* has been given for the reappearance of M. Dérivis, who has been absent for some time from this establishment.

The Théâtre-Italien opens on the 3rd October, with *Otello*, Mad. Frezzolini and M. Bettini sustaining the two principal parts. The next opera produced will be *La Cenerentola* for the *début* of Mad. Borghi-Mamo, and, also, for that of M. Gassier, in the character of Dandini. We are then promised *Ernani*, with Mad. Bosio, and the first representation of Mercadante's *Leonora*, supported by Mad. Frezzolini, MM. Bettini, Napoléone-Rossi, Néri-Baraldi, and Ardavani.

*Le Pré-aux-Clercs* has been revived at the Opéra-Comique.

The Théâtre-Lyrique is announced to open on the 1st of October. Whether M. Perrin, however, will be enabled to keep faith with the public is rather doubtful, for, at this moment, the theatre is full of workmen, who have even taken possession of the stage, so that the actors are obliged to rehearse in the green-room. The following is a complete list of M. Perrin's company, according to the musical *feuilleton* of the *Moniteur*:—

"*Tenors*: MM. Rousseau de la Grave, *Sassin*, *Achard*,* Sujal.

"*Ténors Comiques*: MM. *Allais*, Colson, Legrand, Leroy.

"*Barytones*: MM. Meillet, *Crambade*, Cabel, Ribes.

"*Basse chantante*: M. *Marchad*.

"*Basses*: MM. Junca, Adam, Grignon.

"*Chanteuses*: Mesdames Marie Cabel, *De Ligne Lauters*, Colson, Meillet, *Amélie Bourgeois*, Vadé, Chevallier, Garnier.

"The orchestra, under the direction of M. Deloffre, will be composed of sixty-three musicians. The choruses will consist of fifty-five persons."

The season will be opened by Mad. Marie Cabel in *La Promise*, and on the next evening, the 2nd, will be produced the *Billet de Marguerite*, a three-act opera, the *libretto* by MM. Leuven and Brunswick, and the music by M. Gevaert. MM. Meillet, Colson, Achard, Mesdames Meillet and De Ligne Lauters will sustain the principal characters.—Hopes are entertained that the new work of MM. Dennery and Adolphe Adam, in which the first female character is allotted to Mad. Marie Cabel, may be produced before the end of October.

At the Théâtre Frangais, Mdlle. Rachel has re-appeared in *Marie Stuart*, *Polyeucte*, and *Adrienne Lecouvreur*, and been enthusiastically received.

There is no particular novelty at the other theatres just now, if we except a trifle entitled *La Dette et la Dot*, by M. Honoré Déo, at the Variétés—a one-act farce, *Voyage autour de ma Femme*, by MM. Michel Carré and Louis Dugard, at the Palais-Royal—and a military drama, in twenty *tableaux*, called *La Guerre d'Orient*, at the Cirque. The most important fact in theatrical circles is the re-appearance of M. Bouffé, after a long illness. It is said that this celebrated comedian will shortly give a series of representations at the Porte St. Martin. There is also a report that Mdlle. George will return to the stage for a limited period.

ITALY.—(*From our own Correspondent at Milan.*)—On the 31st ult., another evening's performance was given at the Carcano, for the benefit of Miss Adelaide Phillips, who repeated, with the usual applause, the cavatina of "Arsace." She also sang the rondo from *Cenerentola*, and executed the difficulties in an easy and graceful manner. Afterwards, she gave the last scena of Vaccaj's *Giulietta e Romeo*, for which she was enthusiastically applauded and recalled. The prima donna Ansaldo, the tenore Petrovich, the buffo Lanari-Bellini, and the flautist Signor Calliezie, were also well received. —On the 6th instant, the annual vocal and instrumental concert of the pupils of the I. R. Conservatorio, took place in the Concert-hall of the Institution. The selection was miscellaneous, consisting principally of the compositions of the following students, viz.: A sinfonia, for grand orchestra, by Giovanni Zaytz, executed by about fifty of the first professors and students in Milan; a cavatina, for soprano, by, Francesco Sandi, sung by Signora Elisa Galli; a quintetto, with chorus by G. Zaytz, executed by the Signore Narini and Lucioni, the tenore Limperti, the barytone Vietti, and the basso Maestri; a duetto, for two soprani, by Francesco Pollini, sung by Signore Narini and Berini; a cavatina, for contralto, by A. Ponchielli, sung by Signora Paganini-Froldi; also, a scena, with grand finale, by the same composer, interpreted by the Signore Narini and Paginini-Froldi, the Signori Limperti, Vietti, and Maestri, with a chorus of about fifty of the junior students. The whole of these compositions were meritedly and encouragingly applauded, and in an especial manner the opening sinfonia, by G. Zaytz, and the last-mentioned finale, by A. Ponchielli.

Amongst the vocal students, Signorina Paganini-Froldi (pupil of the *Maestro*, Lamperti) obtained the first honours; not so much for her voice, as for her pure and artistic style, and true dramatic accento musicale."

The instrumental students were Signorina Sinico-Belloni, a child only eleven years of age, who completely electrified the audience with her performance of a fantasia upon the harp (composed by her *Maestro* Signor Bovi, upon airs from *Poliuto*)—indeed, the little creature's playing upon this difficult instrument, and in the presence of so select and numerous an audience, was quite wonderful. Upon her being asked, afterwards, if she had not felt afraid of appearing before so large an assemblage, she replied, with much *naïveté*, "Oh, no! I was only afraid of the gentleman in the grand dress!" alluding to the Governor of the City, in his uniform. The young violinist, Giulio Basevi (scarcely sixteen), played a *souvenir* upon the last scene from *Lucia*. He was warmly applauded, and has made much progress since we had the pleasure of hearing him two years ago. Signorino Rovere played a capriccio of his own composition, for the piano, and Signor G. *Perini* a fantasia upon the violoncello (composed by the Professor Quarenghi, of the I. R. Conservatorio). Both of these students displayed good taste in their performances, and were received with approbation. The institution is now closed for the vacation, and will be re-opened in November.

The opening of the I. R. Canobbiana has been finally decided to take place on the 12th instant. The *Saracena* of the Maestro Butera, as we have before mentioned, will be the first opera. *La Fiorina* of Pedrotti, which gave us so much pleasure on the same stage, two years ago, has been chosen for the second. For the third, the new opera, *Anna Campbell*, has been promised, composed expressly by the Maestro Torriani. *Le Sorrentina*, also a new work of the Maestro Muzio, is expected to be the fourth.

At the Pergola, at Florence, Rossini's *La Cenerentola* has been highly successful. The *Gazzetta Musicale* is in raptures and augurs more favorably of musical taste since this eventful circumstance. We are persuaded that the execution of the opera had much to do with this success of one of Rossini's masterpieces, as we understand that Mad. Borghi-Mamo is one of the few artistes who *can* sing Rossini's music. We may add that the other parts were well filled by Signori Everardi, Scalese and Stecchi-Bottardi. We read in *Il Diavoletto* that Signor Verdi has composed a new opera in which the principal singers will have nothing to do but to recite their parts, all the music devolving upon the choruses. We shall be curious to hear Signor Verdi's new opera.—Leopold de Meyer is expected at Florence.—The Milanese papers say that Signor Butera's opera was not successful. It is entitled *La Saracena*. Mad. Capuani went most drearily through her part up to the third act, when she obtained some slight applause. The baritono, Signor Della-Santa, was well received and frequently applauded, especially in his last *aria*. On Sunday, Sig. Pedrotti's opera, *Fiorina*, will be produced.

VIENNA.—(*From our own Correspondent*).—The most important events at the Imperial Opera-house lately have been the production of *Don Juan* and *Les Huguenots*. The principal characters were satisfactorily sustained by Herren Beck, Draxler, Stegel, Hölzl, Mesdemoiselles La Grua and Liebhart. A new ballet entitled *Violetta* has been produced, but it is a very poor affair. The parts in the *Etoile du Nord*, which will be produced at the end of October, are already given out.—Spontini's *Ferdinand Cortez* is the last novelty.

* The artists whose names are printed in italics, did not belong to M. Séveste's company.

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HANOVER.—Madlle. Schwarzbach, from the Theatre Royal, Munich, has produced a favourable impression, in the three characters, viz., Martha, in Herr von Flotow's opera of the same name, Bertha in *Der Prophet*, and Marie in *Die Regimentstochter*—which she has sustained up to the present moment. Herr Nicolai's opera of *Die Lustigen Weiber von Windsor*, is in active rehearsal and will shortly be produced. Herr Schott will play Falstaff. Mad. Nottes, the *prima donna* is so much indisposed as to be unable to fulfil her professional duties.

DRESDEN.—The royal opera-house was announced to re-open on the 7th inst. with *Iphigenia auf Tauris*.

LEIPSIC.—The opera season has commenced with Bellini's *Sonnambula*, under the direction of *Kapellmeister* Witt, in the place of Herr Rietz, and, on the 7th instant, Herr Riede gave a grand concert in the Hôtel de Prusse for the benefit of the sufferers by the late inundations in Silesia. Among other pieces comprised in the programme were Beethoven's Symphony in C minor, Herr R. Wagner's *Liebesmahl der Apostel*, the *Fest Ouvertüre* by Herr Rietz, and the scene and chorus of the second act of *Tannhäuser*.

HAMBURGH.—Méhul's *Joseph en Egypte* and Herr Nicolai's *Die Lustigen Weiber von Windsor* are in active rehearsal.

BERLIN.—(*From our own Correspondent.*)—Mad. Nimbs has appeared at the Royal Opera House in the *Huguenots*, *Der Freischütz*, and *Die Jüdin*. She was favourably received and well supported by the other members of the company.—M. Meyerbeer has returned from his trip to Spa, but has again left.

COLOGNE.—Both the Vaudeville and Stadttheater were re-opened in the middle of this month, under the management of Herr Röder. Among the artists newly engaged are Mademoiselles von Westerstrand, from Coburg; Johansen, from Stettin; Günther, from Danzic; Herren Erl, from Gratz; Röhr, from Wiesbaden, and Thomatseck, from Cassel. Among the first operas to be produced may be mentioned, Herr Wagner's *Lohengrin*, M. Meyerbeer's *Etoile du Nord*, Herr Marschner's *Austin*, M. Adam's *Giralda*, and M. Verdi's *Rigoletto*.

AUGSBURG.—Among the persons who have fallen victims to the cholera, is Herr Carl Ludwig Drobisch, *Kapellmeister* of the Protestant churches here. He died on the 26th of August, aged 51 years. He was born in Leipsic, and studied music under the celebrated organist, Dröbs.

PRAGUE.—Herr Franz Steger, a vocalist of repute from Vienna, lately gave a concert in the Sophieninsel-Saale, which was fully attended. Herr Steger's singing was greatly admired, and he was much applauded in several of Schubert's *Lieder*. Herr Wiener, in a violin solo by Lipinski, proved himself a clever artist. The orchestra played two overtures in excellent style, Mendelssohn's magnificent overture to *Ruy Blas*, and a new one by C. Oberthür, entitled *Macbeth*, which was very favourably received and deservedly applauded.

NORDENEY.—Mad. Jenny Lind Goldschmidt, assisted by Herren Joachim and Matys, from Hanover, intends giving a concert for the benefit of the poor of the place.

FRANKFORT-ON-THE-MAINE.—Mad. von Marra-Wollmer has been favourably received, and bids fair to become a favourite. Herr Pischeck and Mad. Jägels-Roth are "starring" here. Herr Wagner's *Tannhäuser* has been given lately with almost an entirely new cast.

UDINE.—*L'Assedio di Malta*, of the Maestro Graffigna, sung by Signora Piccolomini; the *tenore* Baucarde; the *barytone* Cresci; and the *basso* Pons, was received with a little opposition the first night, but it afterwards increased much in the favour of the public.

FERMO.—*Lucrezia Borgia* has been produced for the second opera, interpreted by Signora Barbieri-Nini, and the Signori Agresti and Nanni. The execution has obtained many honours for the artists.

LUGO.—Verdi's *Trovatore* has been received with its accustomed acclamations: sung by the Signore Cremont and Guerrini; and the Signori Cecchi, Dalle-Sedie, and Biacchi.

TRIESTE.—The new opera, *Marinella*, of the Maestro Giuseppe Sinico (the poetry by Signor P. Welponer), has had a most triumphant success, and obtained many calls for its young composer, although it has been found to contain a few reminiscences. The action takes place in the year 1500: the subject is founded upon the annals of Trieste. The principal parts were sustained by Signora Lorenzetti; Grutner (Marinella), Carlotta Cavini (Elvira); the *tenore* Rubly (F. Cappello); the *basso* Nerini (Falca), and Signor Giacomelli (Bacio). The execution gave great satisfaction.

BERGAMO.—*Don Sebastiano*, of Donizetti, has pleased exceedingly, executed by the *prima donna*, Signora Bendazzi; the *tenore*, Malvezzi; the *barytone*, Corsi; and the *basso profondo*, Vialetti.

BRESCIA.—*Maria di Rohan* has had a most favourable reception, interpreted by the Signore Salvini-Donatelli, De Gianni Vives, and the Signori Bettini and Ferri.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 39. SATURDAY, SEPTEMBER 30, 1854. {PRICE 4d. STAMPED 5d.

## EPITOME OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(*Continued from p.* 598.)

Of all the evidence published in the *Cäcilia*, that of Herr Krüchten, the Attorney-General (*Landes-Advocat*) at Pesth, is without doubt, the most important. Not being acquainted with Herr Krüchten, Herr Weber did not send him one of his circulars, but Herr Krüchten of his own accord forwarded some well authenticated and very minute details respecting the origin and even first performance of the *Requiem*. Herr Krüchten appears to have been a confidential and very necessary member of Count von Wallsegg's household. He stipulated that some of the facts communicated by him should be kept secret, but, on the other hand, authorised Herr Weber to publish the rest, which, by the way, were drawn up with the most scrupulous exactness and almost in the form of a legal deed. The Countess von Wallsegg, Herr Krüchten informs us, died in 1791, at Stuppach, an estate in Lower Austria, about four posts and a half from Vienna, and the ordinary place of residence of the Count. The latter, an enthusiastic lover of music, commissioned his steward, Leutgeb, to order a requiem for the funeral of his (the Count's) wife, but, for certain reasons, which were not made public, Leutgeb was furthermore ordered not to name his principal, who thus remained unknown to Mozart. After the score had been delivered to his agent, the Count had the work rehearsed in Wienerisch-Neustadt, in the house of the late Herr Obermeyer, the Count's physician, and Herr Krüchten's uncle. The members of Obermeyer's family, all very good musicians, took a part in the performance, as well as Herr Trapp, director of the music-choir, with the various persons under his orders, and several *dilettanti* of the place. The physician's eldest daughter, Theresa, sang the soprano part at this rehearsal, as well as at the public performance of the *Requiem* at the burial of the Countess von Wallsegg, which was solemnised with great solemnity in the church of the Cistercian Abbey (commonly called the New Cloisters) in Wienerisch-Neustadt.

As far as Herr Krüchten can remember, this performance of the *Requiem* took place late in the autumn of 1791; that is to say, before Mozart's death, as Herr Weber understands the passage.

All the conditions of probability which go to form what is called a moral and historical certainty are here united in favour of Herr Krüchten's evidence. That gentleman was a person to whom tradesman-like calculation in the matter was as unknown as those petty interests and considerations which necessarily influenced the language of professional musicians, either on account of the widow or of Herr Weber, whose colleagues and good friends or opponents they were, as the case might be. Herr Krüchten was a public official, who had never had any dealings either with Mozart or his widow, but who, on the other hand, was most intimately acquainted with the affairs of the Count von Wallsegg. The account bears the impress of the strictest truth, and reads almost like a legal document, so accurately are persons and places named and described in it. His uncle Obermeyer, in whose house the first rehearsal took place, was, also, a public functionary, being *Landes-physikus* and *Civilarzt* in the Cadet-Academy in Neustadt. Finally Theresa, Obermeyer's daughter, who sang the soprano part at the rehearsal and the funeral of the Countess, was still living when Herr Krüchten sent Herr Weber his two letters, which are dated December, 1825, and January, 1826.

There are two circumstances which might strike us as strange in these communications, in other respects so satisfactory. The first and most serious one is: that Count von Wallsegg, wishing to remain unknown, should have selected for his agent Leutgeb, with whom Mozart was acquainted, having, at various times, composed for him several works, one of which, a concerto for the French horn, is entered in the thematic catalogue under this person's name. When I say "for him," there is every reason to suppose that it was for his master. If, therefore, Mozart knew this Leutgeb, or, according to the orthography adopted in the catalogue, Leitgeb, we have every reason to believe that he was aware in whose service that person was, more particularly as Count von Wallsegg, who lived almost at the gates of Vienna, and appears to have been very rich, was a great lover of music, kept up a large establishment, maintaining, for instance, a chapel of his own, and, consequently, could not be unknown to a musician residing at Vienna. Some of Herr Weber's correspondents called attention to this fact, to which other witnesses replied that it was not Leutgeb, but the Count von Wallsegg himself, who came to Vienna *incognito*, and ordered the *Requiem*. It appears, however, very improbable that Mozart should have seen the Count. For my part, I incline to the belief that Count von Wallsegg commissioned his steward to confide the task to some confidant of lower rank. The first obstacle, as my readers will perceive, is thus not very difficult to overcome. The second exists, properly speaking, only in the mind of Herr Weber, who, from Herr Krüchten's testimony, concludes that the score was completed in Mozart's lifetime, since the performance of it took place in the autumn of 1791, and Mozart did not die before the 5th of December of the same year. Herr Krüchten does not say, however, by whom the score was delivered into the hands of the Count's messenger, and, moreover, the expression "late in the autumn" (*Spätherbst*) is accompanied by the words: "As far as I can remember," the only doubtful phrase employed by Herr Krüchten, who on all other occasions is so positive in his style. But we will go further than this, and admit that his lawyer's memory was not a few weeks wrong with respect to a musical rehearsal which had taken place thirty-three years previously, but then we must not forget that Herr Krüchten writes in the style of an attorney, and employs precisely the same accuracy that he would when drawing up a legal deed. Looking at the matter in this light, we shall find that, by the expression "late in the autumn" (*Spätherbst*), he might mean any time up to the 22nd December, before which day the autumn does not end in Western Europe. It sounds almost ridiculous, I am aware, to combat any denial of the incomplete state of the *Requiem*,—a circumstance as satisfactorily proved as any in the whole world. Thus much, however, is certain, if we are to believe Herr Krüchten—and it is impossible to refrain from doing so—thus much, I repeat, is certain: that the *Requiem* was performed immediately after the decease of its composer. Even the widow states—as we shall see further on—that, immediately after her husband's death, the messenger came to fetch away the score, which was forthwith given him. This cuts through the question, as Alexander's sword did through the Gordian knot; it is conclusive; it furnishes us, in support of the genuineness of the



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work, with proofs which go far beyond those of the Abbé Stadler, for they take from Süssmayer even the shadow of any participation in the first three parts of the work. We will reserve the conclusions which a child might draw from the approximative date given by Krüchten, until the end of our arguments, which will rest upon the most impartial, most important, and most credible of all the evidence collected in the *Cäcilia*.

Tormented in turns by mortal weariness, passionate curiosity, and bitter disappointment, such only as those who love music above everything else can understand, I waded through the endless labyrinth of the controversy at the epoch it was exciting public attention. I was just engaged on the clever pamphlet, "*Mozart und Süssmayer*,"* by M. Sievers, which appeared in the year 1828, when the musical papers announced a fresh biography of Mozart, to be published by his widow. My joy was indescribable. At last, I said to myself, all will be cleared up! at last, after more than a quarter of a century, the actors in this mystery resolve to confess! Well, better late than never. It is here important for us to recollect that Herr von Nissen's work appeared in the year 1828, that is, about three years after the first article in the *Cäcilia*, which called forth so many others. Herr von Nissen died in the year 1826, but his work had evidently been considerably augmented by others, which it might be, all the more easily, from the circumstance of its consisting of nothing but a number of mere facts badly arranged. We might take away from, add to, change, and, indeed, do whatever we liked with the production, without in the least injuring its arrangement. The editing of Herr von Nissen, if we can so name an entire want of editing, is not worth a straw. The persons who assisted the widow in any biography of Mozart, could not possibly be ignorant of the questions concerning him which were then being discussed with so much noise, and which so deeply compromised Herr von Nissen, the author of this very book. What was to be expected from a work of this description, appearing under such circumstances and such auspices, but a frank and straightforward explanation of everything which had previously been kept concealed, or, supposing nothing had been kept concealed, a positive refutation of all those scandalous reports which were circulated far and wide in all musical circles, and which alike injured the fame of the dead and the reputation of the living. I felt almost convinced I should find that one or other of these two courses had been adopted. At last, the long wished-for book was brought me. Its thickness caused me to utter a cry of joy, for it contained nearly a thousand pages with thirty-eight lines upon each page. What a piece of good fortune! Everything will be explained, I thought to myself. I began at the beginning; I read—I devoured the volume—until, on the last page, I came to the inscription upon Herr von Nissen's tomb, which I did not so much care about. Hereupon, under the impression that I had had a disagreeable dream, I again commenced from the very beginning—I once more turned over and read through the thousand pages, to reach once more the expressions of Mad. von Nissen's grief, which are sculptured upon Herr von Nissen's grave. No—I had not been dreaming! There was not a phrase, a word, a syllable, concerning questions which would have furnished matter for a most important chapter. All the points which had been pressed into the controversy are described without any commentary and with remarkable brevity, perfect tranquillity, and a tone of simple narrative, as if not a single one of them had even given rise to a doubt. Herr Weber and his paper are nowhere mentioned—in fact, they are not so much as alluded to. The strictest silence is observed with regard to the various details which the discussion, during the three years it had already lasted, had brought to light; while, on the other hand, the work was full of the most palpable contradictions and revolting untruths. I do not think the annals of literature could produce an example of impudence carried to a greater extent. It would, most certainly, be a crying shame to lay all this to the charge of a poor old woman of seventy, imperfectly acquainted with literature, and who, perhaps, had not read all that had been printed or said upon the subject. Herr von Nissen had a still less share in the book. He was no great author, it is true, but he was an honourable man, who was very highly esteemed. The crusade against the *Requiem* commenced only a short time previous to his decease; in all probability, he himself was not acquainted with some of the particulars, and, under all circumstances, he would have added to his book another chapter which had become indispensable. The disgrace of the whole proceeding falls, therefore, altogether on those who directed the publication, and whom neither my readers nor myself can have any desire to know.

In this compilation of Herr von Nissen, the historical facts connected with the *Requiem* are confined to the few that we have related in our twentieth chapter, and which we look upon as true, or very nearly so. After this short enumeration of facts, we read, however, as follows:—

"Immediately after Mozart's death, the mysterious messenger was announced. He demanded the work, unfinished as it was, and obtained it. From that moment the widow never saw him again, nor did she ever learn the slightest particular either about the *Requiem* itself or the unknown customer. Each of my readers will easily believe that every effort was made to discover the mysterious messenger, but every effort and every endeavour were in vain."

My readers, on the other hand, will have perceived ere this that these assertions, advanced with so much certainty and confidence, contain two very important errors. We already know that it was not Mozart's unfinished score, but that completed by Süssmayer, which was delivered over to Count von Wallsegg's messenger. Mozart's manuscript could not have been used for the performance, because the last four pieces, as well as a portion of the "Lacrymosa," were wanting, and the instrumentation not written out at full. Had it been in such a state, the anonymous customer would have sent it back again, and requested his money to be returned. There is a second, and, if possible, far more evident piece of inaccuracy, but one which has been formally refuted. Where? the reader will ask. In the work of Herr von Nissen himself.

"From the moment the score was given up we never heard anything more either of the *Requiem* or of the unknown, who consequently always remained so."

This is what we read at page 566 of the first part of the compilation, and the following is to be found at pages 169, 170, of the Appendix:—

"When Breitkopf and Härtel wanted to bring out the *Requiem*, they asked the widow to let them have her copy of it; they said they had several copies by them, as the work was well known, but that they wanted to publish it according to the best copy there was. It would have been published under any circumstances; the widow was naturally desirous that, for the honour of her husband, it should be published in conformity with his best copy; *the work was more than ten years old*. She, therefore, let them have her copy. In the meanwhile, the Unknown who ordered the *Requiem* (Count von Wallsegg, then residing upon his estate of Stuppach, in Lower Austria), sent the Viennese advocate, Sortsch to her, complained very loudly, threatened to take proceedings, and then offered to be satisfied with copies of several pieces of music, which he obtained, as an indemnification."

We can now understand why the anonymous customer employed a *celebrated advocate* and no common legal adviser. The fact was, he had to prosecute, in a court of justice, those who had infringed his rights of property. On this occasion, too, we learn the name, rank, and residence of him *who always remained unknown*.

But, in addition to these two facts, which the passage just quoted clears up (the task confided to the lawyer and the incognito of the person ordering the *Requiem*)—the one being explained at the price of a degrading confession, and the other by the interpolation of a clumsy lie—how many other facts does not this very passage endeavour to obscure or present in a false light? How everything is screwed and twisted into these ill-written lines, jotted down in the form of a mere remark, but every word in which was carefully weighed, for the purpose of justifying an error which it was impossible to conceal any longer; this was

* My literary conscience obliges me to acknowledge that I have made great use of this pamplet, especially in what relates to Herr André's communications.

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the motive of the attempt made to jumble the different epochs together and to confound the facts, without there being any appearance that this was the case. It was not in the year 1801, but in 1792, or, at the latest, 1793, that the *Requiem* was sold to Breitkopf and Härtel. It was not Breitkopf and Härtel who asked the widow for a copy of the *Requiem*, but it was the widow who sent them one, before they had the slightest idea of the existence of a *Requiem* by Mozart; it was the widow, who, shortly afterwards, went to Leipsic for the purpose of carrying on the negotiations personally with these publishers.* When the bargain was made public, it was highly important to spread abroad the belief that the work was at least ten years old, otherwise it would have been an absurdity to make Breitkopf and Härtel say they possessed several copies of a work only just completed, and because there were only three copies of the perfect work, one of which had been sent to Count von Wallsegg, while the two others had been dishonestly retained by the widow. Lastly, the business was not put into the hands of Advocate Sortsch in the present century. The Abbé Stadler informs us that the celebrated advocate took up the matter shortly after Mozart's decease—in all probability, therefore, immediately Count von Wallsegg heard of the sale of the *Requiem* to the publishers in Leipsic.

But even supposing that, at the time of this sale, which is set down eight or nine years later than when it really occurred, copies had improperly been put in circulation, and that it was impossible to prevent their publication, we find the widow still placed between two opposite duties which can never be made to agree with one another. On the one hand, *for the honour of her husband*, she must necessarily have desired the work to be published from the most correct manuscript, while, on the other hand, Count Wallsegg's sole right hindered her from letting a music publisher have a copy. The evil, however, was done, without, as she says, any blame attaching to her; the work would have been distorted and rendered irrecognisable, and the great name of Mozart would as it were, stand fastened to the pillory. She had no choice left, but gave up the most correct copy made from that still more correct one which she kept for Herr André of Offenbach. Let the client and advocate come! Let them raise their voices as loudly as they like before the judgment seat! The widow is waiting for them—she expects them. With one hand she points to Heaven, where her husband now dwells, and, with the other to the score of the *Requiem*, which, but for a little pious deceit, would have been lost to the Christian world. Every one applauds her—the public, the lawyers, and the judges. Even the celebrated advocate, who has got a fulminating speech all ready, wipes away a tear, under pretence of taking a pinch of snuff.

The explanation of the riddle contained in the two passages I have quoted above, is this: Herr von Nissen wrote the first passage in full security, before the 11th number of the *Cäcilia* appeared. The second passage, however, was not penned until after his death, when it was drawn up under the tyrannical, although never acknowledged, influence of Herr Weber's articles, and all that followed them. From an oversight, or perhaps a wish to be agreeable to the reader by allowing him to take his choice, room had been for the two passages to live together under the same roof, but with a considerable space between them, so that they should not clash. The house was exceedingly roomy.

These miserable explanations, with something of greater value, namely, the evidence of Schack, are grouped, as if accidentally, in the form of a farewell to the reader, around a thing placed at the very end of the book and resembling a kind of æsthetical analysis of the *Requiem*. But what an analysis! It is so remarkable that I will here give you a specimen.

"All the pieces of the *Requiem* are fugued phrases."

This is true of half at most, and scarcely that.

"A sombre earnestness and gloomy melancholy are its principal characteristics."

Certainly, but not the only ones, as is proved by some of the finest pieces; for instance, the "Recordare" in which sombre earnestness and gloomy melancholy are no more to be found than in the "Benedictus" and "Sanctus."

"The passage: 'Rex tremendæ Majestatis' is unique of its kind."

Nothing more.

"The same holds good of the 'Recordare.'"

This, too, is all that is said about the "Recordare."

"The mourning chorus of the 'Lacrymosa' presents the most coy imitation of anxious stillness, interrupted by sobbing and groaning. The crying key, G minor, '(!)' conduces in no trifling measure to the completion of this beautiful picture."

This is all, and, in fact, even this is too much. The key should not have been mentioned, as it is that of D minor and not of G minor. But it strikes me that this is quite sufficient.

With regard to the genuineness, we read in the same analysis that:

"Fate spun out the thread of Mozart's life at the 'Sanctus.'"

This is a specimen of the Classical style, although Fate is deprived of the indispensable epithet of *merciless*. In another passage it is cursorily remarked that: "Süssmayer completed the *Requiem*," but the reader would search in vain through the thousand pages of the book for a single word more upon this head.

*(To be continued.)*

* Herr Rochlitz is my authority for this fact, of which he was an eye-witness.

## SKETCHES OF ENGLISH ARTISTS.

NO. IV.

### HENRY BISHOP.

Henry Rowley Bishop was born in London. We have not ascertained the date of his birth, but, from the fact that previous to 1809 he had written two ballets for the King's Theatre (Italian Opera-house), and that in the same year he produced his first opera at Drury Lane, we cannot place the period when he was born later that 1788 or 1789. At a very early age Henry Bishop exhibited a remarkable precocity and a great liking for music. He was placed under the Italian master, Francisco Bianchi, from whom he received the principal part of his musical education, and from whom he imbibed, it may be supposed, that leaning to the Italian school which declared itself subsequently in several of his most important works, but could not altogether conceal his instincts and the turn of his genius, which were, unmistakeably, true downright English. Young Bishop had the advantages of a superior general education. He learned all that may be learned at a public school, and made great proficiency in the acquirement of the languages, living and dead. His musical career dates from his fifteenth year, when he commenced writing and adapting for the theatres. This is an unusual age, more particularly in this country, at which to begin authorship; and the reception of Henry Bishop by the manager as composer or adapter for the theatre demonstrates very satisfactorily that the boy's abilities and knowledge must have been then recognised as available for dramatic purposes—no mean argument in favour of their excellence, be it remembered, at a period of his life when other boys are about to enter upon their studies. We should like to learn how many youths in the Royal Academy of Music, at fifteen years of age, could be entrusted—granting their capacity—with the composition of a ballet, or the adaptation of music to an opera.

Henry Bishop produced his first opera, *The Circassian Bride*, on the 23rd of February, 1809, at Drury Lane Theatre. It was very favourably received, and promised to have a successful run. Its chance, however, was cut short by the

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burning of the theatre the night following, when the score was destroyed. Shortly afterwards young Bishop was engaged by the proprietors of Covent Garden as composer and musical director, and held the post to the year 1820. It was during this period that he wrote his most celebrated operas and single pieces, having for his interpreters, Miss Stephens, Mrs. Wood, Miss Paton, Mad. Vestris, Miss M. Tree, Miss Inverarity, Miss Byrne, Miss Love, and Miss Foote; Messrs. Braham, Sinclair, Pearman, Incledon, and many others less renowned, which have escaped our recollection.

In 1820, when his fame was at its fullest, Henry Bishop paid a visit to Dublin, and was presented by the Lord Mayor and Aldermen with the freedom of the city. Sir John Stevenson, the well known musician—composer of "Mary, I believed thee true," and, "Oh! then, dearest Ellen, I'll love thee no more," two ballads worthy of immortality—the coadjutor of Tom Moore in the earlier numbers of the Irish Melodies, being sometime dead, Henry Bishop undertook the arrangements of the national airs which Moore selected for his future numbers, and, though no Irishman, and not intimately versed in the nature and requirements of the pure Gælic and Celtic tunes, was no less eminently successful than his Hibernian predecessor.

On the return of Henry Bishop to London from Ireland, we find him conducting and managing the oratorios, then annually given at Covent Garden and Drury Lane theatres. As yet Exeter Hall had no musical existence. When the Philharmonic Society was first established he became one of its members, and was occasionally—according as it suited the views of the *clique*, which has always ruled the destinies of that institution—elected a director and conductor. Shortly after the foundation of the Royal Academy of Music, Henry Bishop was appointed one of the Professors of Harmony and Composition. In 1839 he took his degree of Bachelor of Music, at Oxford.

In 1839, a highly flattering compliment was paid to Henry Bishop, by the musical societies of Manchester. A concert was given, at which two hundred persons rendered their gratuitous assistance, the programme being made up entirely of Bishop's works. The performance took place in the theatre, in the presence of an audience of more than two thousand persons.

In addition to the appointments mentioned above, Henry Bishop continued to hold, up to their final close in 1848, the post of conductor of Her Majesty's Concerts of Ancient Music, the directors of which were, at various times, the King of Hanover, His Royal Highness Prince Albert, His Royal Highness the Duke of Cambridge, the Duke of Wellington, the Archbishop of York, Earl Howe, Earl Cawdor, and the Earl of Westmoreland. He was presented by Prince Albert with a magnificent piece of plate, in token of His Royal Highness's approbation of his general conduct during the time of his holding office.

In 1842, Her Majesty was pleased to confer the honour of knighthood on Mr. Bishop. In an abstract of Mr. Bishop's life, published some few years ago in the *Illustrated London News*, it is stated that "the knighting Mr. Bishop was the only instance of that distinction having been conferred by the British Sovereign on one of the musical profession." Surely, if we mistake not, Sir George Smart was knighted by William the Fourth; and Sir John Stevenson, if he was not knighted by the Sovereign, the honour was at least conferred on him by the Sovereign's representative—the Lord Lieutenant of Ireland.

In 1843, Sir Henry Bishop officiated as conductor at the Edinburgh Festival, given on the opening of the new Music Hall. He was at that time Professor of Music to the University, under the will of General Reid, but did not retain his appointment more than a few years.

When the Great Exhibition of all Nations was established, Sir Henry Bishop was selected as chairman of the local committee for the class comprising musical instruments, and was afterwards chosen chairman and reporter of the jury for awarding prizes. In 1848, Sir Henry Bishop was appointed Professor of Music at the University of Oxford, which university, in last June, further confirmed its high estimate of the composer's talents by conferring on him, by a vote of convocation, the degree of Doctor of Music.

Later, at the inauguration of St. George's Hall, Liverpool, Sir Henry Bishop officiated as conductor of the whole music.

The following is a complete list of the works of Sir Henry Bishop, with the different theatres at which they were produced, and their dates of production:—

King's Theatre.—*Tamerlan et Bajazet*, ballet; and *Narcisse et les Graces*, ballet, in 1806; and *Mora's Love*, ballet, in June 1809.

Lyceum.—*The Maniac*, opera, in March, 1810.

Covent Garden Theatre.—*Knight of Snowdon*, February, 1811; *Virgin of the Sun*, in January; the *Ethiop*, in October; the *Lord of the Manor* (additional music), October; and the *Renegade*, in December, 1812. In 1813, *Haroun Alraschid*, in January; the *Brazen Bust*, May; *Harry le Roy*, July; the *Miller and his Men*, October; and *For England Ho*, in December. In 1814, the *Farmer's Wife* and *Wandering Boys*, in February; *Sadak and Kalasrade*, in April; the *Grand Alliance*, in June; *Doctor Sangrado*, and *Forest of Bondy*, in September; the *Maid of the Mill*, in October; and *John of Paris*, in November. In 1815, *Brother and Sister*, in February; the *Noble Outlaw*, in April; *Telemachus*, in June; *Magpie, or the Maid*, in September; *John du Bart*, in October; *Cymon and Comus*, in November. In 1816, *Midsummer Night's Dream*, in January; *Guy Mannering*, in March; *Who Wants a Wife*, April; *Royal Nuptials* and the *Slave*, November. In 1817, *Humorous Lieutenant* and the *Libertine*, in January; the *Heir of Veroni*, in February; the *Duke of Savoy*, in September; and the *Father and his Children*, in October. In 1818, *Burgomaster of Saardam*, *Zuma*, and the *Illustrious Traveller;* in February, *December and May; Operatic piece*, in May; and *Barber of Seville*, in October. In 1819, the *Marriage of Figaro*, March; *Fortunatus*, the *Heart of Mid-Lothian*, and *A Rowland for an Oliver*, in April; *Swedish Patriotism*, in May; the *Gnome King*, in October; and the *Comedy of Errors*, in December. In 1820, the *Antiquary;* and *Battle of Bothwell Brig*, in January; *Henri Quatre* and *Twelfth Night*, in April. In 1821, *Don John* and *Two Gentlemen of Verona*, in April. In 1822 *Montrose*, in February; the *Law of Java*, in May; and *Maid Marian*, in December. In 1823, *Clari*, in May; the *Beacon of Liberty*, in October; and *Cortez*, in November. In 1824, *Native Land*, in February; and *Charles II.* and *As You Like It*, in December. In 1829, *Yelva; or, the Orphan of Russia*, in February; *Home, sweet Home*, in March; and the *Night before the Wedding*, in November. In 1830, *Ninetta*, in February. In 1831, the *Romance of a Day*, in February. In 1834, *Manfred;* and in February, 1840, the *Fortunate Isles*.

Drury Lane Theatre.—*Caractacus*, ballet, March, 1806; and *Love in a Tub*, ballet, in November. In June, 1808, the *Mysterious Bride* (composed and selected). In February, 1809, the *Circassian Bride* (first opera). In 1825, the *Fall of Algiers*, *Faustus*, *William Tell*, *Masaniello*, and *Coronation of Charles X.* In 1826, *Aladdin*, in April, and the *Knights of the Cross*. In 1827, the *Englishman in India*, January. In 1828, *Edward the Black Prince* and *Don Pedro*. In May, 1830, *Hofer*. In March, 1832, the *Alchymist*, and the *Demon*, adapted from Spohr and Meyerbeer; in May, the *Tyrolese Peasant;* the *Doom Kiss*, in October, and *Don Giovanni*, from Mozart. In 1833, the *Somnambula*, adapted from Bellini, and the *Maid of Cashmere* and *The Love Charm*, from Auber. In 1838, the *Maid of Palaiseau* and *Guillaume Tell*, adapted from Rossini.

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THE HAYMARKET.—The *Vintagers*, in August, 1809. In July, 1827, the *Rencontre*. In June, 1834, *Rural Felicity*.

VAUXHALL.—In June, 1830, *Under the Oak;* and in July, *William and Adelaide*. In June, 1832, the *Magic Fan*, the *Sedan Chair*, and the *Bottle of Champagne*.

We believe the last work upon which the talents of Sir Henry Bishop were employed was the arrangement of Old English Airs, published in the *Illustrated London News*, and commenced in 1851.

Sir Henry Bishop's music is not confined to England. Its grace and its spontaneous melody have made it a home wherever music is heard. It is no less the admiration of the grave musician than of the amateur. The composer may indeed be styled, the National Minstrel, *par excellence*. In an article of this nature, it cannot be expected that we should enter at length into the merits and peculiarities of Sir Henry Bishop's music. Its prevailing characters are—tunefulness, simple, natural, free, and genuine English, and a gracefulness not to be surpassed, combined with great readiness and clearness in the instrumentation. As a melodist Sir Henry Bishop has especially distinguished himself among musicians, and, while music lives, such songs as "Bid me discourse," "Should he upbraid," "By the simplicity of Venus' Doves," "Tell me, my Heart," "The Pilgrim of Love;" the duets, "As it fell upon a Day," "Orpheus," "On a Day," and others;" and the glees, "The Chough and Crow," "Mynheer Van Dunck," "Blow, gentle Gales," "When Winds whistle cold," "When the Wind blows," and numerous more, cannot well die. Some of Sir Henry Bishop's most charming and effective pieces may be found in the incidental music written to Shakspere's plays. Who that has heard can ever forget the elegance and flow of melody so conspicuous in the music to the *Comedy of Errors*, *Twelfth Night*, and *The Two Gentlemen of Verona?*

The prevailing taste for works of the French and Italian school has proved fatal to the simple ballad opera, in which Sir Henry Bishop's talents were mostly employed; but the composer, in his Glees, his Rounds, and many of his isolated pieces, may lay claims to a fairer and more enduring reputation than many can hope to obtain, whose compositions are more elaborate and of more pretension, and whose names are at present uttered with a louder and more protracted sound.

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THE CELEBRATED BAND of the Corps de Guides of Paris will visit London in October, to give two Concerts for the benefit of the wives and families of the soldiers in the East. The band consists of 110 wind instruments, under the direction of M. Mohr.

SURREY THEATRE.—The operatic season will terminate to-night, but Miss Romer will not take final leave of her visitors and friends until Monday, when a "grand extra performance" will be given, on which occasion, we trust, that the Transpontians will give their fair and popular favourite a "bumper at parting." We have not heard whether the fair lessee will renew her lease.

DUBLIN.—On Saturday, the 16th inst., Verdi's opera of *Ernani* was given, and on the following Monday Madlle. Cruvelli took her benefit in the part of *Norma*. Her success was, as usual, immense, and no description can give an adequate idea of the enthusiasm of the Dublin admirers. On Tuesday, Sept. 19, Signor Tamberlik took his benefit in *Otello*, the part of Desdemona being filled by Madlle. Cruvelli. We have had no details of this, the last performance of the Italian company in Dublin, and must consequently reserve any further remarks until next week. From all accounts the speculation has been a most successful one, both as regards the artistes and manager.

## MADEMOISELLE RACHEL.

"In the course of October, 1848, I occupied a very large ground floor with a garden in the Rue Taitbout. I was persuaded to give a ball to the former members of my company at the Opera. At this *fête* of artists, Mesdames Taglioni, Falcon, Elssler, and Dumilâtre, met Mesdemoiselles Mars, Rose Dupuis, and Dupont. A clever friend of mine, an assiduous frequenter of the green-room of the Théâtre-Français, undertook to invite, in my name, Mdlle. Rachel, with M. Samson her professor, and Mad. Félix her mother. The young tragic actress, who, if we may believe the report, stepped on this occasion for the first time into a drawing-room, excited the most sympathetic surprise on her entrance. She was dressed in white; without a jewel, without even a flower. In society and at home the magic countenance of Mdlle. Rachel is exchanged for the most graceful and good-natured physiognomy in the world. Hermione was a model of tact, wit, and good breeding; Hermione did not dance.

"Shortly after this, the only subject to be met with in the papers, both large and small, was the luminous and charming star that was casting floods of light upon the grey cold sky of Tragedy and the Théâtre-Français. Merle and Jules Janin, by their warm praises, ennobled Mad. Rachel's young talent. People strove with each other in surrounding the new artist with the most romantic interest, by narrating the misery, the privations, and the wandering life of her childhood and early youth. The arts, too, did all in their power to illustrate this favourite of the Muses, and nothing was to be seen but lithographs, pictures, and statuettes of Rachel.

"The possessors of great names and great fortunes are rather pleased with playing the part of Mecænases to young celebrities. It was the fashion, and accounted a great piece of *luxe*, to have the savage Hermione in one's saloons. She speedily numbered among her friends, who loaded her with marks of tenderness, and presents, the greatest personages of Spain, then in Paris: the Duchess de Berwick et d'Albe, the beautiful Marquise d'Alcanicès, the Princesse d'Anglona, the Countess de Toreno and her sister, Madlle. Incarnacion, M. de Roca de Togarès, at present Marquis de Molins, and Ex-Minister of the Navy in Spain, the Marquis de Los Llanos, Count de la Vega del Pozo, etc., etc. The Noailles family received her in the morning. The Duke de Noailles, at present a Member of the French Academy, became her assiduous councillor, frequently passing whole evenings with her alone, in literary conversation and paternal intimacy.

"The Countess Duchâtel was as madly attached to the seductive child of Melpomene as her grandfather had formerly been to Mdlle. Duchesnois. She made her take her place as frequently as possible at her table, or near her in her drawing-room, while Count Duchâtel, the minister, gave the young *pensionnaire* of the Théâtre-Français a rich and coquettish library, the shelves of which supported only our classical *chefs-d'œuvre*, and books of morality.

"There was never a meeting or literary fête at the Abbaye-aux-Bois, at Mad. Récamier's, without Mdlle. Rachel, who succeeded in pleasing and enchanting people, even when near the distinguished woman who, without fortune and no longer possessing the charms of youth, was able to preserve her illustrious friends, and who collected in a room in a convent the polite society of her time, to speak of works of wit or hear a chapter of the *Mémoires d'Outre-Tombe*, written the evening before. The actress astonished and delighted the little literary church of the Abbaye-aux-Bois by her airs of chastity and mystic purity.

"At one of the literary *matinées*, which were of frequent occurrence at the Abbaye-aux-Bois, Mdlle. Rachel had been requested by Mad. Récamier to recite for M. de Chateaubriand, one or two scenes of the character of Pauline in *Polyeucte*.

. . . . . .

"'Mon epoux, en mourant, m'a laisse ses lumières!
'Son sang, dont tes bourreaux viennent de me couvrir,
'M'a dessillé les yeux, et me les vient d'ouvrir:
'Je VOIS, je SAIS, je CROIS!' . . . .

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"The scene was interrupted by an unexpected visit; the Archbishop of * * * was announced.

"'Monseigneur,' said Madame Récamier, slightly embarrassed, 'allow me to introduce to you Madlle. Rachel,' who was just engaged in a scene of Pauline, from *Polyeucte*, which she had kindly consented to recite for us.'

"'I should greatly deplore interrupting the fine verses of Corneille,' replied the new-comer.

"From scruples of delicacy, however, Mdlle. Rachel would not proceed with the part of Pauline before the prelate. She was unwilling to exclaim, like a Christian convert. 'Je vois, je sais, je crois;' and thus be guilty of a falsehood before a Minister of the Roman Catholic Church.

"'If you will allow me, Monseigneur,' she said, with the most respectful good taste, 'I will recite some verses from *Esther*,' thus, thanks to the work written by Racine for the pupils of St.-Cyr, remaining faithful to the Jewish religion.

"When Mdlle. Rachel had concluded, the Archbishop complimented her in the warmest terms, adding.

"We, priests of the Lord, do not often enjoy the pleasure of meeting great artists. I shall, however, have enjoyed it twice in my life; I heard Mad. Malibran at Florence, and I shall be indebted to Mad. Récamier for having heard Madlle. Rachel. To recite fine verses so beautifully, it is necessary to experience all the sentiments they convey.'

"Making the most charming curtsey, Mdlle. Rachel replied, with downcast eyes, but, at the same time, with assurance.

"'Monseigneur, je crois!'

"In this unexpected posture of affairs, the young *tragédienne* display wit and propriety sufficient to entrance an archbishop.

"Her appearance used to create a sensation in all public places. Whenever she attended the sittings of the Chamber of Deputies, which she often did, like some great lady who took an interest in politics, the eyes of every one in that assembly of sages were attracted to her, the attention of the auditory being even diverted from the illustrious orators whom she came to hear and study.

"How much intelligence and good taste were requisite for her to bear with propriety this sudden change from the most obscure misery to all the intoxicating pleasures of success—to the happy position of the spoilt child of Fortune, of the fashionable world, and the public! The same persons who, at a later period, exaggerated her foibles, and unsparingly accused her of unpardonable excesses, only perceived in her, at the dawn of her celebrity, a heart perfectly innocent of all the bad sentiments and violent passions which, it was said, she could so well pourtray, without experiencing. The success that Mademoiselle Rachel achieved in the saloons of the great, and the feelings of partiality, full of tenderness, which she inspired in distinguished women and men of intellect and acquirements, can only be explained by the fact of her possessing good and rare qualities, peculiar, I will not say to an actress, but to a young girl, clever, amiable, and always mistress of herself. In this study of Madlle. Rachel, I shall therefore, have to seek for and appreciate all the coquettish secrets of the seductive woman as well as all those of the artist of talent. Let us first study the tragic actress.

"Although still very young, Madlle. Rachel was an old artist when she went to the Théâtre-Français. She first entered Choron's school, for the purpose of studying music. Her intelligence attracted the master's attention.

"'What is your name, my dear?' asked Choron, whose school of religious music was subsidised by the State under the Restoration.

"'Elizabeth Rachel.'

"'The name of Elizabeth would not sound very well in the midst of our pious Christian exercises. You must call yourself Eliza.'

"Already, at her early age, the future tragedian possessed a contralto.

"'You will not find parts fitted for your voice anywhere but in the Italian scores, I am afraid, my dear,' said Choron.

"An actor who had retired from the Théâtre-Français, where he had never shone very brilliantly, kept a school of declamation, and took Madlle. Rachel as a pupil at a very early age. He used to call her 'his little *diablesse*.'

"Immediately previous to their *débuts*, the pupils of the Conservatory and of the various private schools like to play before a certain public, with dresses and scenery, the parts they have selected; they call this: '*monter une partie*.' The other parts are confided to fellow-students who, however, if they insist upon it, receive for their services the moderate recompense of two francs. In her poverty, Madlle. Rachel was always ready to lend her assistance in these performances, which were of very frequent occurrence, and for two francs on each occasion she used to play, with confidence and spirit, male or female characters, young lovers, soubrettes, or grand priests. Like Adrienne Lecouvreur, she became used to the boards from a very early age. If I am correctly informed, she was engaged, and even created a *furore*, at the Théâtre-Molière, under the name of 'the little Eliza.' M. Poirson, who put up *La Vendéenne* at the Théâtre du Gymnase for her *débuts*, said, in his turn:

"'This name of Eliza would not look very well in the bills; have you not got another?'

"'My name is Elizabeth Rachel.'

"'Ah, that will do! Rachel! that is a name which it is easy to recollect, and does not belong to everybody. In future, call yourself Rachel. The choice of a name has much more to do with success on the stage than people think.'

"Soon afterwards, he advised her to enter upon a course of serious study, and prophesied that she would achieve great triumphs in tragedy. The young artist immediately placed herself under the exclusive direction of M. Samson, professor at the Convervatory and *sociétaire* of the Théâtre-Français. Both tragic and comic actresses have invariably sought or accepted lessons and advice from some dramatic or literary celebrity.

"For my own part, I am certain that the knowledge and experience of M. Samson opened a wide field of resources for the talent of Mdlle. Rachel; she did not play a single character without rehearsing it before him; but, while acknowledging of what great use M. Samson might have been to the young tragedian, we must at the same time say, that only one Rachel ever issued from the classes of the eminent professor.

"Are the grand qualities of the Hermione of 1838, which I will here analyse, the fruit of art and study, or the fortunate result of natural gifts, inspiration, and superior intelligence?

"I can affirm, with certainty, that Mdlle. Rachel studies seriously her parts; in the first place, she copies them all out herself, she searches for and notes down the various effects of situation, and the lines tending to the delineation of the respective parts, afterwards composing and preparing, with all the nice gradations of light and shade, each character as a whole.

"M. Samson used then frequently to advise the adoption of effects that she had not prepared, delicate shades that she had neglected, and 'business' that she had omitted; he would comment upon her characters, give her the proper pitch, and point out to her their bearing and colour. The good advice of the master was never lost upon his ready and intelligent pupil.

"Nature has endowed Mdlle. Rachel with all the qualities necessary for finished execution. Her voice possesses volume and power, it is susceptible of extremely various inflections, and capable of expressing rage, without becoming screechy and loud. She has no defect of pronunciation, her lips and mouth being most admirably formed for a beautiful and perfect articulation. Between the end of her delicately shaped and charming little ear and the swell of her shoulder, the distance is most harmonious, imparting to all the movements of her head elegance and dignity. Her figure is slim and supple, and a little above the middle size. It has been remarked that, after her *débuts*—after, in fact, her existence became a happy one, Mdlle. Rachel grew a great deal, even when she was more than twenty. Her feet and hands are finely articulated, and her carriage noble and proud. Her chest alone is poor and narrow. Look at Mdlle. Rachel in society, in the midst of young and even most elegant women; she stands out from them by the natural nobleness and dignity of her deportment—*Incessu patuit dea*. It would be impossible for her to make a movement, to fall into any position or attitude, which was ungraceful or awkward. She

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drapes herself with marvellous art, and, on the stage, gives proof of an intelligent study of antique statuary.

"Her tragic physiognomy can express despair, hatred, pride, irony and disdain—that weapon which is as powerful in the theatrical as in the oratorical art.

"We are not here playing the part of a flatterer and courtier; we are discussing a question with equity and impartiality. We do not, therefore, fear to assert that, by the force of her art, fascination, and skill, Madlle. Rachel makes up for an important quality in which she is deficient. A greater amount of sensibility might fairly be required in some of her characters; she embues her words, her looks, her gestures, with life in the expression of the violent passions, but her heart is less skilled in pourtraying tenderness and love. All her artistic talents frequently fail to render the sufferings of the soul. In Madlle. Rachel's tragic acting, the sufferings of the soul often become sufferings of the body; her utterance then becomes spasmodic; she makes pauses, and utters cries, while her actions are agitated and convulsive. It is thus that she represents antique grief and pagan grief. Everything that comes from the heart is said with greater profundity and simplicity; the voice alone is the passionate and sympathetic interpreter of the joys and the tortures of the soul. It was not without reason that people have said of more than one great tragic actress: 'She has tears in her voice.' Champmeslé, Adrienne Lecouvreur, and Duchesnois, possessed sensibility, and it was more especially by that electric action that they excited and moved the public. Madlle. Rachel astonishes, charms, and moves us, by a style of elocution which is not deficient in correct intentions or grandeur; in her studied speeches she excites hopes of a communicative sensibility, of a profound feeling of inward tenderness, but she often stops half way. After seizing on, and, as it were, holding the audience in a state of breathless suspense, she leaves them free from all illusion, and, if not cold, at least tranquil and serene. Her talent in such cases, captivates the intelligence without grasping the heart: it does not penetrate as far as that!

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Miss Stabbach left London on Monday for Leipsic, to sing at the Philharmonic Concerts. She was engaged by Mr. Sterndale Bennett, and will remain away two months.

Presentation to Herr Schallen.—A few days since the Band of the Sydenham Palace presented Herr Schallen with a bâton in silver. There were eighty subscribers, at five shillings; but, as two of them received their dismissal the day after the ceremony, ten shillings had to be refunded. But a testimonial is nothing without a feast. On the occasion alluded to, the eighty came to the determination of giving Herr Schallen a breakfast. A bargain was struck with the *restaurant* of the Palace at eighteenpence a head. Eighteenpence, however, was not enough. From some misunderstanding in the order, or from some extra calls, the breakfast bill was increased to six shillings per head; whereupon the eighty proved restive, and refused to pay. Latest accounts have not informed us whether they have paid.

The Royal Panopticon re-opens on Monday night with a variety of entertainments, the principal of which will be the performances of Mr. Best on the organ. Mr. H. Distin's Flugel Horn Union is engaged for future services, and also a company of glee singers, whose names we shall publish by-and-bye.

St. James's Theatre.—This fashionable place of entertainment opens on Monday night, under the direction of Mrs. Seymour, with a dramatic company. The performances consist of two new pieces, a five-act drama, entitled *The King's Rival*, by Messrs. Tom Taylor and Charles Reade, and a farce called *My Friend the Mayor*, by Mr. Charles Selby. The *corps dramatique* includes some well-known names; among others, Messrs. George Vandenhoff, T. Mead, J. Stuart, and the popular actress, Miss Glyn.

The Vocal Quartett Union, consisting of Miss Grace Alleyne, Miss Lizzy Stuart, Mr. George Tedder, Mr. Adlington Wallworth, with Herr Wilhelm Ganz as conductor, gave two concerts during the past week: one at Maidstone and the other at Rochester.

## REVIEWS.

G. F. Händel's Oratorio, "Israel in Egypt"—G. F. Händel's Oratorio, "Judas Maccabeus"—G. F. Händel's Oratorio, "Alexander's Feast"—G. F. Händel's Coronation Anthem, "Zadok, the Priest."—Mozart's "First Service." All edited by John Bishop. Robert Cocks and Co.

These are capital specimens of that small style of printing great works which is now becoming so justly popular. The first very remarkable point about them is their cheapness. *Israel in Egypt*, for instance, in complete vocal score, with pianoforte accompaniment, is here offered for the sum of four and sixpence! And we are bound to add that their cheapness is not attained by the sacrifice of any necessary quality which the size of the editions would permit. We have looked carefully through them without discovering any typographical errors, or, at least, none of consequence; the pianoforte part is cleverly adapted—perhaps, here and there, a trifle over-crowded with notes; the printing is very clear, and the paper is good. What more would people have?

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"The Old Hundredth Psalm," Transcribed for the Pianoforte by W. V. Wallace.—Fantasia for the Pianoforte, on "The Blue Bells of Scotland," by W. V. Wallace. (R. Cocks and Co.)

Mr. Wallace is one of those people who habitually do clever things. He has a ready wit at invention, great knowledge of the mechanical capabilities of his instrument, a happy vein of natural melody, and a good deal of skill in the manufacture of passages and such varieties of adornment as are necessary to deck it out withal. So it happens that, even in his lightest mood, Mr. Wallace's pianoforte pennings are always pleasing and teachable; and among his more ambitious works we may count some of the best and most genial pieces of display in the whole circle of fashionable music for the instrument. But why, in the name of Martin Luther, take such a theme as the "Old Hundredth Psalm," Mr. Wallace? Would nothing serve for mincing up into demisemiquavers but this old fragment of Gothic melody, which, of all things in the world, people here associate with their church and their worship? Frankly, we dislike the notion so much, the whole thing seems such a jumble of the absurd and irreverend, that the technical cleverness manifested goes for nothing.

The second piece on our list is a very different affair. Whether or not the North Britons may bring forward, as another charge against us "Southrons," the knack we have of diversifying and "making much of" their national melodies, the habit of so doing is, we fear, too settled for change, even should Lord Eglintoun preside over a meeting specially called to condemn it. The theme, as all the world knows, is very pretty, and Mr. Wallace's dealing with it does it justice. The air is very tastefully arranged in its simple form, and followed by two sorts of variation, in which a great deal of effect for the instrument is combined with an extremely moderate demand on the skill of the performer. It is altogether a highly recommendable piece for young pupils, and will doubtless become popular.

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"The Nun's Prayer." Song, by Oberthur. (Boosey and Sons.)

The poetical sentiment of this song—done into verse very prettily, by the way, by Mr. Desmond Ryan—may be gleaned from the title. It embodies the aspirations of a young lady who has embraced the Tractarian and very unnatural preference for convents and cropped hair and seclusion from society, to the store of sunshine and kindness and love, which the Creator has so bountifully given here to all those who know how to accept them.

The music, which pretends to nothing more than the proportions of a ballad, is flowing, pleasing, and expressive. We dislike, however, the six-bar sentence of the second part, which makes a diversity in the rhythm more startling than agreeable.

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Mr. Crawford, the Scotch vocalist, has just returned from a tour through the provinces, and has already given his entertainment at Leighton Buzzard, Croydon, and Tunbridge Wells. Herr Wilhelm Ganz accompanied him as piano-forte player.

Glasgow.—Our correspondent informs us that the committee of gentlemen who have provided such attractive musical entertainments for their fellow citizens the last two winters, are in negociation with a London band for giving a series of concerts of classical music during the approaching season.

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## NOTICE.

*It is requested that all letters and papers for the Editor, be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

## TO CORRESPONDENTS.

To Organists.—*The papers on the Panopticon Organ are published, in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

Mr. J. R. Tutton *is entreated to set his mind at ease. We have put ourselves in communication with the writer of the letter signed "Another Hater of Humbug," and have his assurance that he is not even personally known to Mr. Tutton.*

Il Flauto Magico.—*Correspondent's last communication has been mislaid. If he would please to write again, his request shall be complied with.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, September 30th, 1854.

The Norwich Festival and the opening of St. George's Hall at Liverpool have both proved failures in a monetary point of view. The cause of the unsuccess of the latter has been variously ascribed to the ill-management of the Committee and Corporation of the town, to the apathy of the people, and to the large sums paid to the principal artists—vocalists, of course. Whatever difference of opinion may exist as to the falling off from general expectation in the case of the inauguration of the new temple at Liverpool, universal agreement holds that the charities of the Norfolk and Norwich Festival have suffered vitally from the exorbitant terms paid to the singers. Let us not be thought invidious, if we are compelled to give names. We attach no blame whatever to artists in their endeavours to obtain what they can for their services—especially as no one knows his own capabilities, or deficiencies; we only condemn those in authority who proffer more than the charities can afford; and maintain, that sooner than the surplus money should be handed over to a few principal singers, it were better there were no charity-meetings at all. The fault lies in the directors, who do not at once discountenance the system of paying extravagant prices for their leading artists—having so many of them—except in very rare instances, when high terms may be allowed to become an economy rather than an extravagance;—but singers like Malibran and Jenny Lind are not of every-day occurrence.

At the Norwich Festival just past, Madame Clara Novello and Madame Bosio were each paid £300, and Signor Lablache, Gardoni, and Belletti, £150 each, making £1050 for the five. True, Malibran at the Manchester Festival—where, swan-like, she died singing—was to have obtained for her single services £1000; but her immense reputation had brought crowds of people from the remotest parts of England, Ireland, and Scotland; and, arguing from the company she attracted to the Festival—if it be an honest axiom that a person is worth what he brings—she was literally underpaid. Jenny Lind also received enormous sums for singing at concerts and festivals, but she was always double-worth the money given to her, and no one found fault with her terms, which seemed apparently so preposterous. The question is not whether one artist is superior or inferior to another, but whether the *prestige* or attractive force is greater or less. There is not a doubt but the attraction of Malibran or Jenny Lind would have been at least—without disparagement—double that of the five artists above named; therefore, if the services of the five in the aggregate are to be estimated at £1050, those of Malibran or Jenny Lind should be taken separately at £2100. But at the Norwich Festival there were other celebrated vocalists to pay—to wit, Mr. Sims Reeves and Madame Castellan. We have not ascertained what the lady received—£200, we believe—but Mr. Sims Reeves was extremely modest in his demands, in consequence of the Festival being devoted to charitable purposes, only asking one hundred pounds. If Mr. Sims Reeves receives one hundred pounds for a certain performance, we need scarcely, we presume, point out to the reader, that one hundred and fifty pounds to Signor Gardoni or Signor Belletti for a like performance is extravagant. We shall refrain from saying more on this head. It speaks for itself, and requires no comment. At the last Festival in Norwich, in 1852, the charities were handed over five hundred pounds for the Festival Fund by the committee. This year the charities have received so little that the directors are absolutely ashamed to publish the sum. The fifteen, or sixteen hundred pounds paid to the first singers, have swallowed up all the surplusage. The directors of Festivals purporting to be devoted to the ends and objects of charity, have, we think, received a lesson by which they will not fail to profit. Let those celebrated artists, who stick out for exorbitant terms, be informed, that "stars" are of less importance in an oratorio or a miscellaneous concert than in a dramatic representation; and that, let it be mildly hinted to them, without violence, a *prima donna* like Miss Louisa Pyne, at one hundred pounds, may sufficiently make amends for the absence of a *prima donna* like Madame Bosio at three hundred; and that a tenor like Herr Reichart, at fifty pounds, justly and satisfactorily may supply the place of a tenor like Signor Gardoni at one hundred and fifty—three to one being rather more than the market odds. Be it borne in mind that throughout this notice we are not drawing invidious comparisons, and are offering no opinion as to individual merits or capabilities.

A second grand mistake made by the directors of the Norwich Festival was in the engagement of three "superfine" *prima donnas*, two of whom were in each other's way. If Mad. Bosio was engaged, why Mad. Castellan? If Mad. Castellan, why Mad. Bosio? Mrs. Weiss—an excellent *comprimaria*, and, by the way, a most improving singer—was ready to do adjutant's duty to either colonel when necessary. Had Mad. Clara Novello been reserved for the oratorios, and Mad. Bosio for the evening concerts, both concerts and oratorios would have been benefitted. As it was, both concerts and oratorios suffered, and Mad. Clara Novello and Mad. Bosio were occasionally out of their element. So much for the Norfolk and Norwich Festival of the year 1854, and its grievances, which we hope to see redressed and compensated in 1857, when, as we are confidently assured, Messrs. Roger Kerrison and G. E. Simpson, the honorary and most honourable secretaries, are determined to suggest, and, if possible, carry out a very different line of policy in the financial arrangements to that prosecuted in the current year. They have but to say "No," and success is certain.

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A GREAT deal has been said by musical men about the supposed want of the necessary acoustic qualities, for concert purposes, of the St. George's Hall, at Liverpool; and we find at least quite as much grumbling on the part of architects about what they are pleased to term the "ruinous effect" on the building produced by the introduction of an organ and orchestra. The musical growl we dismiss at once; feeling tolerably satisfied that when the hall contains an audience sufficiently numerous to fill it—which, unfortunately, it did not on any one of the "grand" performances of the late Festival—the reverberation, now so much complained of, will not be found far in excess of that agreeable amount which small rooms invariably want. The complaint of the architects, however, is altogether a different matter. It is evidently a small outbreak, on the part of this class of artists, of that zeal to make everything bend to their own exaltation, which has already rendered good music nearly impossible in modern churches, and will, if suffered to proceed, do as much for all new concert-rooms. We shall, therefore, take occasion briefly to examine the grounds of this dissatisfaction with the presence of an orchestra and organ in St. George's Hall.

We are told, with no little flourish, both publicly and privately, that the most superb interior in Europe has been spoiled. It is conclusively shewn that the architect's intention has been entirely frustrated. His design was to exhibit a prodigiously grand vista, embracing not only the dimensions of the hall itself, but the additional length of the law courts, which occupy each end of the building. The placing of an orchestra and organ at one extremity of the central hall has, it seems, cut off a large portion of this optical length; and so architectural propriety is violated, and the memory of the architect is insulted. We know, from a variety of sources, that the late Mr. Elmes—to whose genius the Liverpool people stand indebted for this superb structure—always warmly opposed the placing of an organ and orchestra in his great hall; and in the *Builder*, of the 16th instant, we find his wishes on this point in print. In a letter addressed to a brother architect in the year 1846, there occurs the following passage:—

"I hope when you 'contemplated the finished structure,' that there was *no organ* at the *end*, but that you stood on the judge's platform in one court, your eye glancing along the ranges of ruddy columns on either side, in all the richness and strong colour of a foreground; then reposing for an instant on the lofty arched opening communicating with the hall, whose broad and richly coffered soffite throws a shadow upon the grey columns beneath, and forms the middle distance,—it pierces the atmosphere of the great hall, passes the corresponding opening into the other court, without distinguishing a particle of detail from the great distance, and finally rests upon the judge's throne in the other court. Such, my dear friend, is a faint expression of what I hope and trust some day we may see together."

From this, there can be no doubt as to what was Mr. Elmes's intention, and there can be as little that, by the cumbrous furniture necessary for a festival performance, this intention has been entirely frustrated. The question simply is, how far either *esprit de corps* or a right notion of the facts justifies the existing architectural condemnation of the arrangement as it now appears? What business has an architect, who is commissioned to design a room specially intended for musical performances, so to prepare his plans that the necessary apparatus for concert purposes cannot be introduced without destroying the proportions of his structure? And what possible ground of complaint can exist, if means are adopted by which alone the room can be adapted to the sole use originally contemplated for it? It is a fundamental principle of all art, that fitness for an intended use is the first excellence in design. It is the same of everything—of a church, a house, a piece of furniture, a hat, a boot-jack. If a thing, whatever it be, of which exterior appearance is any feature, cannot be put to its express use, without damage to its other qualities, the fault is in the structure of the thing itself, and not in the nature of its application.

Lest there should be any doubt of the original object of the St. George's Hall, we refer our readers to the history of the whole matter, often printed and now well known. They will find that, because festival performances were forbidden in St. Peter's Church, an attempt was made to accumulate, by subscription, the funds necessary for building a suitable room for the purpose; and that, at length, the Corporation were induced to take the matter into their own hands, and resolved to incorporate this projected *music hall* with the buildings necessary for the legal and municipal business of the town Thus much is proof that a *music room*, and nothing but a music room, was contemplated. And besides this, it appears impossible that a room of such dimensions could have been projected with any other than a musical use in view. It could not have been meant as a mere sight for travellers, nor as a parade-ground for barristers, clients, aldermen, beadles, and the like. It was to be the Liverpool Festival Hall and nothing else. To this end the architect was, unquestionably, instructed; but he, unfortunately, committed the error of permitting the abstract beauty of his design to swamp all thought of its purpose. He has succeeded in creating one of the most beautiful rooms in existence, but appears studiously to have shut his eyes to the fact that an orchestra and organ were indispensable attributes of the purpose towards which he was specially instructed. In due time the room was finished, the first festival within its walls approached, and the organ and orchestra, positively necessary for this purpose, were erected;—all this must necessarily have been foreseen; and yet we find people complaining that the architect's design has suffered by appropriation to the only purpose it ever could, or was intended to, serve!

In many respects, we think, the Liverpool people much more ill-used than their architect. In an art-point of view, they have paid a vast sum of money for a building which they cannot apply to its intended use without the charge of desecrating it, while, as a purely practical matter, the Festival committees will, on every occasion, have to suffer a heavy expense in the erection and dismantling of an orchestra which should have been permanently provided for their service. The organ, to be sure, could not be treated in this extempore fashion. It had, obviously, to be constituted a "fixture" in the building; so, as a compromise with architectural beauty, it stands perched up in a gallery of its own, looking as though it belonged to nothing, and would never have anything to do.

As a question of abstract beauty, St. George's Hall unquestionably claims the warmest admiration; as a room fitted for musical performances, it is, undoubtedly, a failure. Though firmly convinced of the necessity of its presence, we admit the organ to be a "dis-sight" to the building; yet we, as freely, maintain the fault to be in the architect's design, and not in the inevitable position of the instrument.

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## MUSIC AT BRIGHTON.

(*From a Correspondent.*)

It is long since so much excitement has been created in Brighton by any musical event as by the performance which took place last night in the Town Hall, under the name of "Mr. Benedict's Grand Evening Concert." The programme was altogether one of unusual interest for a miscellaneous selection without orchestra; but the great feature of attraction was Madlle. Sophie Cruvelli, who sang for the first time before a Brighton audience, and made an impression not likely to be soon forgotten. The hall, which can accommodate a very large audience, was completely crammed by a fashionable and brilliant company; and the concert passed off with immense *éclat* from first to last. After a trio from *Beatrice di Tenda*, very well given by Mdlle. Albini, Mad. Marietta Albini (under the name of Mad. Vellani), and Signor Pavesi, followed by "La calunnia," rendered with intelligence by Signor Fortini, Madlle. Cruvelli appeared and was received with distinguished favour. She sang the well-known "Ernani involami" in the most brilliant style, and was enthusiastically encored—in response to which she repeated the last movement with increased effect, and to the great delight of the audience, whose good opinion she had already won by this her first attempt to please them. The slow movement of "Casta Diva," her next performance, was still more exquisite, and showed that Madlle. Cruvelli was quite as much at home in the music of expression as in the pure *bravura* school. She was encored and again recalled after this; but declined to repeat it. The most perfect effort of all, however, was her last—the *romanza* from *Otello*, "Assisa a piè d'un salice," a melody where Rossini has equalled Mozart himself in tenderness. We have heard nothing more touchingly beautiful than the manner in which this, and the prayer that succeeds it in the opera, were sung—we may almost say breathed—by Madlle. Cruvelli. It was the perfection of sentiment, unstudied and deep at the same time—all indeed that was most expressive without a tinge of exaggeration. The audience were enraptured, and recalled her with acclamations; the *preghiera* was repeated, and at the end of this Madlle. Cruvelli was once more compelled to come forward. A greater success has never been obtained, nor one more richly merited. Besides her solos, Madlle. Cruvelli joined Signors Pavesi and Belletti in the trio from *Ernani* ("Solingo erranti"), and Signor Belletti in "Crudel perche."

Sig. Belletti produced a great effect by his very spirited execution of "Rage, thou angry storm," one of Mr. Benedict's best operatic songs; and also in Handel's "O ruddier than the cherry," which he has been singing very frequently of late. Sig. Pavesi gave a sensible reading of "Una furtiva lagrima;" and Mdlle. Albini proved herself possessed of a voice of agreeable quality and considerable vocal acquirement in the romance from *Maria di Rohan*, "Havvi un Dio." A duet from *Semiramide*, by Mdlle. Albini and Mad. Vellani; Rossini's "I Marinari," by Signors Pavesi and Belletti; and the *preghiera* from *Mosè in Egitto*, by all the singers, completed the vocal selection. There was also some excellent pianoforte playing. Mr. Osborne's brilliant duet on the *Huguenots*, for two pianofortes, was famously executed by Mr. Benedict and Herr Kuhe; and Mr. Benedict performed two graceful solo compositions of his own—*Nocturne* and "Mignonette"—in a masterly manner. Both were warmly applauded, which was also the case with two very interesting movements (*andante* and *intermezzo*) from a MS. sonata of Mr. Benedict, for violin and piano, which were played to perfection by the composer and Mr. Oury. Mr. Benedict accompanied Mdlle. Cruvelli in her songs; and the rest of the conductor's duties devolved upon Sig. Li Calsi, who acquitted himself with ability. The concert gave universal satisfaction; and the *début* of Mdlle. Sophie Cruvelli in Brighton was pronounced a triumph, without one dissentient voice.

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Mr. and Mrs. Sims Reeves are at present at Brighton. On Monday they start for a provincial tour of a week in Lincolnshire.

## PROVINCIAL.

Birmingham.—(*From a Correspondent*). On Thursday evening, the 21st inst., the Birmingham Festival Choral Society gave an excellent performance of Mendelssohn's *Elijah* in the Town Hall, which was crowed in every part. The principal vocalists were Mrs. Sunderland, Mrs. Paget (Royal Academy of Music). Mr. Perring, and Mr. Thomas. Mr. Stimpson, presided at the organ. Mr. Surman, from Exeter Hall, conducted.

Birmingham.—We have received a lengthy account of a concert which took place in the Town-Hall, Birmingham, on Wednesday night. The programme, however, being nearly the same as that of another concert, also reported this week, it would be superfluous to publish it in *extenso*, or even abridged. The writer is in ecstasies with Madlle. Sophie Cruvelli, who made her first appearance at Birmingham, and was encored and recalled after everything she sang. Among other pieces she introduced "Ernani involami," "Casta Diva," (both slow movement and *cabaletta*); a kind of national melody, by Taubert (which Madlle. Jenny Lind used to sing); and the romance and prayer of Desdemona, besides "La ci darem" with Sig. Belletti. "Madlle. Cruvelli," writes our correspondent, "pleased as much by her quiet and lady-like manner, as she astonished and delighted by her artistic and charming singing"—with many other compliments unnecessary to reproduce. The other singers were, it appears, Sig. Belletti, Sig. Pavesi, Madlle. Albini (who pleased very much in "Nacqui all' affanno," from *Cenerentola*), Madame Albini (*alias* Vellani, who in the duet, "Serbami ognor," with her daughter, showed herself a thorough adept in the old and true Italian school), and Sig. Fortini. The only differences to note, between this and the other programme alluded to, were the trio, "Zitti zitti," sung with great animation by Madlle. Albini, Sig. Pavesi, and Sig. Belletti, and encored; "Madamina! il catalogo è questo," well given by Sig. Fortini; "La donna è mobile," in which Sig. Pavesi gave much satisfaction; "Sorgete!" (*Maometto Secondo*) admirably sung by Sig. Belletti; Mr. Benedict's brilliant fantasia, called *Recollections of Scotland*, executed by himself, with great and merited applause; and some other pieces of minor importance. Sig. Belletti was encored in "O ruddier than the cherry." Mr. Benedict was the sole accompanyist—a fact of which no one would be likely to complain. The concert was given under the name of Mr. John Tonks, a resident music-publisher. "The audience," adds our correspondent, "might have been more crowded, but could not possibly have been more thoroughly satisfied and pleased."

Manchester. — (*From our own Correspondent.*) — Herr Friedrich Unger's Concert, Town Hall, Sept. 21, 1854.

Part I.—Grand Trio Concertante (in E minor, Op. 119), *L. Spohr*. Vocal—"Ah! si questo di mia vita," nella "Zaira," *Mercadante*; Cantatille, "Les deux mules," *Henrion*. Grand Sonata—Pianoforte and Violoncello—(in D major, Op. 58) *Mendelssohn*.

Part II.—Grand Trio (in C minor, Op. 1, No 3), *Beethoven*. Solo—Pianoforte—Romance (in A major), *Unger*; Grande Etude "Les Trilles" (in G flat), *Schulhoff*; Reminiscences de "Lucia di Lammermoor," Fantaisie, *Liszt*. Vocal—"Stabat mater," *Keller*; Romanza Espagnole "Antonica," *Amat*. Grand Duo—Violin and Pianoforte—Fantaisie sur des motifs de l'opera "Robert le Diable," *De Bériot* and *Wolff*.

This was the *début* to a Manchester public of a young German artist, who is about to establish himself in this city as a resident teacher and professor of music. The room was far from crowded; but a most respectable muster was made of highly respectable families, including, of course, not a few resident Germans. The programme was quite on the classical chamber model. Herr Unger had secured the best talent available in Manchester as executants on the violin and violoncello in this class of music.

Of the *débutant*, we do not wish to speak in a discouraging tone; he is an artist evidently embued with an enthusiastic feeling for his art, and allowances must naturally be made for a first appearance before so highly critical an audience, amongst which we recognised Mr. Charles Hallé, Mr. J. Thorne Harris, and Mad. Szézepanowska, besides several first-rate amateur players on the pianoforte. Spohr's trio, with which the concert opened, is a trying ordeal for all engaged in it, and any want of clearness and expression in the pianist we attribute to nervousness on a first

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appearance, especially as Herr Unger got through the difficult scherzo very creditably. The larghetto we thought was taken too slow. It was in the duo of Mendlessohn and the trio of Beethoven that we discovered the greatest shortcomings—not that we consider it quite fair to test the performances of so young an artist, by comparing them with one of the world-wide celebrity of Charles Hallé; but who that has heard Hallé give such beautifully marked expression as he does to Mendelssohn's duet in D, and to the pianoforte part in Beethoven's splendid trio in C minor, can help thinking of Hallé when he hears them played. It was this forced contrast that tended to place Herr Unger at a disadvantage. There seemed a sort of spasmodic effort to overcome and grasp at all difficulties, which was so widely different from the cool, calm dignity of conscious power which gives such a charm when Hallé is expounding Beethoven or Mendelssohn! We were less surprised at this on subsequently hearing Herr Unger in a different class of music, in which, as a pupil of Liszt, he has evidently attained greater proficiency, viz.: in Liszt's *Reminiscences de Lucia di Lammermoor*. Here, in what we call the "thunder and lightning" school, the young pianist seemed thoroughly at home, was immensely applauded and encored. The concert was too long by three quarters of an hour, so we missed the violin and pianoforte duet. M. Charles Guilmette, announced as *primo basso* from Paris, was the vocalist on the occasion; he is almost a tenor, certainly more a baritone than bass, has a good voice of extensive register, and gave plenty of variety in Italian, French, Latin, and Spanish, but all with an extravagant exuberance of style that militated against the effect that otherwise might legitimately have been produced by his flexible and really fine voice—by exuberance, we mean the excessively ornate in his singing, and excessive mobility of feature. A quieter delivery, and more sustained method, would tell better here, whatever it may do in Paris, or in Rio, from which place we understand M. Guilmette has recently returned. Altogether, we think that Herr Unger may congratulate himself on the success of his concert.

It appears the Grand Festival at inaugurating the St. George's Hall, at Liverpool, has been a great *fiasco!*

How we wish a Hall had to be opened here! Your own correspondent flatters himself that Manchester would come out with better credit—but where is the Hall? Echo answers, *where?*

Manchester.—We copy the following curious sample of theatrical speculation from the *Manchester Examiner and Times*. We trust that our Australian friends will fully appreciate the efforts made to contribute to their amusement:—

"An Iron Theatre going to Australia.—Messrs. Edward T. Bellhouse and Co., of Eagle Foundry, are now engaged in the construction of a complete iron shell and framework of a spacious portable theatre, for Mr. George Coppin, who recently appeared at our Theatre Royal, in a round of characters. It seems that Mr. Coppin has engaged Mr. G. V. Brooke, the tragedian, to perform in the principal towns in Australia, for 200 nights, for which performances he pays Mr. Brooke the sum of £50 per night, or £10,000 for 200 nights! Now, with a vast scheme of this sort, it would not do to be at a stand-still, owing to the total absence of suitable room, or the caprices of the proprietary; so Mr. Coppin determines to go out with a complete portable theatre of iron, which, with all fittings and appurtenances, will cost a sum exceeding £4000. The building contracted for by Messrs. Bellhouse is 88 feet in length, 40 feet wide, and about 24 feet high from the ground level to the peak of the roof. As the floor level of the pit will be sunk about five or six feet below the ground level, there will be considerable altitude in the interior. The walls will be of cast-iron, upright (Bellhouse's patent), and galvanised corrugated iron sheets, No. 18, wire gauge. The roof will consist of strong iron principals, having the galvanised sheets bolted thereupon. To the gable end of the building, which forms the front, will be attached an ornamental building, which will be arranged as box and pit offices, lobbies and entrances. A degree of ornamental effect will be given to this façade. The pit will be very spacious, extending back from the foot-lights to the wall below the boxes to about 54 feet, and being 59 feet across. The gallery for the boxes will project 24 feet from the wall opposite the stage, and eight feet from the wall on each of the sides of the theatre. This gallery will be supported on iron columns and strong framework of timber. Messrs. Bellhouse have undertaken the complete shell of the building, the ornamental façade, and the principal framework of the interior, and have engaged to have the whole on board ship in London in about 30 days from date of contract.

The Hungarian band of instrumentalists gave the first of two concerts in the Corn Exchange, on Thursday evening, the 21st inst.

Oldham.—On Wednesday evening, a miscellaneous concert took place, the performers being the Oldham Borough Choral Society, consisting of about sixty members, assisted by Mrs. Winterbottom, and Mr. Mellor. The room was crowded to excess, and several of Mrs. Winterbottom's songs were encored. The attendance, since our last publication, has been, Tuesday, 840; Wednesday, 1*s.* per day, 1,201; Thursday, 717. The unsettled state of the weather has done much to impede its progress.

Halifax.—On Tuesday evening last, a concert was given in the Odd Fellows' Hall, Halifax, by "the Lancashire Choral Union" a party of ten male singers, with the addition of Miss Whitham, as a solo treble, and Mr. Frobisher presiding at the pianoforte. The "Lancashire Choral Union" consists of ten young singers, who, in training, make a fair imitation of the celebrated Cologne Choral Union. The singers of the Lancashire Choral Union (who all reside in Ashton) sing their music without instrument, begin without a key-note, and perform much of their music without copy. They are without a conductor and they sing English words. The music by the "Lancashire Choral Union" on Tuesday night was well sung. Among the glees were Tom Cooke's "Strike the lyre;" Spofforth's "Come, bounteous May;" Battye's "Child of the Sun;" Glover's Gipsy chorus, and Festa's quaint old madrigal, "Down in a flowery vale;" in the execution of which all their character was exhibited. The performance of Kücken's Musicians by the "Choral Union" showed that the Lancashire singers are competent to the interpretation of this music; its modulations were accurately given, and the *sforzandos* naturally and without exaggeration. We must not omit to notice the fine tenor voice which sung Balfe's "In this old chair," with a vocal accompaniment after the more legitimate manner of the Cologne singers. The song was encored, and the singers substituted "Cheer boys, cheer," in which a fine counter voice gave the song. Miss Whitham sang Bishop's "Echo Song," Linley's "Welcome, my bonnie lad," Barnett's "I saw him on the mountain," and Glover's "Laughing girl," and, being encored, in two of these songs, substituted "Wha's a' the steer, kimmer" and "Come dwell with me," accompanying herself in these two songs upon the pianoforte.

The Theatre Royal is being entirely re-decorated, and will be quite ready for Mr. Charles Mathews and the Lyceum company, who will make their *début* on Saturday.

Boston Spa.—On Wednesday evening last, Mr. Newhill, the spirited proprietor of the Bath Hotel, gave a grand concert, at which the following celebrated performers appeared:—Mrs. Sunderland, Mr. J. L. Hatton, Mr. Watson, Mr. Holt, Mr. Ackroyd, Mr. Winn, and Mr. Pew. The music, which was mostly vocal, gave the highest satisfaction to a numerous and fashionable assembly. Miss Millner announces a concert for next Saturday.

Scarborough.—A concert was given on Thursday evening by Mr. Burton, organist of the parish church, which was attended by a numerous and highly respectable audience, the large rooms of the Town Hall being filled in every part. The artists were Mrs. Sunderland, and Messrs. Perring and Hinchcliffe, and the Masters Giles and Appleyard, from the Leeds Parish Church Choir. The energy and feeling shewn by these youths were characteristics in their performance worthy of many more advanced in the profession. Mr. Burton intends giving a concert annually, and from the favour he has now received, there remains no doubt that future seasons will yield an increasing patronage.

At the Spa Saloon, Miss Barwick and Messrs. Ryall and Bolton are engaged, and are no small attraction to the visitors. Mr.

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Wilson's performance on the piano-forte is also worthy of all praise.

BRISTOL.—Mr. Chute commenced the season on Saturday last with *Hamlet*, which was put on the stage with much accuracy and effect. The part of Hamlet was well played by Mr. Shelley; Miss Bennett took the part of the Queen, and Miss Fanny Young that of Ophelia. The Ghost was played by Mr. Warde. We understand that the manager, Mr. Chute, has transmitted to the Mayor of Bristol a cheque for £90, being the nett proceeds of a performance on Monday, September 11th, in aid of the fund now raising for the Bristol Royal Infirmary. A concert is announced to take place by Mr. Marks, a German professor of music, resident at Bristol, at which his pupils, varying from nine to ten years of age, are to form the principal attraction. We understand that the development of the musical faculty in these incipient musicians is most surprising.

Mr. Henry Phillips gave a musical entertainment, entitled "the City of the Sultan," at the Broadmead Rooms, on Monday evening. Some capital songs, of ancient and modern date, sung in Mr. Henry Phillips's best style, introduced by some connecting observations and anecdotes, and aided by a large and well-executed series of pictorial illustrations, form together a very pleasing entertainment. The rooms were not so full on Monday as we have seen them on similar occasions, probably owing to the concert at the Victoria Rooms, and other attractions, but we are glad to hear that the entertainment was repeated to a fuller audience yesterday (Tuesday) evening.

BRIGHTON.—(*From a Correspondent.*)—M. Edouard de Paris gave his first concert for the season at the Town Hall, on Friday evening last. It was numerously and fashionably attended. As a pianist, M. Edouard de Paris' merits are well known. Mayseder's trio, with Ernst and M. Paque, the violoncellist, was played with good execution and excellent taste. The *adagio* escaped an *encore*. A solo by M. de Paris, of his own composition, exhibited his peculiarities in a more palpable degree. Mad. Caradori sang the "Trono e corona involami" with a power and expression peculiarly her own. In consequence of the non-arrival of Herr Formes, whose absence created much disappointment, Madame Caradori and her youthful coadjutor, Miss Katharine Smith, sang an extra song each. "Casta Diva" was sung by Mad. Caradori, as was also the song of "The Queen of Night," which was encored. The duet from *Norma* was a *fiasco*. Voices so dissimilar in weight and quality as those of Mad. Caradori and Miss Katharine Smith should never be joined together; it is an unfair approximation. The soft, fluty, and delicate tones of Miss Katharine Smith's voice were overpowered by the hard, trombony, and powerful notes of Mad. Caradori. Notwithstanding this the duet was applauded. Miss K. Smith made her first appearance before a Brighton audience on this occasion. Her youthful and lady-like appearance, her pure and pleasing voice, with a style at once simple and chaste, won for her the sympathies of her audience. Sig. Marras's aria "Sio fossi un angelo" was sung by her with nice expression, though she was evidently suffering from extreme timidity. In "Robert, toi que j'aime" this was partly got over, and she was more successful. There is a plaintiveness in the tone of this young lady's voice which is well adapted for a pathetic ballad—a thing we so rarely hear "now-a-days." Ernst, the magician of the violin, played as only Ernst can play. Style, tone, fire, pathos—all combine to make the consummate artist. The duet with M. de Paris was as near perfection as one perfect instrument could make it, and drew forth expressions of delight from all parts of the room. M. de Paque executed a fantasia with much success on the violoncello. His tone his full and round, and his mechanism is neat and very distinct. The airs from *Lucia* were well put together, and were admirably played, and M. Paque's share in the trio proved him a sound musician. But for the disappointment alluded to, and of which the great basso will have to render a strict account, a more pleasing concert could hardly have been given. Herr Wilhelm Ganz conducted.

KIDDERMINSTER.—On Monday last, the members of the Choral Society in this town, which, under the superintendence of Mr. Fitzgerald, has lately made much progress both in numbers and proficiency, gave a public rehearsal at St. George's School Room. The room was filled, and among the auditory were many of the principal inhabitants of the town and neighbourhood. The music selected consisted chiefly of choruses from Händel, with selections from Mozart, Ford, and Calcott. These pieces were all performed in a highly creditable manner, and elicited strong marks of approbation. One chorus, "Oh, the pleasures of the plains," was enthusiastically encored. At the conclusion, the Mayor, J. Kiteley, Esq., in the name of all present, heartily thanked Mr. Fitzgerald and the Society for the great gratification their concert had afforded.

CORK.—(*From our own Correspondent*)—THE ITALIAN OPERA COMPANY.—Talk of *Italiana in Algieri*, *Gli Italiani* in Cork was a far greater event. Year after year have the music-loving inhabitants of "the beautiful city" hoped and sighed for such a thing. The railway would surely bring them down; but, alas! when there *was* a railway, there was no theatre. However, thanks to the spirit and enterprise of Mr. Burke, the theatre was rebuilt, and visions of the days or rather nights of Siddons, O'Neil, Kemble, Young, Kean, Incledon, Braham, Catalani, Billington, Selvini, etc., etc., began to dawn on the generation who knew them by tradition, and a few old stagers who remembered them. It was reserved for Mr. Beale* to realize the vision, and well has he done it; there is even some talk of a testimonial.

On Thursday, the 21st, the Theatre Royal, Georges Street, (Cork), opened with *Lucia di Lammermoor*, the principal parts being sustained by Mdlle. Albini, and Signori Luchesi and Fortini, in which the duet was encored; but Friday was the night, *par excellence*, for them. Sophie Cruvelli appeared as Norma, and it was a magnificent display of singing and acting. Mdlle. Cruvelli felt that her dramatic talents, rare organ, and finished style, were fully appreciated. Numbers from Cork were at the Italian Opera in London this season, but had no opportunity of hearing her, and the consequence was that every part of the house was filled, and great numbers turned away. The great point in *Norma*, the rendering of "Son Io," was the most pathetic contrite cry for pity and mercy perhaps ever heard on the stage. In *La Sonnambula*, on Saturday night, Amina was presented in a new shape to an audience who have the music by heart. In the second act, Mdlle. Cruvelli was Siddons-like, while again in the "Ah! non giunge," her rendering of the song, which she commenced more piano than usual, showed a total absence of *cunan pensiero;* it was towards the end that she gave way to the full sense of happiness. Too much praise cannot be given to Mdlle. Albini, whose sweet mellow voice, and absence of affectation and assumption, almost divided the honours. Sig. Luchesi went through his parts most creditably, as did also Sig. Fortini, whose Oroveso, particularly in the last scene, was excellent. Madlle Albini, in the third scene of *La Sonnambula*, sang and played admirably when she came out to request the villagers not to wake her daughter, and was capital when producing Lisa's scarf. The orchestra contained the picked members of the Dublin performers, and with the chorus were admirable. The singing and playing reflect great talent on the conductor, Mr. A. Mellon. Too much praise cannot be given to Mr. Harris, who, with very limited resources, left nothing to be wished for in the stage management.

THE CRUVELLI-TAMBERLIK tour came to an end on Thursday evening, with a concert at Brighton. The tour has been one of the most profitable and brilliant ever undertaken by Mr. Beale. Sig. Tamberlik, Madlle. Marai, Signors Tagliafico and Polonini, left Dublin last week for St. Petersburgh. (We trust they may get safe there, and, what is more, safe back again.) Sig. Pavesi and Sig. Belletti were engaged to fill up some of the gaps thus left at the concert; though so great has been the success of Madlle. Cruvelli everywhere, that scarcely any other attraction was required. Madlle. Cruvelli arrived in London yesterday, and started immediately for Boulogne.

* That there will be a pretty brisk sale of the music of *Norma* and *Sonnambula* there is no doubt.

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## FOREIGN.

PARIS.—(*From our own Correspondent.*)—At the Grand Opera the *Prophète* has been given with Madlle. Wertheimber, as Fides. She was especially applauded in the fourth and fifth acts. The other principal parts were sustained by Maddle. Poinsot and M. Roger. M. Gounod's *Nonne Sanglante* is announced for the commencement of October. Mad. Stolz has appeared in *La Reine de Chypre*. This lady will take a *congé* on the 1st October. She has received various offers from managers, both in France and abroad, but there is reason to believe that if she sings at all, during her holidays, it will be in France, for the benefit of the poor. M. Roger will soon cease to belong to the Grand Opéra. His engagement expires in a few weeks. Madlle. Sophie Cruvelli returns on the 1st October, when she will immediately begin to rehearse the new opera by Messrs. Scribe and Verdi. Mad. Rosati has been seriously indisposed; she is, however, much better at present, and hopes are entertained that she will very shortly be able to make her re-appearance in *Jovita*. The new management has introduced a great improvement, which London managers would do well to imitate. The "starring" system in the bills is abolished. The names of all the actors, both in opera and ballet, will henceforth all be printed in the same sized type.

The season at the Théâtre-Italien commences on the 3rd October. The principal artists are already at their posts, and have attended rehearsals for some time past.

At the Opéra-Comique, *L'Etoile du Nord* will shortly be revived. The next novelties will be three one-act pieces, so as to form an entirely new bill. The following is a list of the towns in which M. Meyerbeer's latest *chef-d'œuvre* is shortly to be produced:—Nimes, Lyons, Toulouse, Valenciennes, Lille, Limoges, Avignon, Cologne, Stuttgart, Brussels, Gand, Lisbon, New York, and New Orleans.

At the Théâtre-Français, M. Bressau and Mdlle. Madeleine Brohan have made their re-appearance in *Le Verre d'Eau*. Mad. Girardin's beautiful little comedy of *Joie fait Peur* has been revived, as well as an old comedy by Etienne, *La Femme Colère*, which dates from 1804, and maintained its position on the boards for a long time—thanks to Mdlle. Mars, who sustained the principle character. It was afterwards set to music by Boïeldieu, and accepted at the Opéra-Comique, the 12th October, 1812.

The Odéon has re-opened its doors to the public with two new pieces: a comedy, entitled *Amour et Caprice*, by MM. de Judicis et Blanquet, and *Le Vicaire de Wakefield*, by MM. Tisserant and Eugène Nus.

There is a report that a new comedy, entitled *Le Chapeau de l'Horloger*, is accepted at the Gymnase—Mad. George Sand's *Mariage de Victorine* is announced for revival.

The last novelty at the Vaudeville is a piece called *Le Cabaret du Pot cassé*, by MM. Clairville and Lambert Thiboust, for the *débuts* of M. Felicien, Mesdemoiselles Thério and Dubuisson. It was successful.

A one-act trifle, *Quand on n'a pas le Sou*, has been produced at the Variétés. MM. Arnal and Numa have made their re-appearance in some of their favourite pieces.

Three novelties are announced for speedy production at the Palais Royal: *La Cloche d'Or*, by MM. Armand Durantin and Raymond Deslandes, and two one-act comedies by M. Henri Monnier, in each of which the author himself will play the principal part.

M. Bouffé lately signed an engagement with M. Marc Fournier at the Porte-Saint-Martin, but it has since been cancelled by the Minister of the Interior, who, in virtue of a recent decision, intends henceforth confining each theatre to the peculiar class of performance for which it is licensed. At the Porte Saint Martin, the representation of short vaudevilles, serving as *levers-de-rideau*, only is allowed. M. Bouffé has, however, obtained permission to play twice in what are called *représentations extraordinaires*.

A grand five-act drama, *Anglais et Français*, the first effort of a young author, M. Anguste Bardolet, has been successful at the Ambigu-Comique. The dresses and *mise-en-scène* are very magnificent and correct, and the principal characters ably filled by MM. Hoster, Léon Joliet, and Mdlle. Fernand.

ITALY.—Our Correspondent from Milan, to whom we refer our readers, informs us that the success of the new opera *Fiorina* was considerable; this is confirmed from other quarters, so that we may conclude that there is but one opinion on the subject. In the present dearth of composers we hail this consummation with much satisfaction—at Verona Mr. Balfe's opera *La Zingara* was played on the 22nd September, and, in spite of illness of one of the principal singers, met with complete success. The correspondent of the *Gazzetta Musicale* of Milan thus speaks of *The Bohemian Girl* done into Italian:—"The opera in spite of numerous defects in the execution, owing to the illness of one of the principal actors, gave me the greatest desire to see it a second time. It was received with much favour and deservedly so, for it contains many beauties and good scenic effects."—At Florence Verdi's opera *La Traviata*, produced under the name of *Violetta* has been received rather coldly at the Pergola. In spite of the efforts of Mad. Crippa, Signor Fraschini and Beraldi, the first two acts went very heavily and marks of disappointment were not unfrequent. The third act went better. Three pieces of the last act are worthy of the author of *Il Trovatore*, and were much applauded. At the Pagliano, the new opera *Viscardello* has been resumed, and continues to be favourably received by the public. Signor Landi sang his best, and was encored several times, as well as Signora Biava, especially in the *stretto* of the duet of the second act. Signor Barili does not please the public. *Il Trovatore* will shortly be brought out.—The opera which Signor Buzzi is writing for the Teatro della Fenice of Venice has for its title *Edita*, or, *La Moglie del Crociato*; the libretto is by Sig. Canovai. Our old friend Ivanoff is now at Florence, on a visit to Rossini. Leopold de Meyer is also at Florence, where it is hoped he may be induced to play in public.

VIENNA.—(*From our own Correspondent.*)—Spontini's *Ferdinand Cortez* has been revived at the Imperial Opera House, after a lapse of two-and-twenty years. The reproduction of this opera excited great curiosity, and the house was densely crowded. Herr Steger sustained the part of the Spanish general, but his performance was anything but first rate. Madlle. La Grua was the Amazili, and Herr Beck, Telasco. The orchestra was steady and effective, under the direction of Herr Eckert. The public were loud in their applause.—The Imperial Privat-theater in der Josefstadt was opened on the 16th inst., under the direction of Herr J. Swoboda, with Herr Meisl's *Schwarze Frau*.

BERLIN.—(*From our own Correspondent*).—Two small operas, *Czar und Zimmermann* and *Johann von Paris*, have been given at the Royal Opera-house, as stop-gaps, before the re-appearance of Mdlle. Johanna Wagner, which takes place in a few days.

The second quartet *soirée* of Herren Oertling, Rehbaum, Wendt, and Birnbach, took place in Sommer's Rooms. The programme was composed of Mozart's quartet in D minor, Schubert's quartet in A minor, and that in F major (Op. 18) by Beethoven.—On the same evening, Herr Bock, the music-publisher, gave a concert in his saloons, for the purpose of introducing Miss Martinac, a pupil of Mad. Dulcken, to a Berlin public. The young lady was very well received.—A performance, under royal patronage, will shortly be given at the Imperial Opera-house, for the benefit of the sufferers by the recent inundations in Silesia. A concert of Sacred Music will, also, be given for the same object by the Königlicher-Domchor, as well as a performance of Haydn's *Creation* in the Garnisonkirche.

DRESDEN.—The manufacture of cheap musical instruments forms an important branch of commerce in many places in Saxony. Two small towns, Neukirchen and Klingenthal alone produce, every year, about 10,000 dozen violins at 30,000 thalers, 2,000 dozen at 8,000 thalers, 500 dozen at 4,000 thalers, 100 dozen at 2,000 thalers, and 10 dozen at 500 thalers, making a total of 12,610 violins at 44,500 thalers. They also make 2643 dozen guitars, worth 32,800 thalers, 600 double-basses, worth 4,000 thalers, 3,000 violoncellos, worth 8,000 thalers, as well as strings to the amount of 60,000 thalers. Most of these instruments are sent abroad.]

## THE ROYAL ACADEMY.

*To the Editor of the Musical World.*

SIR,—Your leading article, last Saturday, was very severe on the Royal Academy, and, acting on the well-known principle of English law, not to condemn any one unheard, I would beg permission to say a few words on behalf of the Institution which has been so severely handled. In taking up the pen, however, in behalf of the Academy, I do it with a strong recollection of the well-known anecdote of Annibale Carracci, who, after listening to an elaborate description of the Laocoon, in a lecture by his brother, turned to the wall, sketched the figure rapidly with a piece of chalk, and exclaimed, with a look at the orator "Poets paint with words, painters with their pencils." And thus practical musicians have a language of their own, and feel that they enter the lists at a disadvantage, when they have to strive with trained writers and experienced literary men.

A few plain words, a few facts clearly stated, are all that I can here aim at. I would fain engage your valuable aid in *favour* of the Academy, sincerely trusting that its fate is not "settled," in the sense in which your leader employs the word, and that, with respect to its funeral death-knell, you have been misinformed.

You do not seem to be aware that there has been a recent alteration in the *management* of the Academy: the working part of it has, this half year, been confided to a Board of Professors, of all of whom I know you highly approve. Every hope may therefore be entertained

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that the Institution, which, if certainly not "over-young," cannot be said to be "over-old," may become flourishing.

I did not know that there was anything *Plutonic* in pecuniary difficulties; perhaps the writer, who is so hard upon others, has evidently made a mistake which would be pardonable in a class in which we are told, "Education of the best kind is not abundant;" he has confounded Plutus, the god of riches, with Pluto, the god of hell. The old proverb of "glass-houses" recurs to the mind, but, of course, as a mere ignorant musician, I do not presume to make the application.

If, however, the Academy is poor, it is a misfortune rather than a fault. For the sake of art in this country, it is to be regretted that the Academy is not independent of the sums received from the pupils. Let the fault and the blame be attributed to the right quarters, viz., to those who have the means to aid, and who yet withhold their contributions, whether large or small, from an Institution which trains English musicians in the way that a musician ought to be trained, and that is, to have a theoretical and practical knowledge, and to be well versed (even though he be only a solo singer or player) in orchestral performance, as having a bearing upon everything that he does connected with his art.

I do not quite understand what is meant by "a method, as it is termed, should be provided, and its employment enforced on every master, whatever his pretensions." Now, the rules for musical science generally have been dictated by taste, and of course are always open to objections by all who differ in such matters of feeling, etc. With respect to the study of harmony, no one will deny that the language is universal, although there may be different methods of arriving at the same end. In the executive part (instrumental), is it indeed desirable that every master should teach the same method of bowing passages, etc.? If one master takes a different view of a passage, and gives a different reading or expression to what another does, should he be bound to go against his feelings, and be compelled to do that mechanically which he might have done from what is termed inspiration? It is by masters communicating their gathered experience and reflections to their pupils, and these to succeeding pupils with new accumulation, that will cause the art of music to advance. Now, although a master will not communicate directly his own feeling upon any passage in music, yet he will, if unfettered by mere system, give his pupil the advantage of his own taste and experience, and will judiciously be careful not to fetter the genius of his pupil; for one of the nicest and most interesting points in teaching a science such as music, is to remember that every composer or performer has a style peculiar to himself, and a master will always delight in giving full scope to the well-regulated peculiarities of his pupils. Is it not said, "The authority of those who teach is a frequent hindrance to those who learn, because they utterly neglect to exercise their own judgment, taking for granted whatsoever others whom they reverence have judged for them?" If we would find out truth, we must, in many cases, dare to deviate from the beaten track, and venture to think with a just and unbiassed liberty.

I agree, most feelingly, with the writer of the article, that "General mental culture is as necessary to a musician as to any man alive." In fact, general knowledge renders all particular knowledge more clear and precise. Music is a language of nature, intelligible at once to all *susceptible* minds. Some are naturally gifted, and the only education of mind they receive is from music. Music has its ripening and its elevating influences, and thus it is that there have been great artists who were uneducated in everything but music. In Italy, where music is a *passion*, and is studied almost as such, is it general education which produces all that fire and energy so peculiar to the Italians? It speaks volumes in favour of music that it can do so much. Who can analyse the emotions that music produces in the mind—emotions so great, so mysterious, that Martin Luther, who felt them most strongly, was wont to say, "There are two great studies, theology and music." The study of music, theoretical and practical, might occupy a great many life-times, for a real *artist* must feel that he is always learning. Yet, while I contend for unreserved devotedness to the art as the business of life, with those who follow music as a profession, I entirely agree with the writer as to the importance of general cultivation, for I feel sure that when the full reasoning powers of the mind are brought into play through various other channels of instruction, the mind is rendered susceptible of livelier and healthier impressions from music itself.

And now to conclude in a few brief sentences. The Academy has not accomplished what we desire, what we aim at, and what we hope for, but we trust and believe that a brighter day is before us. We look upon what has hitherto been done as preliminary; and even as the human mind was nursed and strengthened in the quiet of what were called the dark ages, and then took a bound and a spring, clearing old barriers, and advancing with rapidity previously unknown, so we trust a brilliant career is yet reserved for our National Musical Institutions, and great things will yet be done. Let all resolutely do their duty; let all be ready to help, encourage, and foster—not to crush and despise—and a bright, a prosperous, a glorious course may yet be granted to the Royal Academy of Music.

I am, Sir, your obedient servant,

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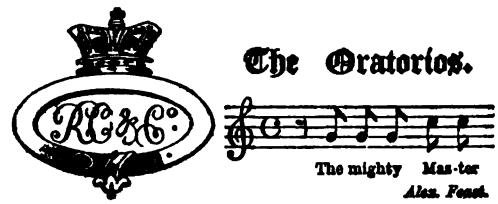


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VOL. 32.—No. 40. SATURDAY, OCTOBER 7, 1854. {PRICE 4d. STAMPED 5d.

## EPITOME OF THE CONTROVERSY

### CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(*Concluded from p.* 643.)

From this, we see that, with the exception of Schack's evidence and a few valuable particulars, for which we are indebted to Sophie Weber, concerning Mozart's last moments, the author, or, rather, the authors of the book, do not tell us anything that we desire to know, even if it is their intention so to do. On the other hand, however, we find in the book, which is nothing more nor less than a compilation in which the materials for some future biography of Mozart have been crowded together, after being collected, not with the care of a bee, but the indifference of a rag-picker, who puts into his basket everything that happens to come in his way, whether it be pure gold or filthy rags; we find, I repeat, in the book, one remark which seems to have been thrown in without any particular object or ulterior purpose, being apparently in no way connected with Herr Weber's controversy, but which, for all that, would seem to throw a new light upon the only doubtful point in the question of the authenticity of the *Requiem*. We are informed that Mozart, when travelling, always had with him small pieces of note paper and a pencil, in order to be able to jot down, as he proceeded on his journey, any musical ideas immediately they suggested themselves to him. We are further told that, after working out the ideas contained in these slips, he threw the latter into a tin case, which he called his travelling journal. These little pieces of paper play a prominent part in our conclusions, to which we shall now come at last, and in which we shall endeavour to re-arrange the history of the *Requiem*, with the help of such facts as are considered to be completely proved, and to have withstood uninjured the ordeal of the dispute we have narrated. These same facts, when combined with one or two suppositions, founded upon them, and from which they are most immediately and naturally deduced, will, I think, bring us very near the truth. By following this plan, I believe I shall supply a very important omission in the biography of Mozart.

Count von Wallsegg, a rich private gentleman and a great lover of music, lost his wife, and despatched Leutgeb, or some other servant, to Mozart, for the purpose of ordering a *Requiem*. Reasons of a very problematical kind, but into which it is hardly worth our while to inquire, induced the Count to wish to remain unknown. But did he, in addition to this, require that the name of the composer should remain a secret for the world, and did the composer make such a promise? We cannot do otherwise than believe he did not, because Mozart, who was an honourable man, made no secret at all of the matter; while, on the other hand, it is more than probable that one of the stipulations between the messenger and Mozart was to the effect that the *Requiem* should be the exclusive property of the person ordering it, and that, without the consent of that person or his heirs, the composer should have no power of disposing of the work, in any way whatever. Mozart at first accepted the order, without any more ado, regarding it merely in the same light as the many similar orders he was in the daily habit of receiving. Soon afterwards, business called him away to Prague, and, at the step of the carriage, he beheld the same messenger, dressed in mourning, who inquired after the *Requiem*. Count Von Wallsegg was, no doubt, very desirous of obtaining a work for which he had paid in advance, and was, in all probability, impatient to celebrate the obsequies of his wife, who had died some months previously. Living in the immediate neighbourhood of Vienna, and, perhaps, even stopping there at the time, it was very easy for him to learn the day on which Mozart set out. This second appearance of the messenger may, very probably, have produced an impression on Mozart's imagination, always extremely susceptible. Mozart was already very ill. He returned still worse than when he set out, and began working on the *Requiem*, for which he felt a most particular interest, that we think quite natural, because, in the first place, a musician cannot undertake a grander task than that of setting the words of a *Requiem* to music, and, in the second place, because occupation of this description was completely identical with the mental condition of a man, who, more than ever, was filled with sombre melancholy and thoughts of death. The musician's brain became more acute in proportion as his strength became less. Feeling he was dying, Mozart thought that, in the fact of the *Requiem* having been ordered of him, he saw a sign from heaven itself—and who would dare to assert that he was wrong.

The important point for us, at present, is to discover what system he pursued in carrying out the work, which thus engrossed all his mental energies and accelerated the decay of his bodily powers, and, also, how much time he had left to complete his task. We must here have recourse to the dates. Mozart returned from Prague towards the end of September; but the mortal crisis of his illness did not commence before the last ten days of November, and he kept his bed for a fortnight. He had, therefore, more than six weeks at his disposal. This was a very long period, if we take into consideration the extraordinary facility with which he worked. The score of *Titus*, which, without the simple recitative, is much longer than that of the *Requiem*, was composed in eighteen days. During the six weeks in question, Mozart had no other work in hand, and devoted himself day and night to the *Requiem*. My readers must here remember that, as a general rule, Mozart used not to write down his music until he had composed it, to the last note, in his head, and it was for this reason that he never made any sketches or rough drafts, like most of his colleagues. Another and more conclusive circumstance is, that the pieces in the original manuscript are complete, and that Mozart got his friends to sing them, while he himself played the orchestral accompaniment on the piano. Mere sketches, that is to say, the first notions of the pieces in an unfinished state, could not have been tried in this manner. My readers will, also, recollect what repugnance Mozart entertained for the actual trouble of writing, a repugnance which his weak and exhausted condition must necessarily have increased. The consequence of this was that, in order to save himself physical fatigue which almost exhausted him, Mozart wrote down only the vocal parts, and, more or less carefully, the principal orchestral figures. We can follow, in some degree, upon the manuscript, the progress of his disease. The instrumentation of the "Requiem," "Kyrie," and "Dies iræ," is such, that a practised copyist could supply what was wanting. In the "Domine" it is less full; the lines being more and more sparingly furnished with notes. When, however, a composer can jot down upon paper with such facility, eleven pieces, of considerable length and of the most learned style,



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he runs the risk of forgetting many details; and, perhaps, the principal idea from which they sprang. Was Mozart to incur this danger and loss of time, when he felt too well convinced that the moments of his life were counted, and that he was accelerating his work at the expense of the few he had yet left—was he to pursue such a course, when he possessed the means of avoiding this double evil, and of sending in the score before the appointed time, which he feared he should not live to see. The plan he adopted was to give the various pieces, as soon as they were written in the original manuscript, to a copyist who understood music, to whom the composer *had communicated the plan and course of his instrumentation*, which he then required to look over and revise. This copyist, this musician, this *famulus*, this person initiated in the thoughts of the great composer, was no other than Süssmayer. Who can assert that so obvious a plan did not strike a man who was killing himself to fulfil a compact! What other motive would Mozart have had to explain everything in detail to the copyist, and not to allow the latter to begin his work until he himself was no longer living and able to correct the faults that might be made? Was it not much more sensible and more sure, did it not advance the matter, to let the copyist set about his task immediately, under the composer's own eyes, and while the explanations of the latter were still fresh in his memory and ears? It may be objected that, however correct this argument may be, it is still only an argument. I am aware of this: but what will be said if Mozart had already entertained the idea, which I have attributed to him, as he most undoubtedly had, if he had already employed the means which I have named, and that, too, at not more than a few weeks previous to the time of his beginning the *Requiem*—what will be said when I mention the expedient he hit upon to hasten the completion of *Titus*? The overture, trios, and finales of that opera he composed himself; with regard to the rest, he merely wrote down the notion of the orchestral figures which Süssmayer then carried out under his superintendence. I trust that no one will dispute the perfect similarity between the two cases, and the peculiar circumstances which rendered such assistance indispensable. Mozart was ill while composing *Titus*, but he was much worse when employed on the *Requiem*. Even in the beginning of September it fatigued him very much to write, while in October and November the exertion was entirely beyond his strength. He was allowed a very short period for finishing his opera, the production of which was intimately connected with a great and solemn political event; but the time allowed him by Death, who was already stretching out his arms towards his victim, whom he was about to seize, was still shorter. Yet there is a difference between these two similar cases. The *Clemenza*, a piece written for a particular occasion, belongs to those classical operas of Mozart, in which, while the master's peculiar style is visible, the greatest concessions are made to the tastes of the day. There is, also, another fact worthy of remark, which is: that composers always devote especial attention upon the most prominent musical scenes, and those pieces which they intend for the first singers. They neglect the rest in proportion, as the subordinate parts are more or less efficiently filled. In those times, these last-named parts were generally confided to bad artists, and, for this reason, were more neglected by the composers than at the present day. With the exception of *Don Juan*, and, perhaps, *Figaro*, Mozart's operas form no exception to this rule, but in *Titus* a large number of the airs, perhaps the half, bear so plainly the stamp of the time, and resemble so little the compositions of Mozart, that, in the opinion of connoisseurs, they would pass quite as well for the productions of any other composer of the end of the eighteenth century, and we are ready to recognise in them, without the slightest hesitation, the hand of Süssmayer, the reputed author of the airs of Annius,* Publius, and Servilia. We will even willingly allow him to be the author of some of the airs of Titus, the first tenor part; but with works intended for the church, matters are widely different. In compositions of that description, there are no first, second, or third singers: the solos for the various voices are sung by one and the same artist. The pieces are of greater importance or higher interest than the rest. The entire text, rendered sacred by belonging to the ritual, forms a part of it, and each portion requires the same amount of pious attention from the auditory. Who will assert that if Mozart could complete the score of *Titus* in eighteen days, he was not capable of composing the *Requiem*, which contains a third less, in six weeks? Not a single piece of the *Requiem* was entrusted to Süssmayer during Mozart's lifetime, and there is not one which any person, not an actual or incipient lunatic, could ascribe to any composer but Mozart.

Lastly, what can be said when the widow, in the most positive manner, asserts that the score of the *Requiem* (and we know that by this the complete score was meant) was handed over to the Count's messenger immediately after the composer's decease.

The widow's word is doubted. Good; but there is another person, Herr Krüchten, whose word can be more readily accepted, and he says that: "The *Requiem* was performed, for the first time, late in the autumn of 1791," that is to say, a few days previous to Mozart's death. I ask, what more is required to establish the probability that the works of the composer and the copyist—the original manuscript and the perfect score—progressed simultaneously, and that all the pieces of the *Requiem*, as far as the "Sanctus," are by Mozart!

A single moment's reflection is, moreover, sufficient to convince us that the work must have been sent in exactly at the time mentioned by Herr Krüchten and Herr von Nissen. As soon as Count von Wallsegg heard of Mozart's death, which could not long remain a secret from him, and which, in all probability, he knew the day after it occurred, he no doubt immediately sent for the work, which he was very impatient to obtain. If he had been kept waiting for a period necessary to rewrite entirely the original manuscript, to complete the instrumentation, and to compose the three or even four pieces which Süssmayer claims,* and which, under all circumstances would have taken several weeks, Count von Wallsegg would have suspected the authenticity of the work, or rather would have immediately felt convinced that a musical forgery had been committed. It was, however, not until much later that he first entertained any doubts, in consequence of the infringement of his rights, which, at the first mentioned epoch, were not and could not be infringed.

It now remains for us to prove, upon historical grounds, who wrote the "Sanctus," "Benedictus," and "Agnus." I do not, however, express myself correctly; I should have said: how far these three pieces are the work of the great composer. Facts will again furnish us with an answer, and if not with the same exactness, at least in a tolerably satisfactory manner.

Mozart was confined to his bed and compelled to give up working regularly at his score. He still retained his mental powers, however, and we find that, a few hours before his death, he possessed strength enough to have a rehearsal of his *Requiem*, and to sing it with his friends. Now, composition cost him, undoubtedly, less exertion than singing. With him, composition was life itself, and his mind lived up to the latest moment during the last fourteen days of his existence. When he took to his bed, four pieces were still wanting to complete the work, which had so exclusive and so strong a hold upon him, and on which he founded his brightest prospects of reputation in this world, as well as, perhaps, his hopes of forgiveness for his sins in the next. Mozart was a Christian. Is it probable that his mind, out of which, so to say, there flowed forth one continuous stream of musical creation, should lie completely idle for a fortnight, and that his greatest work should remain incomplete? Does not Seyfried tell us that, if we can believe a report which was tolerably general among the musicians of Vienna, Mozart intended to rewrite the fugue of the "Hosianna" entirely in A flat, which proves very evident that it was already composed in D major after the "Sanctus." We then find Süssmayer seated at the bedside of the dying man, who tells him how the *Requiem* is to be completed. Completed!

* I except: "Torna di Tito a lato" which strikes me as being certainly Mozart's.

* Including the "Lacrymosa" of which, also, Süssmayer asserts that he composed a great portion.

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It is a long way, however, from the *Quam olim, da capo*, where the original manuscript ends, to the *Lux æterna*—and the words alone would not enlighten any person as to the musical intentions, which existed only in the composer's brain. If I chose to indulge a very little in suppositions, nothing could hinder me from concluding that the models for the "Sanctus," "Benedictus,' and "Agnus" were ready and explained and handed over to the copyist as much as a fortnight before Mozart's death; probability would be entirely on my side, since even the great slanderer of the *Requiem*, Herr Gottfried Weber himself, acknowledges in these pieces the existence of flowers which sprang from some other soil than that of Süssmayer's mind. I exclude, however, from my arguments, which are found entirely on facts, all proofs resting upon art itself, because they do not possess the same amount of probability for every one, but always leave those who hold the balance accurately the choice of a favourable or adverse decision. We require something much more material and positive, something tangible, and this we possess in the little slips of paper, found upon Mozart's writing-table, and which the widow immediately handed over to Süssmayer. What could these last leaves of the *travelling journal* contain? They had not yet been put in the tin case, a proof that they formed part of some work not completed; they were scattered about upon the table of the composer, a proof that they contained the ideas for the work that was then engrossing all his attention, and, finally, a proof that they contained the principal notions for the three pieces wanting in the original manuscript. The plan Mozart had adopted in his carriage he could certainly practise in his bed, and, as certainly, did not fail to do so. Finally, with regard to the fourth and last of the pieces wanting, and which began with *Lux æterna*, the composer's hand was no longer sufficiently strong to write down his hints, although the motive was already found, and probably carried out in his mind. I am, also, inclined to believe that Mozart's last directions concerned the final piece alone, which he preferred rendering by a portion of No. 1 to entrusting anyone else with the task of composing it. Süssmayer, who implicitly followed the master's wishes, which, coming from a dying man, were doubly sacred in his eyes, endeavoured, in his letter, not to disclose the reasons actuating Mozart in this case. He tells us that, in order to impart more unity to the work, he concluded it with the commencement, and used the same music for two different portions of the text, employing the fugue of the "Kyrie" at the verse, "Cum Sanctis." What reasonable man will be contented with so lame a reason. If the person who is reputed to have completed the work was capable himself of composing three of the wanting pieces, there can be no doubt that he would have composed the fourth as well.

Is it necessary to extend our investigation to subsequent facts? These lamentable facts speak with sufficient clearness themselves. In treating of them, we need not employ any phrases containing any thing like mere supposition, a tone of doubt, or an attempt at proof. We can now throw aside any such like crutches of logic, and without any proofs, at once assert what is only too indisputably demonstrated.

When Mozart died, he left his widow in a state of destitution. She did not even possess sufficient to have got her husband decently buried; Mozart's corpse was thrown in a common grave. Her sole inheritance consisted of three thousand florins of debts, afterwards discharged by the proceeds of a concert, and of a few manuscripts of trifling value, most of which were purchased by Herr André, of Offenbach, after having first been offered to Herren Britkopf and Härtel of Leipsic. The latter gentlemen, however, gave the widow to understand that the best of the compositions she offered had been printed a long time previous. This was not the case with the *Idomeneo*, which Madame Mozart wished to publish by subscription, but could not obtain subscribers. According to her account, an unpublished pianoforte concerto, which she dedicated to the Prince of Prussia, likewise brought her in nothing, and all that she could obtain was a pension of two hundred and fifty florins, for which she was indebted to the Emperor Leopold. Alas! misery is the most powerful tempter! There was still a manuscript, more precious than all the rest, but it was already sold. The poor woman stretched forth her arm towards something which was not her own. Shame on the age, whose neglect compelled Mozart's widow, with her two young and fatherless children, to take such an extreme step! The autograph manuscript of the *Requiem* fell into the hands of speculators, who bought it in its entirety, under the promise of secrecy, and, in a much more mysterious manner, disposed of it in separate portions. The *Requiem* became the widow's principal means of subsistence. At her request, Süssmayer made a second copy exactly similar to that of Count von Wallsegg, which copy he had, perhaps, prepared during the lifetime of Mozart, and without his knowledge. Under all circumstances, however, it was very easy for him to re-write a work which was still so fresh in his memory. In more than one respect, too, it was the interest of Süssmayer to act as he did. He shared, as was natural, in the illegal sale of the work, and, in addition to this, enjoyed the exclusive reputation of having finished it. But this double profit did not agree with the plans of the widow. In order to obtain a great name, and as large a sale as possible, two things were necessary: the romantic and mystic colouring, which was greatly heightened by the mode in which the composition was ordered, must be cast over the origin of the *Requiem*, and the share that a second person had in Mozart's work—the extent and nature of which participation the widow did not, perhaps, know—must be carefully concealed. In other words, it was necessary to bury in silence two names: that of the person who ordered the *Requiem*, and that of the person who finished it. At this point, the respective interests of the widow and Süssmayer, which at first went hand-in-hand, naturally became divided and assumed a mutually hostile position. We have already seen whither this miserable question of interest, which outstepped the boundaries of right and truth, led those concerned in it. To this are to be attributed the contradictions, obscurities, ambiguities, omissions, and untruths in the statements of the several persons interested in the matter, as well as the reserve and silence imposed upon the other witnesses, out of respect for sacred reminiscences and friendship.

Such was the result of this too notorious defence, called forth by Herr Gottfried Weber; such the discoveries giving rise to a dispute, the object of which was nothing more or less than to place in the class of failures and uncertain productions a work which the world has unanimously pronounced the greatest wonder of musical art, and the most beautiful flower in the laurel-wreath of him who composed it. If Herr von Weber's assertion had been triumphant, the judgment of the universe would be nought but prejudice, and the title of a connoisseur nothing more than a nickname full of irony; no one would give a farthing for criticisms, not excepting that of Herr Weber himself; and a feeling for the Beautiful in all branches of art—that feeling which is one of the instincts of mankind—would be merely an empty coinage of the brain, while we should soon have new theories start up and prove that, æsthetically, an ape was a far more beautiful object than an Apollo Belvidere. Instead of this, however, Herr Weber's exertions have only added a new and very melancholy chapter to the theory of compensations. To him we are indebted for the proof that not only does a mysterious destiny hang over distinguished men, and, to a certain extent, endeavour to balance the greatness of their vocation by the wretchedness of their existence, but that it persecutes them even in their family, when they themselves are no longer here. The woman who bore Mozart's name was compelled, in order to maintain Mozart's sons, to have recourse to expedients far worse than begging; this is what penetrates and oppresses our hearts, and what Herr Weber has succeeded in proving. Thanks to another result of the law of compensation, the genuineness of the *Requiem* is in some degree more apparent than it was before, and this, to a certain extent, indemnifies us for the weariness and disgust that each page of the controversy excites in us. However painful my labours may have proved to me, I shall not consider them to have been quite in vain, if they have only tended to strengthen the faith of those musicians who have been somewhat shaken by Herr Weber's sophisms. Is it not almost as great a misfortune for a musician to doubt the genuineness of the *Requiem*, as for a firm believer to doubt that of one of the tenets of his faith.

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## THE IMPRESARIO AND HIS THEATRE.

*(From Stendhal's Life of Rossini.)*

From Bologna, which is the head-quarters of music in Italy, Rossini was engaged for all the towns in which a theatre was to be found. Everywhere the condition was imposed on the *impresarij* that there should be an opera composed by Rossini. He generally had a thousand francs for an opera, and wrote four or five in the year.

The following is a description of the mechanism of theatres in Italy:—A manager (and very often this part is taken by the richest patrician of the small town—it is a source of consideration and pleasure, but in ordinary cases leads to ruin); a rich patrician, I say, undertakes the management of the theatre in the town where he flourishes; he gets up a company, always consisting of a *prima donna*, a *tenore*, a *basso cantante*, a *basso buffo*, a second lady, and a third *buffo*. The *impresario* engages a *maestro* (composer) who writes him a new opera, taking care to adapt his airs to the voices of the individuals who are to sing them. The impresario buys the poem (*libretto*); this costs 60 or 80 francs. The author is some unfortunate *abbé*, a hanger-on to some wealthy family in the county. The very mirth-provoking character of the parasite, so well depicted by Terence, still exists in all its glory in Lombardy, where the smallest town has its five or six families, with fortunes of four thousand a-year. The impresario, who is the chief of one of these families, consigns the care of all the financial affairs relating to his theatre to an acting manager, who is generally some pre-eminently roguish lawyer, acting as his steward; and he, the *impresario*, falls in love with the *prima donna*: the whole public curiosity in a little town is concentrated in the important question whether or no he will offer her his arm in public.

When the troop at last is thus organised, the first performance is given, after a month of absurd intrigues which supply the small talk of the county. This *prima recita* forms the great public event of the little town, causing an excitement to which I can find nothing in Paris to compare. Eight or ten thousand persons discuss for a space of three weeks the beauties and defects of the opera with all the power of attention heaven has granted them, and likewise, more especially, with all their strength of lungs. This first representation, when it is not interrupted by some scene of scandal, is usually followed up by twenty or thirty more, at the end of which the company breaks up. This is generally called a season (*stagione*). The best of all seasons is during the carnival. The singers, who have no engagements, are to be found commonly at Bologna or at Milan, where there are theatrical agents, whose business is to procure them engagements and fleece them.

After this little account of the theatrical manners and customs, the reader will be at once in a position to form an idea of the singular life, without any possible parallel in France, which Rossini led from 1810 to 1816. He passed, in turn, through every town in Italy, remaining two or three months in each. On his arrival, a reception was given him; he was fêted and cried up to the skies by the *dilettante* of the country; the first fifteen or twenty days were taken up in receiving dinners and shrugging his shoulders at the stupidity of the *libretto*. Rossini, besides having an astonishing amount and fiery rapidity of wit, was initiated by his first mistress (the Countess P—, Pessario) into Ariosto, the comedies of Machiavelli, the *fiabe* of Gozzi, the poems of Baratti, and is quite able to detail the absurdities of a libretto. *Tu mi ha dato versi, ma non situazioni*, I have often heard him say to the mud-bespattered poet, who immediately overflows with apologies, and two hours afterwards brings him a sonnet *umiliato alla gloria del più gran maestro d'Italia e del mundo.*

After two or three weeks of this dissipated life, Rossini begins by refusing the invitations to dinners and to musical *soirées*, and makes up his mind to occupy himself seriously and study the voices of his actors; he makes them sing at the pianos, and he is obliged to mutilate the finest ideas in the world, because the tenor cannot reach the note necessary to complete the poet's thought, or because the *prima donna* always sings false in passing from such a key to such another. Sometimes out of all the company the *basso* is the only one who can sing.

At last, about twenty days before the first representation, Rossini, having become well acquainted with the voices of his singers, begins to write. He gets up late, composes amidst the conversation of his new friends, who, whatever he may be doing, never lose sight of him the whole day. He goes to dinner with them at the *osteria*, and often to supper; he returns very late, and his friends accompany him to the door, singing at the loudest pitch of their voices some air which he extemporises, sometimes a *miserere*, to the great scandal of the devout inhabitants of the quarter. At last he gets home, and it is at this period of the day, at about three in the morning, that some of his most brilliant ideas have occurred to him. He writes them down hurriedly without a piano on little scraps of paper, and the next day arranges them, *instruments* them, to use his own language, when lolling with his friends. Imagine a vivacious ardent mind receiving impressions from everything around, turning all to some account and embarrassed by no difficulties. For instance, latterly, when composing his *Mosè*, some one said, "You are making Jews sing, shall you make them snuffle as they do in the synagogues?" This notion struck him, and on the spot he composed a magnificent chorus, actually commencing with certain combinations slightly bringing to view the singing in a Jewish synagogue. To my knowledge but one thing is capable of paralysing this brilliant genius, ever creating, ever active, and that is the presence of some pedant talking to him of glory and theory, and overwhelming him with learned compliments. He then shows temper, and allows himself to break out into jests which are often more remarkable for their grotesque energy than for their perfect discretion or Attic polish. As in Italy, no disdainful court has ever amused itself with purifying the language, and no one thinks of reflecting on his rank before venturing to laugh, the number of things considered coarse or ignoble is infinitely small; hence the peculiar colouring of Monti's poetry; noble, sublime, and yet never calling to mind the absurd simples and timidities of an hotel Rambouillet. It is the reverse of M. l'Abbé de Lille; the word noble has not the same meaning in Italy as in France.

Rossini one day said to a pedant, a Monsignore by profession, who had ferreted him out even in his little inn-room, and was preventing him from getting up: "*Ella mi vanta per mia gloria* &c.—You are good enough to talk of my glory. Do you know' Monsignore, what is my real title to immortality? it is being the, finest man of my day. Canova told me one day that he meant to take me as a model for a statue of Achilles." As he spoke, he jumped out of bed and appeared before the eyes of the Monsignore (a Roman prelate) in the costume of Achilles, which in that country is a great mark of disrespect. "Look at this leg, look at this arm," he continued; "when a man is made like that, I fancy he is sure of immortality." I suppress the rest of his address. Once he had dashed into the current of the not very decent jest, he worked himself up at the sound of his own words, and of the inexpressible laughter caused by his own ideas; he extemporised an endless number of absurdities; at last he became grossly insulting, and nothing could stop him. The pedantic Monsignore was at last fairly driven to flight.

According to Rossini, composing is nothing, the troublesome part is having your music rehearsed. It is at this sad moment that the wretched maestro endures the torture of hearing his finest ideas, his sweetest and most brilliant melodies, disfigured in every key the human voice is capable of. It is enough to make a man hiss himself, Rossini would say. He came away from rehearsal, dejected and disgusted with what had the day before delighted him.

But these rehearsals, so painful to a young composer, constitute in my eyes the triumph of Italian sensibility; it is then that, assembled round a wretched kettle of a piano, in that den called the *ridotto* of the theatre, in some small town, such as Reggio or Velletri, I have seen eight or ten poor devils of actors rehearsing, accompanied by the clattering sounds emanating from the kitchen of the neighbouring house. I have seen them feel and render admirably the most fleeting and at the same time the most inspiriting impressions that music can convey; it is then that the inhabitant of the North sees with astonishment persons utterly ignorant, incapable of playing a waltz on the piano or of saying

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what constitutes the difference between one key and another, singing and accompanying by instinct, and with admirable *brio*, the most peculiar and the most original music, recomposed and arranged by the maestro before their very eyes, and as fast as they sing it. They make a hundred mistakes; but in music all errors arising from excess of *verve* are soon forgiven, as in love all errors proceeding from too much loving. However, these rehearsals which charmed me, an ignoramus, would no doubt have shocked M. Berton, of the Institute.

Every conscientious man, though a stranger in Italy, will at once admit that nothing can be more absurd than to want to make composers and singers at any distance from Vesuvius.*

In this country of the *beautiful*, the infant at the breast hears those around him sing, and not precisely airs like *Malbrouk* or *C'est 'amour, l'amour*. Under a burning sky, and a pitiless system of tyranny, which renders it dangerous to speak a word, despair and happiness are expressed more naturally by a plaintive song than by a letter. People talk only about music; they only dare to entertain an opinion, and discuss it with warmth and frankness, on music; they write and read one subject alone—satirical sonnets, in the dialect of the country,† against the governor of the city, while the governor, in his turn, on the first opportunity, sends all the poets, like so many *carbonari* of the place, to "quod." This is literally true, without the slightest exaggeration, and, if prudence permitted, I could give twenty names in support of what I advance. It is much less dangerous to write a burlesque sonnet against the governor or the sovereign than to discuss a political principle or a part in history. As the Abbé, or the Cavaliere di M., who plays the part of spy, is most ludicrously ignorant, if he reports to the chief of the police, in most cases a clever man, and a renegade from liberal principles, of any argument which can stand, and which bears the semblance of common sense, the matter is immediately confided to the police, and it is clear that the spy is not indulging in mere calumny. The Prefect of Police summons you and says gravely: "You are declaring war against the government of my master, you take the liberty of speaking, *pescano in quel che dite*."‡

To recite the satirical poem of the day, however, is a crime of which every one is guilty, and one of which every one may be calumniously accused—it does not go beyond the known province of the spy.

We have left Rossini having his opera rehearsed on a bad piano in the *ridotto* of some small theatre, in a town of the third class, such, for instance, as Pavia or Issola. Although the little room may be the sanctuary of musical genius and a modest enthusiasm for art, devoid of the least idea of *braggadocio*, the greatest pretension and the most grotesque disputes of the most incredible and *naïf* egotism surround the wretched piano, which sometimes perishes and is broken by dint of hard blows, the persons engaged ending by throwing the pieces at each other's heads. I would advise every person travelling through Italy, if he has any feeling for art, to convince himself by personal experience of a scene of this description. The private proceedings of the operatic company furnish matter for the conversation of the whole city, which looks for pleasure or *ennui*, during the most brilliant months of the year, to the success or failure of the new opera. A small town, in this state of intoxication, forgets the existence of the rest of the world; it is during this period of incertitude that the *impresario* plays an admirable part as far as his *amour propre* is concerned, and is literally the first man of the place. I have known miserly bankers who did not regret purchasing this flattering character with the loss of fifteen hundred louis d'or. The poet Sografi has written a charming one-act piece on the adventures and pretensions of an operatic company. It contains the part of a German tenor, who does not understand a word of Italian, and which is enough to make you die with laughter. It is worthy of Regnard or Shakspere; the truth is so *outrée*, and Italian singers, intoxicated as they are by the accents of passionate music and disputing about the various interests of their respective reputations, are so ludicrous, that the great task for the poet was to diminish, to weaken, by at least three-thirds, and reduce within the limits of probability, truth and nature, instead of caricaturing them. The truest truth would have resembled a caricature devoid of all probability.

Marchesi (a famous soprano at Milan) would never sing, during the latter years of his theatrical career, unless, at the commencement of the opera, he entered on horseback or was perceived on the top of a hill; under all circumstances, the plume of white feathers floating above his helmet was always, at least, six feet long.

Even at the present day, Crivelli refuses to sing his first air, if he does not find in it the words *felice ognora*, on which he has a facility of making *roulades*.

But to return to the Italian town, which we have left in the state of anxiety, and, we may say, agitation, preceding the day of the first representation of its opera.

The decisive evening at length arrives. The *maestro* takes his place at the piano; the house is as full as possible. All the people come from a distance of twenty miles round. The curious amateurs encamp their carriages in the middle of the streets: the inns are all crammed the evening before, and the insolence of the persons connected with them is something uncommon. All business has ceased. At the time fixed for the representation, the town resembles a desert. All the passions, all the doubts, and all the life of an entire population are centred in the theatre.

The overture begins; you might hear a fly buzz. It finishes, and a most terrible uproar breaks out. The overture is either extolled to the clouds, or hooted and hissed without pity. You do not see, as at Paris, an assemblage of individuals, each with his peculiar species of vanity interrogating that of his neighbour, but a number of demoniacs, endeavouring by shouts, stamping, and knocking their sticks against the backs of the seats, to ensure the triumph of their mode of thinking, and, above all, wishing to prove it the only right one, for there is no one in the whole world so intolerant as your sensitive man. Immediately you meet, in the matters of art, with a moderate and reasonable man, speak to him quickly about political economy and history; he may be a distinguished magistrate, a good surgeon, a good husband, an excellent academician, or, in fact, anything you like, except a man formed to appreciate music and painting.

After the most profound silence, the frightful uproar recommences with each air of the new opera; the roaring of a tempest-tost sea would convey but an inexact idea of it.

You hear the singer and the composer judged separately. People vociferate: *Bravo, Davide; bravo Pisaroni;* or the whole theatre re-echoes with *Bravo, maestro!* Rossini rises from his place at the piano, his handsome face assuming an expression of gravity, an unusual thing with him. He bows three times, is overwhelmed with applause, and deafened with strange cries. The audience halloo out whole sentences of praise. They then proceed to the next *morceau*.

Rossini appears at the piano for the first three representations of his new opera, after which he receives his seventy sequins (£32), attends a grand farewell dinner given him by his new friends, that is to say, by the entire town, and takes his departure in a *vettura*, with a portmanteau, much fuller of music paper than clothes, to play the same part at a neighbouring town, forty miles off. Generally he writes to his mother after the first representation, and transmits, for her and his old father, two thirds of the sum he has received. He sets out with eight or ten sequins only, but the gayest of men, and, on the road, if fate is kind enough to throw a fool in his way, never fails to mystify him. On one occasion, as he was proceeding in a *vettura* from Ancona to Reggio, he represented himself as a music-master, who was a mortal enemy of Rossini, and passed all the time on his journey making people sing execrable music, which he composed at an instant's notice, on the well-known words of his most celebrated airs, at the same time ridiculing the said music as that of the pretended *chefs-d'œuvre* of the animal called Rossini, whom people of bad taste were stupid enough to extol

* Tu regere imperio populas, Romane, memento. *Virgil.*

† Sonnet by——— Reggio, *Vision of Prina*, Milan, 1816. *Poems of Baratti*, Venice.

‡ The persons under my administration *fish out* ideas from what you say. This reproval is historical, 1819.

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to the clouds. There is no fatuity on his part in thus leading the conversation to music. In Italy it is the most general subject of discourse, and after an observation on Napoleon, that to which people always revert.

## MUSIC IN LIVERPOOL.

*(From a Correspondent.)*

Now that the turmoil and excitement attending the inauguration of St. George's Hall have in a great measure subsided, a few exclusively musical notes may be welcome. On the 12th ult. the Philharmonic Society gave a choral performance, consisting of Spohr's *Last Judgment*, and Mendelssohn's *Hymn of Praise*, in the Philharmonic Hall, which was well filled. I need hardly tell you that the effect of Spohr's accompaniments, and still worse of those to the *Hymn of Praise* (of which only the choral part was given), upon the *organ solus*, was simply ridiculous. Mr. Hirst is a clever organist; but he cannot do impossibilities. The chief singers were Miss Stott, Mrs. Scarisbrook, Messrs. Robinson and Armstrong. Altogether, although some of the choruses went well, this was the most inefficient performance ever given, at cheap prices, by the Philharmonic Society. The *Messiah*, the *Creation*, *Judas Maccabeus*, the *Dettingen Te Deum*, and the 12*th Mass* (not *service*) of Mozart—all of which have been presented at the Philharmonic Hall during the series of "shilling concerts"—were much more successful. Such works as the *Lobgesang*, which depend so greatly on their orchestral combinations, should be left to their evident destiny, which is not that of being performed with accompaniment for organ solo.

The 12th subscription concert of the sixth subscription of the Philharmonic Society (which was instituted on the 10th of Jan., 1840), came off on Tuesday evening, the 26th ult., and was considered a more attractive entertainment than any of the miscellaneous concerts that took place, the week preceding, in St. George's Hall. The great "star" among the singers was Sophie Cruvelli, who had already won a high reputation in Liverpool, at the Theatre Royal. The programme, however, was altogether a good one. Beethoven's symphony in B flat, *entire*, very well executed under the direction of Mr. J. Zeugher Hermann, began the concert agreeably. A trio from *Beatrice di Tenda* followed, nicely sung by Mdlle. Albini, Mad. Vellani, and Sig. Pavesi; and after this came Mdlle. Cruvelli, who was enthusiastically received, and sang "Ernani involami," with such surprising brilliancy that she was unanimously recalled at the end, and obliged to repeat the *cabaletta*. The charming and gifted *prima donna* afterwards joined Sig. Belletti in "Crudel! perchè finora;" and Miss Stott, Signors Pavesi and Fortini, in the "quartet-round" from *Fidelio*, which terminated the first part of the concert. In the second part Mdlle. Cruvelli sang "Assisa a piè d'un salice," and the subsequent *preghiera* (from *Otello*), with such divine and pathetic expression, that a still greater excitement was created, and she was encored in a tumult of applause. Mdlle. Cruvelli also took part in some concerted music. Her success was triumphant. Signors Belletti, Pavesi, and Fortini, Mdlle. Albini and Mad. Vellani, contributed a variety of vocal pieces with more or less success; the prayer from *Masaniello*, the Dervish chorus from the *Ruins of Athens*, and Bennet's madrigal, "My mistress is as fair as fine," were capitally sung by the Liverpool choristers; the band played the overture to *Cenerentola*, and the eternal but splendid Wedding March of Mendelssohn; and what M. Gounod, the French composer, entitles "Meditation," or Bach's first prelude in C major, was played admirably by Messrs. E. W. Thomas, C. J. Toms, and Hirst, on the violin, pianoforte, and organ, and redemanded. Among the other vocal pieces were "La ci darem," by Mdlle. Cruvelli and Signor Belletti; "Finchè dal vino," by Sig. Belletti; "Una furtiva lagrima," by Sig. Pavesi; and "Madamina," by Sig. Fortini—all of which pleased. The vocal part of the concert ended with the thrice-eternal *preghiera* from *Mosè in Egitto*, in which principals and chorus all took part. The hall was crowded, and looked magnificent. The audience, delighted with Cruvelli and everything besides—but with Cruvelli especially—stayed to the very last.

As your "own correspondent" has noticed the first three performances of Italian opera at the Theatre Royal—*Norma*, *Ernani*, and *Sonnambula*—I need not allude to them. A few words about the others, however, may not be out of place, since they brought Mr. Copeland's speculation to an honourable and brilliant conclusion. The succeeding operas were *Fidelio* and *Otello*, both of which were triumphantly successful. *Fidelio* was thus cast: Leonora, Cruvelli; Marcellina, Marai; Florestan, Tamberlik; Rocco, Fortini; Jacquino, Luchesi; Minister, Polonini; Pizarro, Tagliafico. Fortini and Polonini should, I think, have changed parts. The performance was admirable, the theatre crowded, and the opera created a real *furore*. The leading musical critic of Liverpool (Mr. Nightingale, I believe) writes in the *Mail*, the following enthusiastic panegyric of Cruvelli's Leonora:—

"We can scarcely trust ourselves to write in the ordinary matter-of-fact manner peculiar to English newspaper criticisms, with reference to the performance of the greatest musical *chef-d'œuvre* ever composed, the immortal *Fidelio* of Beethoven, which was played on Thursday night in a style of completeness which will ever remain a most pleasing remembrance in the memory of all who had the rare good fortune to hear it. We shall not have the presumption here to dilate upon the miraculous beauty of the music, or the charming and natural simplicity of this most perfect drama, the most artless yet the most effective ever written, and we cannot finds words to express our admiration of the performance of Cruvelli—in our opinion the greatest effort of musical and histrionic genius ever witnessed on the stage. Her Fidelio is in fact a masterpiece both of singing and acting; and, as the fond, patient, devoted, and courageous wife of the poor prisoner so long lost to her, she presented a picture of dramatic effect and intensity, which may rival with the most perfect creation of a Rachel or a Macready. In the first scene, where she quietly gains the confidence of the gaoler Rocco, and finds that she has unwittingly inspired a fond feeling in the heart of his daughter Marcellina, nothing could be more natural than her melancholy restlessness and her evident mental anxiety, so hard to be concealed. Then, again, with what searching looks does she scan the countenances of the poor prisoners, as with a sorrowful joy they thank heaven for a few minutes of liberty, anxiously trying to discover amongst them the beloved features of her husband. Her bye-play here is full of the finest touches of feeling, but all sinks into insignificance compared with the electrical effect she creates in the prison scene, where the acting rises into sublimity—every shade of feeling—fear, despair, hope, and joy, being rapidly alternated with the most vivid reality, rising into almost painful intensity, as the devoted wife throws herself into the arms of her newly discovered husband, and with a shriek of mingled defiance and joy saves him from the sword of his would-be murderer. The astounding display of dramatic genius created a perfect *furore* of applause, such as we have rarely seen equalled, and though the remainder of the drama is somewhat of an anti-climax, she still rivetted the attention of the enthusiastic audience to the glorious concluding finale, where, in a combination of sound, truly heavenly for its wonderful burst of almost unspeakable joy, the devoted wife, her long-lost husband, and their friends give expression to the raptures they feel at once more meeting and breathing together the air of liberty.

"Never did the Liverpool public witness a performance so full of womanly grace, romantic tenderness, picturesqueness, and dramatic intensity—so intellectual, so full of inspiration of true genius, yet, withal, so simple, natural, and effective. Whatever doubts there may be as to Cruvelli's personation of Norma, Desdemona, or other operatic heroines, there can be but one opinion as to her being the greatest representative of Leonora; both musically and dramatically, the most exacting character in the whole range of the lyric drama. As to her execution of the music, we can again only deal in superlatives, and in one word it was faultless. All the well-known and immense vocal difficulties of the music are executed by her with a consummate ease, which would lead the listener to doubt their existence. Her immense compass of voice enables her to sing every note with certainty and finish, and to give the fullest expression to every varying shade of feeling she is called upon to express. The great *scena* in which occurs the 'address to Hope,' was delivered with a degree of intense fervour and energy which roused the excitement of the audience to the highest pitch, and led to its being enthusiastically encored. The duet with Florestan in the prison scene was also sung with admirable tenderness and feeling, and in the grand finale, when her hopes are realized, she pours forth a flood of exulting sound, her face meanwhile illumined with a smile of saintly joy, which brings to a fitting and natural conclusion this matchless display of genius."

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I shall not attempt to add anything to this. *Otello* was thus cast: Desdemona, Cruvelli; Emilia, Albini; Iago, Tagliafico; Rodrigo, Luchesi; Elmiro, Fortini; The Doge, Polonini, and Otello, Tamberlik. Again, Polonini and Fortini should have changed parts. The performance was first rate, and produced the next greatest impression to that which was made by Beethoven's *Fidelio*—a decided proof of the taste and judgment of the Liverpool amateurs. "Of Cruvelli," adds the same critic, "what can we say? With a vivid recollection of her Thursday's performance, we can only state that she maintains the position she then obtained as the first of dramatic vocalists." The writer does no less justice to the masterly performances of Tamberlik in Florestan and Otello; to the excellent conducting of Mr. Alfred Mellon; and to the indefatigable exertions of Mr. A. Harrison, the eager "*regisseur*" from the Royal Italian Opera of London.

"There is," your own correspondent informs me, "to be a glorious row in our Town Council, on Wednesday (to-day), *in re* St. George's Hall." The deficit in the receipts amounts, it appears, to £500!—a pretty scandal for the Corporation and rich burghers of Liverpool. The *Anglo-Italo-Germano* opera season began on Monday night. You will receive a full account of the performances.

## DRAMATIC.

Drury Lane.—This theatre opened on Monday evening, with a series of tragic performances, the farewells of Mr. Gustavus Vasa Brooke, previous to his departure for California, which takes place next week, unless the success of the series induces Mr. T. E. Smith to induce him to remain for other farewells. The play was *Virginius*. The house was crowded in every part, and the actor was applauded to the echo, on his entrance, in various parts of his performance, and at the end, when he was called on the stage with a regular demonstration. Mr. Gustavus Vasa Brooke is seen to more advantage in the plays of Sheridan Knowles than in the plays of Shakspere. Hence his Virginius, or William Tell, is superior to his Othello or Hamlet. Indeed, the less ideal and abstract the character Mr. Brooke plays, the more truthful and forcible his impersonation. His talent is actual, not intellectual. Moreover, he is not a romantic actor, and lacks a feeling for the picturesque. Mr. Wright has appeared in farces to support the attraction of Mr. Brooke. The company is nearly identical with that which appeared with Mr. Brooke at his last engagement at Drury Lane.

St. James's.—For the first time since it was built—now more than twenty years—the St. James's Theatre has been made a regular establishment for the performance of English dramas. Originally intended as an English opera-house by Mr. Braham, it was for years applied to no other purpose, and promised to become the Opéra-Comique of London. The English opera, however, was not supported with vigour, and Mr. Braham retired from the management in disgust, and sold his interest in the theatre. Since then the St. James's has chiefly been used for the performance of French and German plays, with the occasional introduction of a French operatic company. At rare intervals performances of English operas were given; but, until Monday, no regularly constituted English company has appeared at the theatre since Mr. Braham quitted it.

The English company of actors who have united together at the St. James's Theatre for the advancement of native talent, do not indeed constitute a galaxy of talent, many of them being imported on speculation from the provinces, and many being selected from the minor metropolitan theatres. The best names in the new corps are those of Miss Glyn, who is well known for her readings of Shakspere; Mr. George Vandenhoff, late of the Haymarket; Mr. Stuart, ditto; Mr. T. Mead, an actor of some London fame; and Mrs. Seymour, the most fair and clever manageress.

Mrs. Seymour—who must be remembered as the pretty and vivacious Miss Allison—has considerable talent as a comic actress, reminding one forcibly of the late Mrs. Fitzwilliam, in manner, style, deportment, voice, figure, even face, with a difference. She is brim full of life and humour, and would constitute an acquisition to any company.

Miss Glyn is a most tantalizing actress, and although evidently an artist of no mean order of mind, is seldom or ever satisfactory. Her highest efforts always disappoint. When she attempts little, her native graces shine forth in their best light, and she is then exceedingly pleasing. For this reason, in high tragedy parts—although her friends deem her main strength lies in that line—her success can never equal her expectations. There is too much effort in all she does, too much striving after effect, too much industry in the making of points, too much thinking about herself, too little abstraction, no *abandon*. Miss Glyn's conception, if it were thoroughly understood, might be accepted as the right one. But it is not thoroughly understood. This lady studied under Mr. Charles Kemble for several years, but she appears not to have caught even a reflection of his natural graces and accomplishments. Better, we think, had she studied under Macready, who could have better taught her the use of art. Miss Glyn has many admirers. We admire her—with a reservation. We repeat, she is the most tantalizing of actresses.

Mr. T. Mead—now here is an actor of parts; but what an error to make *him* a lover, who has a voice like thunder broken on crooked rocks, or like the short growls of a bass hyæna in an unfed state. Mr. T. Mead is a good actor of the rough and ready school, and might always be turned to useful account. On Monday night he was not turned to useful account.

Mr. T. Stuart is a clever man, and an appreciator of Shakspere. He is best in fiery characters, for which he has the right enthusiasm. Mr. George Vandenhoff, on the contrary, is best in tame characters, for which he has the right phlegmatism. Mr. Stuart, in place of being put into a fiery character on Monday night, was put into a dismal, doleful character, in which his talent was lost. This was wrong.

So much for the leading persons of the new company at the St. James's Theatre. Much expectation was formed of Mr. J. L. Toole from Dublin and the provinces, where, we understand, he has enjoyed a first-rate reputation. Mr. J. L. Toole, on Monday night, failed to come up to any expectation. He certainly had the least possible chance of shewing off his talents—if he possessed any—in the two pieces he appeared in. It would have required the genius of a Robson to hammer out scintillations from such dull flintstone. Mr. J. L. Toole is no Robson. Of that we are assured.

The theatre opened on Monday evening with a new and original five act drama, by Messrs. Tom Taylor and Charles Reade, entitled *The King's Rival*. The story belongs to the reign of King Charles the Second, and turns upon the court anecdote of Miss Stewart's marriage with the Duke of Richmond. The king is in love with Miss Stewart, and finding the duke is in his way, employs all his wit and power to supersede him. The lady, however, is a pattern of virtue, and his majesty is foiled. The virtue of the lady, the jealousy of the Duke, and the anger of the king, are turned to tolerable account in a plot confused and diffused in the extreme. Never was so much made out of so little, and for this the authors are entitled to the highest praise. The play has evidently been written to the company, and as it was necessary to bring in all the leading members and several new aspirants for metropolitan fame, Messrs. Tom Taylor and Charles Reade laboured under the disadvantage of an *embarras des richesses*. Miss Glyn plays the heroine, Miss Stewart—the original model of the Britannia on the halfpence—and Mrs. Seymour personates Nell Gwynn. The last is sustained with remarkable spirit and vivacity: but Nell has been treated somewhat scurvily by the authors, who have hardly done her justice in the drawing. The character of Charles is somewhat of a loose pencil sketch, and the Duke of Richmond is a mere court bravado. Samuel Pepys, the comic personage of the drama, is entirely a mistake. He failed to elicit a single laugh. Mr. J. L. Toole certainly did not do much to brighten up his dulness. The dialogue is occasionally smart and forcible, but has not been written *uno flatu*, nor with any great consideration. Discrepancies and weaknesses so frequently occur that we are persuaded the talented co-operators had little or no heart in their task. One or two gross absurdities, which greatly endangered the success of the piece, might be pointed out; but enough has been said to show that *The King's Rival* is no *chef-*

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*d'œuvre*, and that it is not likely to obtain more than a moderate success.

The scenery was admirable, and the dresses rich and appropriate. The fair manageress displayed the nicest taste in the stage arrangements, which were unexceptionable in every respect.

The farce which followed the drama, *My Friend the Major*, is "new and original." It was written by Mr. Charles Selby, and is, at a word, the weakest and silliest concoction ever produced in any theatre of pretence.

We are glad to perceive Mr. Nugent has the direction of the box-office. The visitors may depend upon having every attention paid them.

The theatre has undergone great alterations. A dress circle has been made, the pit and galleries enlarged, and the interior newly painted and decorated. Altogether, nothing, excepting better actors and better pieces, was wanting to render the opening performance brilliant and satisfactory.

## NOTICE.

*It is requested that all letters and papers for the Editor, be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

## TO CORRESPONDENTS.

To Organists.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

Erratum.—*In No. 37 of the* Musical World *for the current year, in a notice of a concert at Ramsgate, the song "Come off to the Moors" is stated as the composition of Mr. Glover; it should have been ascribed to Miss Masson.*

A. N——n.—*The communication sent to us from Dundalk can only appear as an advertisement.*

P. S—*Lablache is engaged for the opera at St. Petersburgh, and has already set out for his destination.*

A Professor of Music.—*Mr. George Loder, who succeeded the late Mr. T. Youres Chubb as conductor at the concerts of the New York Philharmonic Society, has settled in California—we believe at San Francisco. He is a cousin of Mr. Edward Loder, the composer. Mr. and Mrs. Wood are residing near Wakefield. Mrs. Wood has abandoned the stage, but continues to give finishing lessons in singing. Mr. Wood has taken exclusively to farming.*

## MARRIED.

At St. Mark's, St. John's Wood. On the 27th inst., by the Rev. G. Maddock, R. Sidney Pratten, Esq., to Catherina Josepha Pelzer, of Loudoun villa, St. John's Wood.

## DIED.

On Saturday, Sept. 23rd, Mrs. Warner, the well-known and eminent comedian, after a long and painful illness.

# THE MUSICAL WORLD.

LONDON, SATURDAY, October 7th, 1854.

The Society of British Musicians has just put forth a circular letter, addressed to the profession at large, setting forth some part of its position, and all its expectations, and concluding with a very straightforward request for the immediate accession of as many new members as possible. All this is, perhaps, rather *infra dig.* on the part of a society carrying so sounding a title; but, we suppose, members and their money are wanted, and must be had at any cost, pecuniary or social, of advertisement. It is hoped, we are told, "that a large accession of members, in November next, may enable them at once to undertake various plans for placing the Society before the public in a prominent and lasting manner." We hope so likewise. Prominence and lastingness in public opinion are, certainly, qualities properly to be expected of an institution possessing large national objects; but yet they are precisely those qualities which this Society has hitherto shewn no power of attaining. A society carrying out such professions as those of the British Musicians, was, and is much wanted. It had excellent ground to start with. It arose out of the midst of a well-founded grumble on the part of English composers, that they were practically shut out from all the avenues either to improvement or public appreciation. For the learner there was no practice-ground—no orchestra available which, in performing his works, would teach him their technical defects. For the master there was neither theatre nor concert-room in which he had a right to claim a hearing. He might make symphonies, operas, oratorios, by the dozen, if he had strength and hopefulness, to last out his task; but he had his labour for his pains and pleasure too. He, better than most men, could adopt the motto "*labor ipse voluptas.*" All his toil and scribbling advanced him nothing towards a settlement of the long-vexed question as to whether it was in an Englishman's nature to have more musical brains than were just necessary to teach the school-rudiments of his art. Unless he could pay in meal or malt—in money or influence—he had no chance of breaking through that grim circle of managers and directors who sat entrenched on all the roads to public music. The society of British Musicians was just the very thing to get him out of his troubles. It purposed to associate all the creative and executive strength of the metropolis in a bond of mutual usefulness. The composers were to write, and the singers and players were to interpret their mysteries. Each one was to do his best for his neighbour; and, in short, it was to be a kind of "happy family," though composed of animals hitherto notoriously more difficult of social amalgamation than any others on the face of the globe. For a time all this worked tolerably well. Many concerts were given, and much new music was produced—to the great satisfaction, at all events, of the composers. But by some strange fatality, or stupidity—whichever it may happen to be—which always attends "native" attempts to combine for musical purposes, this prosperity soon began to wane. The public—whether because they were indifferent to "British Musicians" in the abstract, or because they found their music the reverse of agreeable—lent the concerts no remunerative patronage; and the members soon began to pass from a state of discontent with external circumstances to one of disagreement among themselves. Parties began to arise, formed and fostered, as usual, by the most inefficient men; and, at last, many of the wisest and ablest musicians on the Society's muster-roll, descrying, in all its doings, the approaching rule of favouritism and cliquery, under their meanest aspects, and the inevitable succession of insignificance, if not extinction, left it in disgust. Since then it has dwindled to next to a shadow. The public has forgotten its existence; its concerts, if any take place, pass unheeded; and only by some side-wind do we occasionally hear of those drawing-room *soirées* where "British Musicians" do congregate to sing and play each other's compositions—doubtless to their own supreme content.

It is truly pitiable to find an institution, honestly intended to remedy a great and self-evident defect, in such a state of hepless inaction. It is, unfortunately, however, but the history of many attempts made by English musicians in

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combination to raise their order into national importance. A large part of the failure is, doubtless, due to the character of the English people. Inflexible as we are in our enmity to foreign foes, utterly determined as our history exhibits us in our wars, ever ready to fight to the death for our "homes and altars," perpetually invoking Britannia, and the British Lion, and all the rest of our patriotic mythology, we have yet scarcely a particle of what may truly be called *nationality* in our character. We have neither the clannishness of the Irish and Scotch, nor that more extended nationality—that intense pride and satisfaction in every product of his native land—himself included—which makes the Frenchman or the German prefer everything French or German, with or without reason, to any thing else in the world. We are not a nation; we are a jumble of nations; and our nationality is therefore not one, but a dozen. An Englishman has no extra interest in a picture or an opera, because it *is* English. The very uncertainty of his origin—whether he be Pict, or Scot, or Roman, or Dane, or Gaul—has sown in him the spirit of free-trade, centuries before the time of Cobden and Peel. He has no more abstract reverence for British music than for British brandy. He deals with both on precisely the same principle. If he prefers the French article he will have it, and nationality may go to the bottom of the sea for aught he cares. Now, though this feeling, in its freedom from prejudice, has doubtless acted most powerfully in bringing our general civilization up to its present wonderful pitch, it has, probably, exercised nearly as potent an influence *against* the progress of art. The question is too long for discussion here; but as it is a curious one we shall recur to it at some favourable opportunity. We only wish, here, to assert that our musical institutions, and the Society of British Musicians as a case in point, have suffered much from this want of nationality in the English character.

But the mischief inflicted on this Society in particular, is not wholly produced by defect of patronage. Much, very much, is traceable to the character of the men composing it. There were among them too many little men who thought themselves great, too much petty and miserable jealousy; too little nobility of mind, too little genuine artist-spirit. In a game of sneaking, finesse, and partizanship, the worldly men—and they are always the worst artists—have invariably the advantage. It has been played in the Society of British Musicians nearly to the exclusion of every element of greatness it might have contained, and thus nearly to its own destruction. At present it is all but a nonentity; but yet, unfortunately, still hoists its banner as the ark of refuge and head-quarters of British musical art. This ought no longer to be a delusion. There is yet time and strength to make it a reality. In its circular, the Society promises amendment. Let the committee look to fulfilling these promises. Let them take to them all the best men they can find, and work with them zealously and honestly. They shall have our warm co-operation to the extremity of their deserts. There is as much room as ever for their operations, and the materials for success are thrice as abundant as when they first commenced. But let us have no more detestable intriguing—no more displays of that meanness of disposition, which has been a reproach to the mediocre part of our profession. Contrive that it shall become an honour to belong to the SOCIETY OF BRITISH MUSICIANS, and, with or without public patronage, it will succeed in its first and foremost object—the elevation of the English artistic character.

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WE have received several letters from correspondents requesting to know what prospects there were for a winter musical season in London; what was likely to be done; and when a beginning was likely to be made. To the above queries, we are sorry to say, we have nothing satisfactory to respond. All we know for a certainty is, that the indefatigable and never-disappointing M. Jullien will arrive in town in about a fortnight, and that he intends to commence his series of miscellaneous concerts at Drury Lane. M. Jullien has been rusticating for the last two months at his chateau near Brussels; but, arguing from the antecedents of the excitable and eager-to-be-doing *chef-d'orchestre*, we may confidently presume that he is not idling away his hours in small talk and theories; but that the stirring times will serve to render his genius more than usually active, and that something original and rare, from his pen, may be expected at his forthcoming performances.

From M. Jullien, then, there is something to be hoped. His winter concerts are well-timed, and they come as a real boon to the lover of music, smiling away his weariness in the darkness of the season. This year, so pregnant with glorious and important events, more especially, we may with assurance look forward to as about to give us something worthy of M. Jullien himself and the time.

After M. Jullien, we know no other quarter whence we may expect musical recreation for the ensuing winter. Mr. E. T. Smith, the manager of Drury Lane, has advertised for an operatic company during the holidays. Great as the dearth of singers is in London at the present moment, we have no doubt the Drury Lane *impresario* will have a voluminous correspondence, from town and country, of flashing sopranos, die-away tenors, and double-chinned basses, all, knowing their own worth, desirous to enlighten musical London with their talent But what, in fact, is the inference to be drawn from Mr. E. T. Smith's advertisement? Either, that there is no musical talent in the country, or, that the musical talent in the country will not engage with Mr. E. T. Smith. The effect is the same—we shall have no opera worth the hearing at Drury Lane.

Is there nothing to be expected from any other source? Where is the theatre?—a query answered by a query! The Lyceum—built expressly as an English opera-house—re-opens on Monday with a dramatic company. The Princess's—which for years, under Mr. Maddox's management, was the very home of English opera—re-opens on Monday with a dramatic company. Drury Lane—which, under the administration of Mr. Bunn, might, with a stretch, have been termed, at one period, the "Grand Opera" of London—will, no doubt, prolong the farewell nights of Mr. Gustavus Vasa Brooke, and continue its performances with—another dramatic company. The Surrey has foregone music, and relies for its success upon a—dramatic company. The St. James's—where Charton delighted, and Marie Cabel entranced, and which held forth a promise that it might one day become the Opéra Comique of the English metropolis—has turned her back upon music, and paid her court exclusively to the drama. English music is absolutely without a home in the metropolis, unless she bide with Mr. Costa, at the huge building in Exeter Street, or take up her lodgment with Mr. Hullah in St. Martin's Hall—in neither of which localities, we fear, would she be made particularly welcome—without attributing any blame, be it said, what ever, to Mr. Costa, or to Mr. Hullah. *Bref*—every dramatic door in London is shut against music, and if a theatre is to be opened for opera, Englishmen will have to build a theatre

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for themselves. Let them not lay the flattering unction to their souls, that some theatre—the Lyceum, or Drury Lane, or St. James's—must inevitably fall to themselves. Know they not that actors of the present day—it would seem so, at least—are of higher intellects and vaster powers than ever, and moreover, are far more numerous; whence it follows that more theatres are required. Year by year music is undermined, and the drama extends its sphere. It is far easier to find a first-rate tragedian than a first-rate tenor, and what manager would think of engaging Mr. Sims Reeves, when he could have Mr. Gustavus Vasa Brooke at equal terms. Thus the drama makes progess, where the opera goes back; and music will have to bide its time, until there be fewer and less-celebrated actors; or, until she herself, by exertion in combination, place herself in that position to which she is entitled by right of birth and right of power.

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Miss Arabella Goddard.—This accomplished young pianist, who, by the latest accounts, had been staying at Hombourg, was engaged, on the 25th ult., by the administration, to play at a concert given at the Kursaal. Miss Arabella Goddard performed Weber's "Invitation to the Waltz," Thalberg's "Don Giovanni Fantasia," and Charles Mayer's *Etude*, "La Fontaine." Her success was immense. She was recalled after each piece, and cheered by the whole audience. The fair pianist was about to proceed to Frankfort first, whence she departs for Darmstadt, Berlin, Hanover, and Vienna, where already numerous engagements await her.

Herr Dawison has commenced his duties as one of the principal actors in Dresden; he always draws full houses, and bids fair to be the first and greatest actor of the age.

Philharmonic Rooms, Newman-Street.—Mr. Charles Cotton gave an entertainment on Monday night, at the above locality, entitled "A Visit to Nelson's Flag-ship, the Victory," in which he introduced musical and pictorial illustrations of the glories of "Britannia's God of War." The room in which the entertainment is given has been appropriately fitted up as the poop and part of the quarter-deck of Nelson's flag-ship. The leading incidents of Nelson's life, and many amusing anecdotes and interesting incidents, are introduced by Mr. Cotton with excellent effect. The songs are by Dibdin, Dr. Boyce, Blewitt, Edward Loder, and Braham, and embrace all those that have direct reference to the hero himself, or bear an allusion to sea-faring life. Mr. Cotton possesses a good barytone voice, and sings both with spirit and taste. The dioramic illustrations are excellent, and were received with loud applause on Monday night. In short, we may pronounce Mr. Cotton's entertainment as one of the most interesting of the kind which has been given in London.

City Musical Union.—This society, which holds its music gatherings once a month at Crosby Hall, introduced its subscribers and visitors to a cantata, called *St. Cecilia's Day*, composed by Van Bree. The work is "of a mingled yarn," containing many pretty and graceful thoughts, not unmixed, however, with baser matter. Among the best things are a recitative and air, "Frascati, fairest vale of Italy," and an air and chorus, "Come forward with pleasure;" but the choruses, which are all deeply inlaid with *brass*, do not comprise the best portions of the work. So much, in brief, for a first impression. Of the performance, we say nothing, for we have no wish to dwell upon the defects of "unfunded" societies." The popular feature in the selection which followed the cantata, was a new-part song, entitled, "The Tar's Song," by Mr. Hatton. Although the clamorous encore it obtained was, in part, owing to its reference to passing events, it does not lack some of the strength and dramatic keeping which usually invigorate this gentleman's muse. Mrs. R. Limpus, who has a sweet and powerful soprano voice, which she manages with great taste and delicacy, was encored in Bellini's "Non giunge." Miss Hincks was similarly honoured in Keiser's song, "My guiding star; and Miss Cox was called on to repeat a pretty song of Geo. Linley's, which she delivered very nicely; and as, moreover, she is young and handsome, the youthful portion of the audience could have been at no loss where to apply the words—"Some one to love.'

## PROVINCIAL.

Manchester.—(*From our own Correspondent.*)—The experiment of Mr. Knowles to establish a regular operatic season here, commenced on Monday last with *I Puritani*, being the first of a series of sixty performances, some few of which are to be English, the majority being Italian or German. The company is chiefly made up of the members of the late Royal Opera corps at Drury Lane. *I Puritani* did not attract a large audience. I am sorry, for the sake of music, to inform you, that the very low price of five pounds for a transferable ticket for thirty operas on alternate nights, or for a non-transferable ticket for the entire sixty, has induced but a limited number to take season tickets. Bellini's opera does not seem to be very popular here; indeed it scarcely deserves to be so; the libretto is confused and unconnected, and the music betrays little of the invention and spontaneity which so eminently characterises *La Sonnambula* and *Norma*. *I Puritani* undoubtedly owes its chief celebrity to the four great artists—Grisi, Rubini, Tamburini, and Lablache—who some fifteen years since used to enchain the audiences of Her Majesty's Theatre with their vocal performances. It served, on the present occasion, to introduce Mdlle. Agnes Büry to a Manchester audience as Elvira, Formes being the Sir Georgio, Reichardt the Arturo, and Fortini Riccardo. It was on the whole a successful, if not a great performance, and Mdlle. Büry made a favourable *début*. She has a most pleasing appearance. Her voice is more extensive than powerful; she exhibits no common powers in her execution, her ornaments at times verging on the daring and startling. Some of these, however, we could well dispense with for a little more of the *sostenuto* and *legato*. In the famous polacca, "Son vergine vezzosa," she warbled even like a bird, and was ably assisted by Formes and Reichardt in the accompaniment. Mdlle. Agnes Büry threw much feeling into her delivery of the "Qui la voce," which was loudly encored, but she merely returned to acknowledged the compliment. The popular quartet "A te o cara" was excellently sung by the four principals, Reichardt's part being delivered with admirable taste and feeling. Herr Reichardt was dressed most elegantly as the gallant cavalier, whilst Formes added another to the extensive gallery of portraits he has embodied here, adding Georgio to his Caspar, Oroveso, Rocco, and Marcel. He and Fortini were encored in the tempestuous duet, "Suoni la tromba," which was given with great energy. Owing to the glorious news from the seat of war—which up to the present moment, Thursday, October 5th, a morning contemporary takes leave to doubt—"Rule Britannia," at least the first verse of it, was given by the chorus before the opera, and "God save the Queen" after; the former was encored, and the audience joined heartily in the National Anthem. On Tuesday, *Norma* was given in the completest manner it was ever rendered in Manchester. The band and chorus were efficient in quality and number. The orchestra has been enlarged to the entire width of the pit, and comprises amongst its members all the best players in the Concert Hall orchestra, with C. W. Seymour to lead, and Messrs. Edward Loder and Charles Hallé to conduct alternately. Mr. Charles Hallé took the baton the first night with *I Puritani*, and on Tuesday night Mr. Loder conducted *Norma*. Madame Caradori was the druid priestess, which she played and sung with decided energy and spirit. Mdlle. Sedlatzek was the Adelgisa; it was her first appearance here. She is a pleasing singer, and acquitted herself creditably in her first duet with Madame Caradori, which was loudly encored, and even went better the second time. Both ladies were also much applauded in the well-known duet "Deh conte," and Madame Caradori was unanimously cheered in her defiance to Pollio in the finale to the first act. M. Zelger as Oroveso, and Signor Octave Benedetti as the Pollio, were also *débutants* in Manchester. The first was very effective as the High Priest of the Druids, and his deep voice told well in the concerted music, more especially in the last scene of the opera, after the "Guerra, guerra" chorus, which was given with force and energy.

Mr. Harris came in front of the curtain, before the opera commenced, to apologise for Signor Octave Benedetti, who was suffering from severe cold and hoarseness—but who would go through

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his part (omitting his aria), with the usual kind indulgence, etc., etc. Of course, under these circumstances, we must not criticise the singing of Signor Octave Benedetti. He seems to possess a voice of tolerable quality and power. It would be well, nevertheless, if he was to study Reichardt's graceful action on the stage, as his own is by no means becoming or graceful. The band and chorus were excellent throughout. The house was not so good a one as on Monday, which is the more unaccountable as *Norma* is both well known and popular here. On Wednesday, *Fidelio* was given, and was, in some respects, an admirable performance. Herr Formes made an inimitable Rocco—it is, I think, his best performance. Herr Reichardt was admirable as Florestan, and Madame Caradori's Leonora was entitled to high praise. But I must hear it a second time before venturing on a decided and confirmed judgment, so shall withhold full particulars until next week.

IBID.—At the Theatre Royal Mr. Charles Mathews had a full house on Saturday last. The theatre has been redecorated. Mr. C. Mathews was full of his usual humour, and kept his auditors in roars of laughter.—On Wednesday, the 27th, a concert was given at the Concert Hall, Mendelssohn's *Lobgesang* and Mozart's *Requiem* being the bill of fare for the evening, The principal soprano was confided to Mrs. Sunderland, who was assisted by Mrs. Thomas, and Mrs. Brooke. Mr. Perring was the principal tenor, and Mr. Guilmette the bass. The chorus, though numbering only about three dozen voices, appeared, however, to be tolerably correct. The room was excessively crowded, many ladies being compelled to stand during a great portion of the evening. We understand that a dress concert has been fixed for the last week of next month, for which Madame Clara Novello and Mr. Sims Reeves have been engaged.

NOTTINGHAM.—RE-OPENING OF THE ORGAN, MECHANIC'S HALL.—(*From a Correspondent.*)—The committee of the Mechanics' Institution gave a concert at the Mechanics' Hall, on the occasion of the re-opening of the organ, on Thursday the 21st ult. Mr. and Mrs. Weiss were engaged for the vocal department, and Mr. Shelmerdine was the organist.

The organ in the Mechanics' Hall was originally erected by Bevington and Sons, London, in 1849, and has just been reconstructed, revoiced, and enlarged by Mr. S. Groves, of London. The manuals are now placed on the platform, at a distance of about 12 feet from the organ-case, by which the organist will command an entire view of the orchestra. The swell and choir organs have been removed from the case to convenient ante-rooms underneath the orchestra, the swell being placed on the left, and the choir on the right of the organist. The choir also forms a swell, both swell and choir opening on to the platform. The advantage of this arrangement to the solo singer, I think, will be manifest. Mr. Groves is entitled to the highest praise for the manner in which he has completed his work. Before he undertook to reconstruct and revoice the organ, it had become comparatively useless, and was pronounced a failure, and its failure was partly attributed to the situation; whereas now it is unquestionably a very fine instrument, and for richness of tone and variety of effect, it ranks among one of the finest in the Midland Counties.

I send you a description of the organ, which is as follows:—*Great Organ*, compass CC to G.—Open diapason, open diapason (large scale), stop diapason, principal, twelfth, fifteenth, sesquealtra (three ranks), mixture (three ranks), hohl flute, wald flute, claribella, quint, decima, trumpet, octave trumpet, possaune. *Swell Organ*, tenor, C to G.—Double diapason, open diapason, open diapason (large scale), stop diapason, principal, quint, fifteenth, octave fifteenth, furniture (five ranks), wald flute, piccolo, oboe, cornopean, trombone, clarion, bourdon, CC to tenor C. *Choir Organ*, CC to G.—Double diapason, open diapason, stop diapason (bass), principal, clarabella, bassoon, clarionet, viol di gamba, dulciana, keraulophon, flageolet, flute, bourdon, CC to tenor C. *Pedal Organ*, CC to E.—Open diapason 16 ft. (wood), open diapason 16 ft. (metal), principal 8ft. (wood), fifteenth 4 ft. (metal), possaune 16 ft. 11 composition pedals: two for the pedal organ, three for the great organ, three for the choir organ, two for the swell organ, one forzando pedal. *Couplers.*—Swell to great organ, swell to choir organ, great to swell organ, swell to pedals, great to pedals, choir to pedals, pedals CC to E, pedal solo.

The pedals can be divided at pleasure. The upper part can be coupled to the third octave on the great manuals, for solo, the lower octave of the pedals being used in the usual way.

IBID.—(*From a Correspondent.*)—A concert was given at the Mechanics' Hall on Wednesday the 27th of September, for which occasion Mr. Henry Farmer engaged the services of Miss Poole and Miss Milner (vocalists), and Messrs. Cooper, Hausmann, and Charles Blagrove (instrumentalists). Miss Poole sang "In questo semplice" in her usual good style; also a song of John Barnett's, but we were rather disappointed in her singing of "'Tis best to be off with the old love," as she scarcely appeared to know, or understand the proper reading of it, although, we understand, it was written expressly for her by Mr. H. Farmer. Miss Poole's voice was very charming in the duets "Della Mosa," from Meyerbeer's *Prophète*, and Glover's "From our merry Swiss home." Miss Milner has a good voice, and sang the grand scena from *Der Freischütz* with force and great endeavour. She promises, with study and perseverance, to become one of our best concert singers. Her singing of Mr. Farmer's ballad from the *Lamplighter*, "We'll bide together," was excellent, and earned her warm applause. Mr. H. C. Cooper is a favourite in Nottingham. He played the *andante* and *scherzo* from Mr. Farmer's Second Concerto with brilliancy and effect. The concerto requires a first rate artist to interpret the various passages in double stops, staccato, bowing, harmonics, etc., all of which are very difficult, but Mr. Cooper did it full justice and narrowly escaped an encore. Mr. Cooper also played Ernst's "Carnaval de Vénise," and was encored. Mr. Hausmann delighted the audience with his fantasia on Scotch airs, and gained an encore; he also played a sort of medley duet with Mr. Cooper, from *William Tell*. Mr. Charles Blagrove is a good pianist, and played the trios (with violin and violoncello) with skill and effect, and accompanied the various pieces with taste and judgment. The room was not well filled, and we fear, that Mr. Farmer will be a considerable loser by it.

LEEDS.—(*From our own Correspondent.*)—An excellent concert of its kind, was given by Miss Milner in our Music Hall, on Saturday evening last. The artistes were Miss Poole, the fair *beneficiaire* herself, Mr. Cooper (violin), Herr Hausmann (violoncello), and Mr. Chas. Blagrove as "pianist and accompanyist." The whole party it appears are on a provincial tour, and one, which, so far, has been successful. Miss Milner is a native of Leeds, and, until within a few months since, has always resided here. As a chorus, and subsequently as a solo singer, she has invariably assisted at most of our local concerts. Her voice is a soprano of considerable power, flexibility, and sweetness in the upper part of her register, but deficient in all these qualities in the lower part. Latterly she has studied under Mrs. Wood (formerly Miss Paton), and from her she has evidently imbibed much excellence as well as peculiarity of style. Her career is watched with considerable interest by many friends in Leeds, and, we believe, she is destined to occupy a good position among the present race of home *soprani*.

The concert was of a miscellaneous character, and specially calculated to display the abilities of each individual executant. The violin and violoncello performances by Messrs. Cooper and Hausmann were listened to with real attention, and applauded to the echo. In each of their solos, the *encore* was most enthusiastic. Mr. Cooper's solo—Paganini's "Carnaval de Vénise"—was particularly admired; it was given with a breadth of tone, expression, and a finish in the execution, that left little to be desired. As much may be said of Hausmann's fantasia on Scotch airs, in which the clever violoncellist exhibited all his wonted excellence of tone and dexterity, not omitting those little comical eccentricities of manner, which, though pardonable, are, nevertheless, often the means of diverting the attention of the audience from the music to the performer. Miss Poole sang as she always sings—charmingly. There is a winning simplicity of style and execution in all her efforts, which combined with a *mezzo soprano* voice of the purest and sweetest quality, never fail to charm. In such ballads as "Bonnie Dundee" and "Jock o' Hazeldean," Miss Poole has now no superior. The distinctness of her enunciation—the accuracy of her intonation—her artless manner and style—all combine to ensure success. She joined Miss Milner in a duet from the *Prophète*, and in Glover's tripping "From our

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merry Swiss home," both pieces being sung with considerable taste and effect.

Miss Milner sang "Robert, toi que j'aime," "Softly sighs," "The sea has its pearls," and Moore's "Minstrel boy"—in excellent style, and elicited from the audience unequivocal marks of satisfaction and pleasure. Mr. Charles Blagrove officiated as conductor with skill and judgment. The room was not quite filled, but the audience was respectable and appreciative.

SHREWSBURY.—On Monday evening last a concert of vocal and instrumental music took place in the Music Hall, in behalf of the widow and children of the late Mr. W. V. Bourlay. The concert opened by a performance on the organ by Mr. Rawlings, organist of St. Julian's. The singers were Mdlle. Sedlatzek and Mrs. John Hayward. Mr. Henry Hayward performed "The Carnival of Venice" on the violin, and was much admired. Messrs. G. Hay and Master Wheeldon executed a duet upon the pianoforte. The first part closed with the overture to *Der Freischütz*, and the second part opened with the overture to *Il Barbiere de Seviglia*. Mr. Walter Hay played a solo on the cornet-à-pistons. A composition by Mr. G. E. Hay for the pianoforte, "Gage d'Amitié," was well rendered by Master George Wheeldon (a student of the Royal Academy of Music), who made his first appearance before a Shrewsbury audience.

BIRMINGHAM.—On the 28th ult. Mr. Duchemin's concert took place at Dee's Hotel. The artists who assisted Mr. Duchemin were Miss Poole, Miss Milner, and Miss Fanny Ternan; the instrumentalists, Mr. Cooper (violin), Herr Hausmann (violoncello), and Mr. Duchemin (pianist). The accompaniments were entrusted to Mr. W. C. Blagrove. The concert opened with Beethoven's grand trio, in B flat, for pianoforte, violin, and violoncello. Miss Milner sang Bishop's song, "Should he upbraid." This young lady is a pupil of the celebrated Mrs. Wood. She possesses a clear and powerful soprano voice. Sainton's solo for the violin, from *Lucrezia Borgia*, was ably interpreted by Mr. Cooper. Miss Fanny Ternan followed in "Batti, batti," the violoncello obligato by Herr Hausmann. Mr. Duchemin performed Mendelssohn's capriccio in F sharp minor. Miss Poole next gave Donizetti's "In questo semplice." Herr Hausmann succeeded in his own fantasia for the violoncello on Scotch airs, which produced a unanimous recal. The duet between Berthe and Fides, "Della Mosa," from the *Prophète*, by the Misses Milner and Poole, closed the first part of the concert. In the second part, Mendelssohn's two-part song, "O, wert thou in the cauld blast," was charmingly sung by Miss Ternan and Miss Poole; Meyerbeer's "Robert, toi que j'aime," by Miss Milner, Thalberg's fantasia from *Don Giovanni*, by Mr. Duchemin; Miss Fanny Ternan's "Jock o' Hazeldean," accompanied by herself, and so charmingly sung as to demand an *encore;* Paganini's "Carnival," by Mr. Cooper, also *encored;* Miss Poole, "Over the Sea;" the buffo trio, from Cimarosa's *Matrimonio Segreto*, "My lady, the countess," were the chief items. The concert was brought to a close by Hummell's trio in E flat, for piano, violin, and violoncello.

PLYMOUTH.—The sixth and last concert, given at this theatre by Mr. Newcombe, took place on Monday evening, when a numerous and brilliant audience assembled. The artists engaged were Miss Poole, Miss Milner, Mr. H. C. Cooper, Herr Hausmann, and Mr. Charles Blagrove.

Miss Poole was encored in "In questo semplice," when she gave "Jock o' Hazeldean," as also in Dr. Arne's song, "Where the bee sucks." Miss Milner sang the grand aria from *Der Freischütz*, "Softly sighs," and "Robert, toi que j'aime," from *Robert le Diable*. Mr. H. C. Cooper played his variations on melodies from *Lucrezia Borgia*, on the violin, with brilliancy, eliciting unanimous applause. Herr Hausmann was no less successful in his fantasia on Scotch airs, and both gentlemen shared the applause in the duo on airs from *Guillaume Tell*. The "Carnaval de Vénise" by Mr. Cooper exhibited great facility of execution, as well as a perfect command over all the eccentricities of the instrument. The concert was most successful, and Mr. Newcombe has made arrangements for two more concerts by the same ladies and gentlemen, who will be strengthened by the assistance of the Organophonic Band, and of Mdlle. Lucia Escott, *prima donna* from the operas of Florence and Naples. One of the concerts will be for the benefit of Mr. J. R. Newcombe.

BRISTOL.—On Monday last, Mr. Cockram gave a concert of vocal and instrumental music at the Victoria Rooms, which was well attended. The principal vocalists and instrumentalists were Miss Poole, Miss Milner, Mr. H. C. Cooper, Herr Hausmann and Mr. C. Blagrove, who are now making a tour of the provinces.

CLIFTON.—A grand concert will take place at the Victoria Rooms, on Friday, October 20th. The following artists are engaged:—Mad. Clara Novello, Mrs. Endersohn, Mrs. Lockey; Mr. Sims Reeves, Mr. Lockey, Mr. Hobbs, Mr. Land, Mr. J. L. Hatton and Mr. H. Phillips.

HUDDERSFIELD.—Mr. T. Netherwood's concert came off at the Philosophical Hall, on Wednesday evening. Most of the performers were local, except Miss Senior and Mr. Hinchliffe, from Leeds, who took part in the proceedings. Miss Whitham also sang.

The same party who have been starring it at Plymouth and Bristol, gave a concert on the 26th September, in this town. The audience seemed much gratified, but they were not so numerous as might have been desired.

LOUTH.—(*From a Correspondent.*)—A concert was given in the Corn Exchange on Tuesday evening last, by Mr. C. F. Willey, professor of music, who had engaged, for the occasion, Mr. and Mrs. Sims Reeves, Mr. Farquharson, Mr. Sharp, R.A.M., and Mr. R. Clementi. The attendance was immense, and the concert was patronised by all the principal families in the town and neighbourhood. One distinguishing feature in the concert was, after Mr. Sims Reeves had sung Mori's new song, "England and Victory," and, amidst the tremendous applause of the audience, H. Pye, Esq. rose and said that the song just sung by Mr. Reeves brought forcibly before him and the audience the great and glorious victory which the allied forces had obtained in the East, and proposed "Three cheers for the Queen, and God bless her." The audience at once rose, and, if stentorian lungs are a proof of loyalty, that proof was not wanting on this occasion. Amid the general demand, Mr. Reeves repeated the song with, if possible, increased effect.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The following is a list of the principal officials connected with the new management of the Grand-Opéra:—"Baron de Chasseriau, administrator; M. Charles Plantads, *chef des bureaux;* M. d'Avrillon, *commis d'ordre;* M. Lami, treasurer; and M. Sausseret, assistant treasurer." M. Leduc retains his place as inspector of the theatre, and M. Guillet is still occupied in settling the accounts.—Mad. Stolz took leave of the public, last week, for her *congé*, as Catarina in *La Reine de Chypre*. She will not return before November.

The season commenced at the Théâtre-Italien with Rossini's *Semiramide*, supported by Mesdames Bosio, Borghi-Mamo, and M. Gassier. I was unable to be present, but will forward you the details in my next.

The new opera, *Les Sabots de la Marquise*, words by MM. Michel Carré and Jules Barbier, and music by M. Ernest Boulanger, has been very favourably received at the Opéra-Comique. Mdlle. Lemercier especially was greatly applauded in the part of the *femme de chambre*, Lise.

Faithful to his promise, M. Perrin opened the Théâtre-Lyrique this day week, with Mad. Marie Cabel in *La Promise*. On Sunday, *La Reine d'une Jour* was played, and next week we shall have M. Gévaërt's new three-act opera, for the *début* of Mad. Deligne-Lauters. The *libretto* of M. Pierre Pascal's opera, *Le Roman de la Rose*, now in rehearsal, is from the pens of MM. Jules Barbier and Jules Delahaye. According to the report, Mad. Ugalde will proceed to Marseilles next April, and give a series of ten representations, for which she is to receive the sum of 15,000 francs.

At the Théâtre-Français, Mad. Judith has re-appeared, and been most warmly received. M. Latour de St.-Ybars has read a one-act drama in verse. The principal part will be sustained by Mdlle. Rachel.

The Palais-Royal has just added a most amusing trifle, called *Un Drôle de Pistolet*, to its *répertoire*. The authors are MM. Varin and Léris, and the principal actors, MM. Luguet, Amant, Hyacinthe, Mesdames Duval and Thierry.

The last novelty at the Hippodrome is a military cantata, entitled *La Triple Alliance*. This is sung by the choristers of the 8th, 9th, 32nd,

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63rd and 67th regiments of the line, and the 8th light infantry. Of course, it is wonderfully successful.

M. Henri Herz has returned from his trip to Germany.—The public meeting of the Académie des Beaux Arts will be held next Saturday, the 7th inst., for the distribution of prizes. As usual, the cantata of the *lauréat* who has gained the grand prize of Rome will be performed.—The pupils of the Conservatoire resumed their studies, after the vacation, last Monday.

BOULOGNE.—The theatre which has just been burnt down was originally built upon the space occupied by the garden of a monastery, which monastery, at the period of the occupation of Boulogne by Henry VIII., in 1544, was used as an arsenal for the English navy. The sea, which, at present, is a long distance off, used then to wash its walls.

VIENNA.—(*From our own Correspondent.*)—Spontini's *Ferdinand Cortez* has been played three times since its revival at the Imperial Opera, and seems to please the public more on each successive occasion. *Robet le Diable* will be produced on the 6th instant, in strict conformity with the manner in which it is got up in Paris.—Herr Nicolai's opera *Die lustigen Weiber von Windsor* will be revived in the course of the month.—At the re-opening of the Imperial Privat-Theater, a new *Character gemälde* (character sketch), entitled *Mozart*, has been produced with success. It is the first effort of a young author, Herr Wahlgemuth, who has woven some of the principal events of the immortal composer's life into a very interesting piece. Herr von Sappé, the leader at this establishment, has written a pleasing and clever overture, the motives of which are taken from Mozart's own compositions.—In the early part of this month, Shakspere's *Midsummer Night's Dream*, with Mendelssohn's music, will be produced for the first time at the Hofburgtheater, under the direction of the *Capellmeister*, Herr Titl.

BERLIN.—(*From our own Correspondent.*)—A great many concerts have been given for the benefit of the sufferers by the late inundations in Silesia; among others, I may mention that of Drs. Hoffe and Janson's Männer-Gesangverein, in the Theatre Royal, and that of the Brother's Stahlknecht and Löeckhorn, at the residence of the *Geheim-Cabinet-Rath*, Herr Illaire. At the Royal Opera-House the only thing worthy of notice that has happened since my last, has been the re-appearance of Mdlle. Johanna Wagner as Leonora in *Fidelio*, after an absence of several months. The theatre was filled to suffocation, but the audience were far from enthusiastic at the fall of the curtain. The fact is, that Mdlle. Wagner can no more set at defiance the laws of Nature than any other vocalist. The music of Fidelio lies completely beyond the compass of her voice; by great efforts, she formerly managed to give the high notes with a freshness which in some degree atoned for her now evident exertions in doing so—she could once sing F with tolerable success but she is now not able to reach E. I do not think it very probable that this young lady will ever occasion another action between the managers of two rival operas of London, or indeed of any other city. The Sing-Academie gave a performance on Wednesday, in the Garnisonkirche, of Händel's *Messiah*. The church was crowded.

STUTTGART.—Meyerbeer is here. His presence has created a great sensation. The day after his arrival he was admitted to a private audience by the king, and had the honour of an invitation to the Royal dinner table the same evening. The first performance of the *Etoile du Nord* is fixed for the 27th September. Meyerbeer will himself conduct his opera; at present he is busily occupied, with Herr Kücken, in superintending the rehearsals. Among the distinguished visitors who will be present on the first night, are the Queen of the Netherlands and Duke Bernhard of Sachsen-Weimar.

LEIPSIC.—Herr F. David has returned from Russia. The members of the Conservatory celebrated his return by a grand serenade in the garden of the establishment, which was tastefully illuminated in honour of the occasion. Lortzing's *Wildschütz* has been successfully revived. The first *Gewandhaus* concert is announced for the 1st of October.

COLOGNE.—The Männer-Gesangverein, always ready to act up to its motto, "Daroh das Schöne stets das Gute," gave a concert on the 16th instant, for the benefit of the sufferers by the late lamentable calamity in Silesia.—The Stadt theatre was lately opened. Three operas: *Il Barbiere di Sevilla*, *Martha*, and *Lucia di Lammermoor* have already been produced.

ST. PETERSBURGH.—Elsner's oratorio has been performed three times, and produced 3000 roubles, after the payment of all expenses. This sum will be devoted to the purchase of a monument for the composer, and the publication of some of his works.

STOCKHOLM.—The Theatre Royal opened on the 11th September, with Mozart's *Zauberflöte*. Rossini's *Wilhelm Tell* and M. Meyerbeer's *Etoile du Nord* will be produced this autumn. The Royal Singing Academy was re-opened on the 4th September. The number of pupils this session is 190—130 males and 60 females.

CASSEL.—Herr J. J. Bott's opera, *Der Unbekannte* has been exceedingly well received.
favourable impression.

DUNDDORF.—Madame Clara Schumann has returned from Ostend.

MULHEIM-ON-THE-RUHR.—Herr Ferdinand Heller's *Zerstörung von Jerusalem* has been given with great success under the direction

NEW YORK.—The papers continue to comment on Madame Grisi and Signor Mario; some in the most express and loftiest terms of eulogy, and some rather coldly. From the general tone of the critics we are inclined to the belief that Mr. Hackett has not conciliated these gentlemen to their satisfaction. Why he should, we do not see; their independence must be the gainer, and the example of the London press is worth following, in a late well-remembered fracas. There is evidently something wrong somewhere, otherwise it is difficult to account for such discrepancy of opinions as we now witness among our American contemporaries. As far, however, as we can form an opinion, Grisi and Mario have not created the immense *furore* which was expected. We find in the *New York Musical World* that the receipts have been for the first night from 3,000 to 4,000 dollars; the second night, 1,700; the third, 1.900; the fourth, 6,000. With such results to the treasury, the speculation can hardly be lucrative in the highest degree. "To what is all this to be attributed?" says the *Musical Review*—"to the system of humbug." We stated as much in our last notice, and we are not surprised at the result. So far we are of the same opinion as the American journalist; but we entirely differ from him when he says "Barnum did the thing bravely and well with Jenny Lind; the public were delighted, and the operation was entirely successful." We have no particular interest in the success of the operation, more than a natural desire that genius of the first order should be ever ywhere recognised; but we say that of the two, Barnum was the greatre humbug, and, had he been discountenanced, as he ought to have been, he would have found no imitators. We are, however, glad to find that the auction system is to be abandoned, the New York gentlemen having found out, in spite of the *word of honour* of the impudent auctioneers as to the sales of tickets being *bonâ fide*, they in reality were undisguised swindlers, as complete as our own mock auction marts in Cornhill and Cheapside. Another advanced reason for the comparative non-success of Mad. Grisi and Sig. Mario consists in their being so badly supported. The orchestra is of the most miserable description, and rather seems to impede than sustain the efforts of the singers. With such drawbacks, we are not astonished at the result, the more especially when the high prices of admission are taken into consideration. The *Musical Review* says:—"The public wish to hear Grisi and Mario, and, under proper circumstances, will pay a fair price for doing so, if indeed the unfortunate management have not already excited, on the part of the public, such a dissatisfaction as to irretrievably ruin their prospects. Should there be an utter failure, however, and they return to England entirely disappointed, let it not be charged upon a lack of musical appreciation in America; let it not be cited as a proof that opera cannot be entertained here. The experiment of an opera has never yet been fairly tried among us. Adequate means and a judicious management are all that are necessary to ensure success."—We are perfectly of the writer's opinion, the star system, which reached its meridian with Jenny Lind, and was for a time successful, ruined Her Majesty's Theatre, as it is now ruining Mr. Hackett at Castle Garden. Since our last, *Norma* has been played, and Mad. Grisi created a tremendous sensation. The house was fuller than on any previous occasion.

CALIFORNIA.—Ole Bull has been giving concerts at the Metropolitan with immense success. The American and Union Theatres are full every night, the entertainments being exclusively dramatic.

CALIFORNIA.—(*From a Correspondent.*)—San Francisco, June, 1854. Mrs. Sinclair, the lady who has so successfully managed the Metropolitan Theatre for the last six months, took her benefit on the 7th of June, on which occasion she was supported by a house overflowing with patrons and friends. *The Hunchback*, in which Mrs. Sinclair took the part of Helen, with a popular ballet, completed the evening's performance, at the conclusion of which the directress addressed the audience in a very effective speech. Mrs. Sinclair took the opportunity of introducing to the public, her sister, Mrs. Lindan Voorhies, a vocalist of much merit. and not unknown to fame, who is announced to appear in a few days with a company of Italians, consisting of Mesdames Garbato and Bedei, and Signori Salvi, Cardon, Barilli, &c. The operas to be performed are *Le Prophète*, *Ernani*, *Rigoletto*, *Louisa Miller*, &c.

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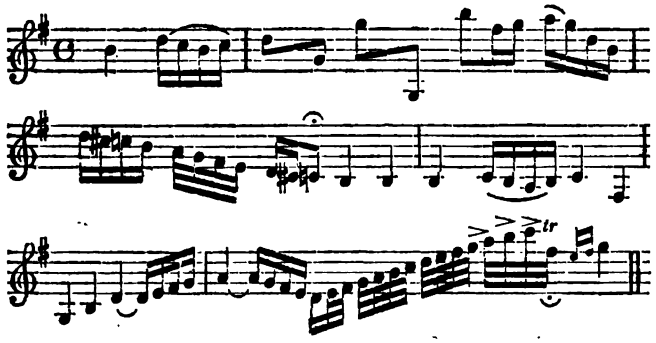
## ORIGINAL CORRESPONDENCE.

### SOPHIE CRUVELLI AT CORK.

*To the Editor of the Musical World.*

SIR,—Such of your readers as may be curious in cadenzas will not be angry with me for having noted down the following very original and daring examples, which Mdlle. Cruvelli introduced in the *cavatina* of Amina, "Come per me sereno," and in the *finale* on the occasion of her recent admirable performance of the *Sonnambula* in the fair city of Cork. They are quite at your service, if you think proper to publish them.

No. 1.

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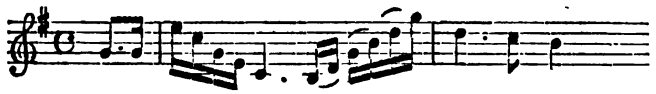

I paid great attention to them, and they took me some trouble to write down; but I think they are as nearly as possible what the talented *prima donna* sang. The first was in the "Come per me;" the second in the slow movement; and the last in the *rondo* of the *finale*. FANATICO PER LA CRUVELLI.

*Cork, Sep.* 29, 1854.

### FLUTE FINGERINGS.

*To the Editor of the Musical World.*

DEAR SIR.—I beg to forward you two new fingerings for E and F in altissimo for the *Old Flute*, which, I believe, are unknown among flautists. In No. 13. Vol. XXV. of the *Musical World* a new fingering is given for F in altissimo on the Böhm flute by W. A. H., who may justly claim to be the discoverer of that note on the flute. Nicholson was the first to *introduce* E flat in altissimo, and doubtless he discovered the fingering he used; but it is just to state that thirty five years ago my father an accomplished amateur, found out fingerings for E flat and E in altissimo, which attracted the attention of both Drouet and Nicholson, the former saying that he had *never heard them*, and the latter, that he *should like to hear them*, and I may also state that when at Milan I saw, at Ricordi's, some flute studies, in one of which, in E minor, *the E* was frequently introduced. I am, dear sir, faithfully yours,

"IL FLAUTO MAGICO.

FOR E.—The *first* fingers of the left hand and the *second* of the right, *on*; the B flat and G sharp keys, *up*; and the C sharp and C keys, *down*.

FOR F.—The *first* and *third* fingers of each hand, *on*; the B flat and G sharp keys, *up*; and the C and C sharp keys *down*.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.

VOL. 32.—No. 41. SATURDAY, OCTOBER 14, 1854. {PRICE 4d. STAMPED 5d.

## SKETCH OF MADAME MARA.

*(Translated from the German.)*

Gertrude Elizabeth Schmaling, afterwards Madame Mara, was born at Cassel, in the year 1749. Her early childhood was exceedingly confined and wretched. Her mother had died soon after her birth. Brothers or sisters she had none. The father, a poor town musician, could not pay a nurse, and had to spend the chief part of the day away from home in giving lessons. Then he would set the weakly child upon a little arm-chair, with a cramp in front to hold it up; and so left it alone, with closed doors, to itself and its own irksomeness. The child grew ricketty; but there was nothing to be done for it.

In this way Gertrude got to be four years old. The father procured a little extra occupation in the repairing of musical instruments. One day, being called away to give a lesson, he had left lying there a violin, upon which he had been at work. The little girl, tortured with *ennui*, tried to reach it. She succeeded; Gertrude brought out tones; she had found a pastime. The father caught her at it; she was punished; but the enjoyment had proved too sweet, and the fiddle was taken up repeatedly. In a little while the father again surprised her; and then with astonishment he heard that she produced the tones of the scale, all purely intonated and correct. Now he gave her a little instruction, and it soon went so far that she played little duets with him. The wonder spread abroad. Many persons wished to convince themselves of its reality; so the father carried the child, who, owing to that sickness, could not walk, into the houses of the music lovers and played the duets with her. There was no mistaking the extraordinary talent; some benevolent persons took compassion on the child and offered their support; one, whose business called him to the fair at Frankfort-on-the-Main, took father and daughter with him. Here they let themselves be heard in little circles; they excited astonishment and found reward; and some kind families subscribed enough to support the father and procure better instruction for the daughter. She made most rapid progress: her health, too, was improved, so that the father, after a residence of nearly two years, resolved to travel further.

Gertrude had come to Frankfort in her sixth year; in her ninth she gave a public concert in Vienna. Here the English minister advised the father to go with her to London; and upon the ready compliance of the latter, who had heard somewhat of English guineas, he furnished him with recommendations. Gertrude was in her tenth year, when they came to London. She played in the houses to which she had been commended, exciting great attention, so that there was even talk of her at court, and she was presented to the queen. She played in the royal Chamber Concerts; her virtuosity, which, if not brilliant in itself, was striking for a child so young, attracted; but the violent exercise of her body, small even for her age, in managing her instrument, excited partly laughter, and partly pity or aversion. An artist surely she is bound to be, they said to the father; but not to remain a violin player. What then? "Does she not sing?" That she had long done, and with a pleasing voice, but without any teaching, and even without any pieces for the voice; she had sung her violin solos, as far and as well as that was practicable. But now good songs were given her; she went through with them and delivered them not only with distinguished voice, but also not without some understanding and feeling of what she was singing. Several persons of rank assisted the father, under the condition that he would let her receive thorough instruction in singing. The father took her to a celebrated Italian singing-master, Paradisi; who benefitted her decidedly by systematic development of her tones, solfeggio practice, etc. After a while certain bad habits manifested themselves in the teacher, which induced the father to take the little girl away from him; and so she was again left to herself and her own industry. Finally, the queen desired once more to hear her. But where the child had produced excitement, where its helplessness and its droll ways had made people laugh, the performances of one just entering into maidenhood simply pleased, but were received quite calmly; and so her appearance at court, as in other distinguished circles, had no great influence upon her future.

So much, not more, and scarcely that, could Gertrude recal afterwards of this chapter of her life, down to her sixteenth year. And very naturally! Travelling, fiddling, and after that, singing, was about all of life that really interested her: how could she have cared enough about anything else, to have it remain in her memory? And now that she excited no more curiosity in London, now that the guineas ceased to flow in, the father returned with her to Germany, and at once to her native city. He hoped to see her presented at court. But the landgrave would only hear Italians. The public met her with attention and with sympathy; but that could not ensure her a subsistence, especially as the seven years' war, just then concluded, had exhausted the resources of the place.

The father now turned to Hiller, at Leipsic, who had established a series of winter concerts, over which he presided as director. Gertrude's father begged him, if she went there, to help to make her known and to procure her the opportunity of being heard in public. Hiller, always reasonable and obliging, allowed both father and daughter to come, and at the Easter fair in 1766 they met. Hiller heard, examined, heard again: the remarkable talent was gladly recognized by him, nor was he slow to perceive the unpropitious situation of the daughter dependent on a father, honourable indeed, but narrow-minded and morose. He took counsel for both. First he introduced the singer before the friends of his house and of music, and then before the public at large: she met with unanimous applause. He now offered the place of singer at the concerts, with respectable advantages; took her, when she joyfully embraced the proposition, into his house, and made a suitable arrangement with the father, whereby Gertrude secured to him a portion of her income through his lifetime.

To this provision for the outward, father Hiller added a much more careful provision for her inward wants. In the first place he taught her to understand herself. "You are a singer," he began, "of excellent voice and of much capability; moreover there is manifested in your delivery, though you may scarcely know it or intend it, something of soul and character. Cling to that: by so doing you are always sure of some sort of success, so long as you are young. But what then? See here: it is in you, you have the power, to become a great singer, a true artist, if you have the will and the persistency, and will enter the right path. Once become that, and the whole world will be open to you, and furthermore the coffers of the wealthy and the high-born; and that not merely for the few years of youth. To be sure, the place where the great singer chiefly shines, the theatre



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is perhaps not wholly closed against you; but you will hardly ever find there your peculiar place. You are not pretty; and you have neither command nor knowledge of all the other means of producing effect upon the stage; even your figure and bearing are not in the least properly developed. Now certainly we will gladly help in all that as far as may be; but in a maiden, who is already almost seventeen, it is too late to expect anything remarkable in that line. You must become a concert and chamber singer, and, so far as depends upon yourself, you must remain such; that is to say, a singer upon whom are made, and justly made, the greatest claims, and who must execute whatever she undertakes to deliver—seeing that her audience have no other source of diversion, but observe the least minutiæ—in the most perfect manner. Now an astonishing deal is required for that, and it is a long way; but you can achieve it, and I will lead you into the way. You can do it, for you show firmness and persistency; your father says you are a stubborn creature. Be so; but turn the peculiarity to good account." Gertrude comprehended, resolved, promised, and kept the promise.

Hiller's instruction, which she enjoyed from this time forward, was not only the most simple and most natural, but also the most suited to its purpose. So far as actual singing was concerned, it was as follows: Every day without exception, early in the morning, she had to sing scales, from the full chest, through the whole compass of her tones, with perfectly pure intonation, and with all the modifications from *fortissimo* to *pianissimo*, and the reverse. By this means not only her organs, but her tones themselves were enlarged and strengthened, so that each one, from the lowest to the highest, became fully equal to every other, and each so pure, that a wavering, or unequal, or impurely intonated tone seemed an impossibility with her. Then he taught her to enunciate distinctly and euphoniously; first mere vowels and then words. In the doctrine of harmony he carried her so far, that she felt every irregularity at once, so that afterwards she could yield herself to the suggestions of the moment without fear of mistakes. By the aid of a young musician he had her carried so far in piano-playing that she could accompany herself. If Hiller studied with her any larger vocal pieces, with a view to public performance, he first explained to her the sense of the text and the music; next he insisted that she should render it all note for note, strictly as it was written; but after that, in all that concerned expression or embellishment he left her to herself, and only gave advice when he was asked. Yet after the piece had been performed in public, he did not neglect, at the little oft-times frugal supper, to point out and explain both what had succeeded excellently well, and what had not gone wholly to his mind.

All this, with Gertrude's spirit, talent, and truly astonishing industry, produced the finest results. As to her industry, she sang unurged, for five or six hours every day; and frequently in these exercises it was only a single phrase or passage, which was not left until it would go perfectly. But as for all the other branches which Hiller and his friends endeavoured te teach Gertrude—whether scientific or practical, whether for general culture or for the world—including some indispensable knowledge of some of the modern languages—there was little progress. "Do not plague me," she would say: "I want to become a singer, and nothing more. What else do I need? And should I have use for it, it will easily be found."

Thus Gertrude's residence in Leipsic, in the house of Hiller, (from 1766 to 1771), was decisive of her destiny. She had opportunity enough to hear and study many of the most excellent and most various works of art, especially in church and concert music, under her master's conductorship, and even to shine in such herself. This raised, enriched, and formed her mind, expanded and ennobled her taste. Nor did she lack opportunities to become acquainted with foreign *virtuosi*, and, of those of her own country, especially with an amiable and extremely graceful rival, Corona Schröter;—nor of gratifying an odd enough caprice of her own, of entering into composition with excellent instrumental players: this stimulated to new efforts and increased her skill. It was especially the works of Hasse, Graun, Benda, Jomelli, and Pergolese, with which she here made herself acquainted, and in which she appeared; but Durante, too, and Sacchini, Porpora, Caldara and others, were no strangers to her. For Pergolese, on account of his tendency to sentimentality, for which the capacity was not yet developed in her, or perhaps did not exist in her, she had no partiality; like Hiller himself, she was most fond of Hasse. And this perhaps because Hasse—not to mention his well-known excellencies as an artist—sketched his arias, duets, etc., with a noble breadth, yet very simply, and with a still simpler accompaniment, so that to a clever singer there was a broad, free field left open to her own mode of treatment. This was favourable to Gertrude, since the spirit of original invention had begun to develop itself most strikingly in her under her master's guidance. Thus she has been heard to sing some of Hasse's principal airs, over and over, six or eight times publicly, and hence,—since these airs, after the custom of the time, consisted of two main divisions, of which the first was always repeated,—she sang these first divisions twelve or sixteen times; and yet never did she deviate in her embellishments from the expression and style of the piece;—and no wonder, with Hiller for a master! for such a liberty would have made the old man almost jump out of his skin.

In this way Gertrude, and in this way all great singers, formed their lofty school; and so they left the school to share the respect and attention of the world. If we dwell awhile in this contemplation of the past and compare the present with it, we can hardly help remarking, that singing then was really an art, but now (with scarcely a few exceptions) a means of astonishing; then the public sought an inward satisfaction in it, now it seeks only to be stimulated and amused.

In the manner just now indicated Gertrude rendered lofty and animated pieces; those of a gentler and more inward feeling at that time she sang less willingly and less well. These were the domain of the deep-souled, graceful Corona. To do that, she required, besides the qualities already mentioned, also the most transcendant organ and the greatest flexibility of voice. The first she had; the second she made her own. Organs like hers are among the rarest gifts of fate, and in our days we have only known the like thereof, although in a far smaller compass of tones, in Madame Catalani. Without being sharp or screaming in the least degree, Gertrude's voice was so powerful and full-toned, that one could distinguish it in the midst of the strongest chorus, with drums and trumpets accompanying. From this degree of strength she could diminish through all gradations to a tone so soft and yet so clear, that in passages for instance with an *obbligato* instrument, the player scarcely knew whence to procure a tone that should be distinguishable, and yet not drown hers. And this control she exercised over the wide regions of tones (to use the technical language of musicians), from G *unmarked* to the *thrice-marked* E.

To acquire that flexibility and fluency, she set to work now with her characteristic "stubbornness." Whatever difficulties she could conceive of, she practised all alone incessantly, till breast and throat could give the sounds out with the greatest certainty and ease, as if it were mere recreation; and what she could not herself conceive of, she would remark in the concert and other solos of the best instrumentalists, whom Leipsic then possessed; especially the flautist, Tromlitz, and the violinists, Göpfert and Berger. Thus have these three worthy men, by their prompt, neat, and elegant play, without their knowing or intending it, had a great influence in the developing of the singer into the *virtuoso;* for whatever *cantabile* passage came out finely on their instruments, Gertrude would imitate it in her singing, till she succeeded to the finest point.

(*To be continued.*)

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SCARBOROUGH.—On Monday last, Mr. Henry Beverley, the stage-manager, took his annual benefit. The performances consisted of *Time tries All, Nicholas Flam, Attorney-at-Law,* and *Victorine, the Orphan of Paris; or, I'll sleep upon it.* The principal characters were exceedingly well sustained. Mrs. George Herbert, from the York and Hull circuits, made her first appearance at Scarborough, and was most favourably received.

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## SKETCH OF FARINELLI.

This renowned singer, whose voice and abilities surpassed the limits of all anterior vocal excellence, was born at Naples in 1705. He was instructed in the rudiments of music by his father, and in singing by Porpora. In 1722, at the age of seventeen, he went from Naples to Rome, with his master, then engaged to compose for the Alberti Theatre, where Farinelli contended with a famous performer on the trumpet. Every night, during the run of an opera, this struggle was repeated, which at first seemed amicable and sportive, until the audience began to interest themselves in the contest. After severally swelling out a note, in which each manifested the power of his lungs, and tried to rival the other in brilliancy and force, they had both a swell and a shake together, by thirds, which was continued so long, while the audience eagerly waited the event, that both seemed to be exhausted; and, in fact, the trumpeter, wholly spent, gave it up, supposing, however, his antagonist as much tired as himself, and that it would be a drawn battle; when Farinelli, with a smile on his countenance, showing he had only been sporting with him all this time, broke out, all at once, in the same breath, with fresh vigour, and not only swelled and shook upon the note, but ran the most rapid and difficult divisions, and was at last silenced only by the acclamations of the enraptured audience.

From this period of his life may be dated that superiority which he ever maintained over all his contemporaries. In the early part of his life, he was distinguished by the name of "Il Ragazzo" (the boy), as Homer was called "the Poet," and Swift "the Dean."

From Rome, Farinelli went to Bologna, where he had the advantage of hearing Bernacchi, a scholar of the famous Pistocchi, of that city, who was then the most scientific singer in Italy. Thence he went to Venice, and from Venice to Vienna; in both which cities his powers were considered as miraculous. Farinelli himself told Dr. Burney, that at Vienna, where he received great honours from the Emperor Charles VI. (and admonition from the Prince was of more service to him than all the precepts of his masters or the examples of his competitors), his Imperial Majesty condescended one day to tell him, with great mildness and affability, that in his singing he neither *moved* nor *stood still* like any other mortal; all was supernatural. "Those gigantic strides," said he, "those never-ending notes and passages (*ces notes qui ne finissent jamais*), only *surprise*, and it is now time for you to *please*. You are too lavish of the gifts with which nature has endowed you: if you wish to reach the heart, you must take a more plain and simple road."

These judicious remarks effected an entire change in his manner of singing; from this time he united pathos to spirit, simplicity was the sublime, and by these means delighted as well as astonished every hearer.

In the year 1734, he went to England, where the effects which his surprising talents had upon the audience were ecstasy! enchantment! In the famous air, "Son qual nave," which was composed for him by his brother, the first note he sang was taken with such delicacy, swelled by minute degrees to such an amazing volume, and afterwards diminished in the same manner to a mere point, that it was applauded for full five minutes. After this, he set off with such brilliancy and rapidity of execution, that it was difficult for the violins of those days to keep pace with him.

But it was not in speed only that he excelled, for he united the perfections of every celebrated singer. His voice was equally eminent for strength, sweetness, and compass; and his style equally excellent in the expression of tenderness, grace, and rapidity. In a word, he possessed such powers as were never before or since united in any one singer, powers that were irresistible, and which subdued every hearer, the learned and the ignorant, the friend and the foe.

With these talents, he went to Spain in the year 1737, intending to return to England, having entered into articles with the nobility, who had at that time the management of the opera, to perform during the ensuing season. In his way thither, he sang to the king of France, at Paris, where, according to Riccoboni he enchanted even the French themselves, who universally abhorred Italian music.

The very first day he performed before the queen of Spain, it was determined he should be taken into the service of the court, to which he was ever after wholly appropriated, not being once permitted to sing in public. A pension was then settled upon him for life, amounting to upwards of two thousand pounds sterling.

He told Dr. Burney, that, for the first ten years of his residence at the court of Spain during the reign of Philip V., he sang to that monarch, every night, the *same* four airs, two of which were "Pallido il sole," and "Per questo dolce Amplesso," both composed by Hasse. He was honoured also by his first royal master, Philip V., with the order of St. Jago, and by his successor, Ferdinand VI., under whom also he continued in favour, with that of Calatrava, in 1750. His duty now became less constant and fatiguing, as he persuaded this prince to patronise operas; which were a great relief to Farinelli, who was appointed sole director of these performances, and engaged the best Italian singers and composers, as also Metastatio as poet.

The goodness of Farinelli's heart, and the natural sweetness of his disposition, were not exceeded even by the unrivalled excellence of his vocal powers, as some of the following anecdotes will testify.

It has been often related, and generally believed, that Philip V., king of Spain, being seized with a total dejection of spirits, absolutely refused to be shaved, and was, in other respects, incapable of transacting the affairs of the state. The queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of music upon the king, her husband, who was extremely sensible of its charms. Upon the arrival of Farinelli, of whose extraordinary performance an account had been transmitted to Madrid, her Majesty contrived that there should be a concert in the room adjoining the king's apartment, in which this singer executed one of his most captivating songs. Philip at first appeared surprised, then affected, and, at the conclusion of the second air, commanded the attendance of Farinelli. On his entering the royal apartment, the enraptured monarch overwhelmed him with compliments and caresses, demanding how he could sufficiently reward such talents, and declaring that he could refuse him nothing. Farinelli, previously instructed, only entreated that his Majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this moment the king's disease submitted to medicine, and the singer had the whole honour of the cure. By singing to his Majesty every evening, his favour increased to such a degree, that he was regarded as a prime minister; but what was still more extraordinary, and most highly indicative of a superior mind, Farinelli, never forgetting that he was only a musician, behaved to the Spanish nobles attendant upon the court with such unaffected humility and propriety, that instead of envying his good fortune, they honoured him with their esteem and confidence.

The true nobility of this extraordinary person's soul appears still more forcibly in the following rare instance of magnanimity. Going one day to the king's closet, to which he had at all times access, he heard an officer of the guard *curse* him, and say to another, "Honours can be heaped on such scoundrels as these, while a poor soldier, like myself, after thirty years' service, is unnoticed." Farinelli, without seeming to hear this reproach, complained to the king that he had neglected an old servant, and actually procured a regiment for the person who had spoken so harshly of him in the antechamber; and on quitting his majesty, he gave the commission to the officer, telling him he had heard him complain of having served thirty years, but added, "You did wrong to accuse the king of neglecting to reward your services." The following story, of a more ludicrous cast, was frequently told and believed at Madrid, during the first year of Farinelli's residence in Spain. This singer, having ordered a superb suit of clothes for a *gala* at court, when the tailor brought them home, he asked for his bill. "I have made no bill, sir," said the tailor, "nor never shall make one. Instead of money, I have a favour to beg. I know that what I want is

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inestimable, and only fit for monarchs; but since I have the honour to work for a person of whom every one speaks with rapture, all the payment I shall ever require, will be a song." Farinelli tried in vain to persuade the tailor to take his money. At length, after a long debate, giving way to the earnest entreaties of the humble tradesman, and perhaps more highly gratified by the singularity of the adventure than by all the applause which he had hitherto received, he took him into his music room, and sang to him some of his most brilliant airs, delighted with the astonishment of his ravished hearer; and the more he seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had concluded, the tailor, overcome with ecstasy, thanked him in the most rapturous and grateful manner, and prepared to retire. "No," said Farinelli, "I am a little proud, and it is perhaps from that circumstance, that I have acquired some little degree of superiority over other singers. I have given way to your weakness; it is but fair that, you in your turn, shauld give way to mine." Then taking out his purse, he insisted on his receiving a sum, amounting to nearly double the worth of the suit of clothes.

Farinelli, during two reigns, resided upwards of twenty years at the Spanish court, with a continual increase of royal favour, and the esteem of the principal nobility of the kingdom.

During his greatest favour at the court of Madrid, he is said to have been no more elated than with the acclamations which his extraordinary talents commanded whenever he sang in public. In the year 1759, Farinelli returned to Italy. After visiting Naples, the place of his nativity, he settled at Bologna in 1761, in the environs of which city he built himself a splendid mansion, which in Italy is called a *palazzo*. Here he resided for the remainder of his life, in the true enjoyment of affluent leisure. He was remarkably civil and attentive to the English nobility and gentry who visited him in his retreat, and appeared to remember the protection and favour of individuals more than the neglect of the public, during the last year of his residence in London. When the Marquis of Caermarthen honoured him with a visit at Bologna, upon being told that he was the son of his patron and friend, the Duke of Leeds, he threw his arms round his neck, and shed tears of joy in embracing him. This extraordinary musician, and blameless man, died in 1782, in the seventy-eighth year of his age.

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ANECDOTES OF GLUCK.—J. J. Rousseau's admiration for the genius of Gluck, as soon as he became acquainted with his works, is well known. All Paris observed him frequenting the theatre at every representation of Gluck's *Orpheus*, although for some time previously he had absented himself from such entertainments. To one person he said on this subject, that Gluck had come to France to give the lie to a proposition which he had formerly defended, namely, that good music could never be set to French words. At another time he observed, that all the world blamed Gluck's want of melody; for himself, he thought it issued from all his pores. Gluck was one day playing on his piano the part in *Iphigenia in Tauris*, where Orestes, left alone in prison, after having experienced his accustomed agitation, throws himself on a bench, saying, *Le calme rentre dans mon cœur*. Some persons present thought they observed a contradiction in the bass, which prolonged the preceding agitation, after Orestes had declared that his heart was calm: they mentioned this to Gluck, adding, "but Orestes is calm, he says so." —"He lies," exclaimed Gluck, "he mistakes animal exhaustion for calmness of heart; the fury is always *here* (striking his breast): has he not killed his mother!" On the day appointed for the first representation of his *Iphigenia in Aulis* at Paris, Gluck was informed that the principal singer had been suddenly taken ill, but that another would perform his part that evening. Gluck, who suspected cabal, immediately replied, "No; the performance must be postponed." That was declared impossible, the piece having been already advertised and announced to the royal family, under which circumstances there was no precedent of a postponement. "I will sooner," replied Gluck, "throw the piece into the fire, than submit to its being murdered in the way proposed." The performances had to be altered.

## PROVINCIAL.

MANCHESTER.—(*From our own Correspondent.*)—Beethoven's *Fidelio*—the third opera given by the company at our Theatre Royal—was produced with great success on Wednesday evening in last week. The audience was much more numerous than on either of the first two nights, the pit being well filled, and the other parts of the house better attended. We still have to regret the shortcomings in the dress circle, which ought to have been filled, or nearly so, every night, as on the support of the upper classes greatly depends the success of the establishment of a regular opera season in Manchester. Let us hope that the representations, se excellent in many respects, given of some of the operas, will induce those who can best afford to do so, eventually to come forward more numerously than they have done.

It is indeed cheering to observe the growing taste for really good music evinced by the middle and lower orders of society here, as demonstrated by the fact, that, of the seven performances given by the Italian company from Covent Garden some five or six weeks ago, *Fidelio* drew by far the largest audience; and of the present series of performances by the Royal Opera *troupe*, *Fidelio* has been by far the best attended.

Of the performance of Beethoven's only opera on this occasion, I can speak in very high terms. Madame Caradori and Herr Reichardt, as the heroic devoted wife, and the afflicted noble husband, were both unexceptionably good; and Formes, as the kind-hearted old jailer, was hearty and earnest as ever. If I might be allowed to hint a fault in so masterly a performance, it was a tendency to loudness in his singing in the digging duet with Fidelio, whereby Madame Caradori's voice, though sufficiently strong, was scarcely heard—a mistake we should have scarcely expected from the great basso. M. Charles Hallé was the conductor, and the overture went so well under his *batôn* as to be unanimously encored. Mdlle. Sedlatzek acquitted herself very well as Marcellina, as did Herr Tapf as Jacquino. Herr Formes was encored in his "Gold" song. The canon quartet was well and carefully given by all four, and Madame Caradori was loudly applauded for her delivery of the grand scena "Abscheulicher." The only real failure of the night was the Pizarro, a part too often allotted to a singer inadequate to its performance. It was assigned to Herr Hubert Formes, brother of the renowned basso, of whom no mean expectations were formed. He is, however, entirely unfitted for the part, either in figure or voice—to say nothing of his want of talent and experience as an actor. I felt sorry for the elder Formes, when hisses were too audibly and generally heard after the close of their duet. In the tremendous vengeance song, the voice of Hubert Formes was not heard at all through the orchestra. He is evidently a young man, and may possess qualifications to pursue the career of an artist, but it is equally evident that it was very premature to put him in such a part as Pizarro. M. Zelger or Signor Fortini ought to have sustained it. The prisoners' chorus, which is often so unfortunate, was more carefully given, and with better effect than usual. Still the first act almost invariably closes flatly—why should it be so?

The second act went well from beginning to end. I have rarely heard the prisoners' dream of hope, and the superb trio, where Fidelio gives the bread to Florestan, sung with more effect. The exquisite scene when the wife and the restored husband break out in their impassioned and loving duet created a real excitement in the audience, who tumultously encored it. After the duet Mad. Caradori and Herr Reichardt were recalled. The whole house fairly cheered them. The great and unrivalled finale went famously. The principals in the soli sestet bits were all up to the mark, but the chorus was now and then a little unsteady. M. Chas. Hallé did not seem to have them quite under his command as one could have wished. The finale, nevertheless, was received with thunders of applause, and the audience would fain have had it all repeated, but in place of a repetition the six principals appeared before the curtain. *I Puritani*, *Norma*, and *La Sonnambula* were the operas which followed *Fidelio* last week, with but moderate houses. This week *Der Freischütz* has proved rather more attractive. Last night the upper circle was better filled than it has yet been since the opera season commenced.

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Of Herr Formes's Caspar, and Madame Caradori's Agatha, I have before spoken. It is unnecessary to speak of them again—one was as great as ever, the other as good. Herr Reichardt, I was sorry to find, was unwell; his loss was seriously felt in Weber's opera. Signor Gregorio had to appear before the curtain to bespeak the indulgence of the audience for him, and he had to omit both the arias allotted to Max. Mdlle. Rudersdorff made a successful *debut* as Annchen. All her songs were liberally applauded. Mdlle. Rudersdorff acquitted herself especially well in the duet, "Schelno, halt fest," and in the trio, "Wie? was? entsetzen." Herr Hubert Formes was far from being at home in the small part of Prince Ottocar, although it was more successful than Pizarro. The choruses were excellently sung, and the opera well put on the stage. The band was again in capital order under the *bâton* of M. Charles Hallé. The overture was encored both on Monday and Tuesday night. Allow me to make particular mention of the clarionet playing of Herr Grosse, and the tenor *obbligato* accompaniment to Annchen's song, by Mr. Baetens.

*Lucia di Lammermoor* is the next opera to be produced, and Mozart's *Il Seraglio* is in rehearsal.

We are informed by the *Manchester Courier* of October the 7th, that the members of the Manchester and Salford Harmonic Society have recently made arrangements for bringing out Händel's oratorio *Judas Maccabæus*, with a chorus of sixty voices, and Mrs. Sunderland, Mrs. Winterbottom, Mr. Perring, and Mr. Delavanti, as principal singers—Mr. H. Walter, as conductor, presiding at the organ.—The same paper also states that a society has been organised at Manchester, under the name of the Manchester Glee and Choral Society, by the professional singers, to the number of seventy or eighty. They have already had several rehearsals. We observe that Mr. Loder is the conductor, and under his able guidance we have no doubt as to the efficiency of the proposed performances.—The first concert of the Gentlemen's Glee Club, the twenty-fifth session, took place at Hayward's Hotel, Bridge-street, on Thursday last. Mr. Barlow was at his old post, as conductor. The selection consisted of "The chough and crow," by Bishop, a glee by Mr. T. Cooke, and another by Webbe, the first part concluding with Cherubini's beautiful round, "Lo, morn is breaking." In the second part, two pieces were encored, the first being Beale's popular madrigal, "Come, let us join the roundelay," and Webbe's "Discord, dire sister." Several songs were also sung after supper, by Messrs. Perring and Delavanti.—The following extract is from the *Manchester Examiner and Times:*

"Iron Theatre for the Town of Melbourne.—We have seen the theatre built of iron by Messrs. E. T. Bellhouse and Co., of Granby Row, for Mr. Coppin, the Australian manager, who is going to leave this country on the 15th inst., and will carry his theatre with him in the ship *Melbourne*, from London. This structure, of which some account has already been published, has an area of 3,200 square feet, being 80 feet long by 40 feet wide. It will be sunk in the ground about six feet deep, and its height externally, up to the eaves, will be sixteen feet above the ground, the roof rising six feet above the eaves, so that, internally, there is an elevation of twenty-eight feet in the centre of the roof. The stage is twenty-four feet wide by thirty feet deep, and all the remainder of the floor, excepting a space of four feet allowed for passage all round, constitutes the pit. There is a gallery, or rather a tier of boxes, twenty-four feet deep, at the end opposite the stage, and a gallery eight feet deep along each of the sides, so that the conventional form of a theatre, the semicircle, is not preserved in this instance, but the arrangement exactly resembles that of the galleries of a chapel, the "dress-boxes" occupying the place usually assigned to the organ loft, and confronting the stage as the organ generally confronts the pulpit. There are three windows above each of the side galleries, and ventilators in the roof. A detached front stands outside the building, eight feet advanced before the real front; the intervening space will be available, partly as a saloon for refreshments, and partly as a box-office. The front is open and glazed, like a shop front, and surmounted with cast-iron ornaments, the royal arms, and a tablet bearing the inscription, 'Coppin's Theatre.' There are two doors in front, one to the pit, and the other to the boxes and galleries. Everything is very strong but very light, the weight of the whole building not being more than thirty or forty tons. The material, being galvanised iron, will not require to be painted; wherever wooden beams are introduced, they are strengthened by iron trusses, three-quarters of an inch thick. The principals of the roof are composed of T iron, with the rods of flat iron. We believe it does not rain so often at Melbourne as it does here, but when it does come down, it falls very heavily, and it will be carried off the roof of the theatre by cast-iron ornamental gutters, and thence discharged through hollow pilasters."

Margate.—The theatrical season has now come to a close, the entertainments during the last week having been for the benefit of the various actors. On Monday there was a juvenile night for the benefit of Miss H. Saville, whose dancing during the season has been greatly admired. On Wednesday Mr. Byefield took his benefit, and the house was well attended. On Friday last, the season, which we fear has not been a very profitable one to Mr. Saville, came to a close with his benefit. The house was crowded. This company is the best that has performed here for many years. The directress, Mrs. Saville, has been indefatigable in her endeavours to please.

Scarborough. *Oct.* 12.—(*From a Correspondent.*)—The Collins Family are giving concerts at the Town-Hall, with moderate success. The season is nearly over, and the concerts in the Spa Saloon will terminate next week. These concerts have been under the management of Mr. J. Bentinck Wilson, "first-class man at the Royal Academy of Music," in place of Mr. R. W. Kohler, who originated the concerts, and had for six years conducted them with considerable ability, and to the universal satisfaction of the visitors of Scarborough. Mr. Wilson's band consists of sixteen good performers, but, nevertheless, the concerts have been most uninteresting. There have been some attempts at classical music, which, from being carelessly played, has not been worth listening to; and is inappropriate in the Saloon concerts. The lighter music has been equally ineffective. No pains have been taken to render the saloon performances attractive to the crowds of ladies and gentlemen who are too much occupied in mutual admiration to give any attention to badly-played symphonies or worn-out old waltzes. M. Kohler understood his audience better, and being a master of instrumentation, and a disciple of M. Jullien, he knew how to invent many little devices to give piquancy and effect to waltzes and overtures. His band was always surrounded by a galaxy of listening ladies and gentlemen. It is therefore inexplicable why Mr. J. B. Wilson, who understands no instrument but the piano (and promenades among the visitors with a white hat and gloves while his band is playing), should be substituted for M. Kohler, who is a capital performer on several instruments, and was always at his post leading or conducting his band.

York.—*The York Institute.*—The winter session of 1854-55 of this institution was opened on Tuesday evening last, by a concert of vocal and instrumental music. The entertainment was of an excellent character, and was listened to with evident satisfaction, by a crowded auditory—in fact, the room was crammed to excess, and many parties were obliged to go away, being unable to obtain admission. The various songs, glees, and instrumental pieces which were given in the course of the evening, reflected credit on all who took part in their execution. Mr. Kohler, the well-known and talented musician, being in York, volunteered his professional services on the occasion; the other instrumental performers were Mr. Shaw (who presided at the pianoforte), Mr. T. Smith, Mr. Hunt, Mr. Arundel, Mr. Groves, and Mr. Mackereth. The vocalists were Messrs. Nightingale, Bell, Coultas, Jennings, and Todd. The programme was well selected.

Bristol and Bath.—On Saturday, Mr. Melville made his first appearance for the season, having been engaged in the room of Mr. Walter Shelley. He was received with loud and long-continued plaudits, and is evidently a great favourite with the majority of those who frequent the theatre. The character he appeared in was Rolla in *Pizarro*, perhaps one of the best which he could have chosen; and Mr. Melville acted with his accustomed talent. Mr. Silver's Pizarro and Mr. Sinclair's Alonzo are also well worthy of commendation. The manager has made a great accession to his resources by the engagement of Miss

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Featherstone, of the Haymarket Theatre, who first appeared on Wednesday as Apollo in *Midas*. She sang with her usual effect, not merely the music of the piece, but the famous contralto aria from *Lucrezia Borgia*, "Il Segreto," in which she was enthusiastically encored twice. The effect of these new engagements was evident in the greatly-increased attendance on Saturday evening.—On Monday, at the Assembly Rooms, Mr. Mark, a German professor of music, gave two concerts, having for their object to illustrate his system of teaching. The orchestra was filled with an assemblage of juveniles, apparently from twelve to sixteen years of age, Mr. Mark leading and directing. These small musicians played several concerted pieces, and some solos, with an accuracy and spirit which are quite surprising. Of course, it would be absurd to measure the performances of these youths by the usual standard of criticism. Mr. Mark's object has been to demonstrate the practicability of teaching music to the mass of the juvenile population, as a means of elevating and refining the people of this country. He is not desirous of making professors of the art. And, with the demonstration of Monday before us, we certainly think that he has shown cause why his efforts should be applauded and his views promoted. Judging from the remarks on his system of tuition, offered by Mr. Mark to the audience, we should say, that it appears to be founded on correct and natural principles. At all events, no one can fail to applaud his efforts, which have for their object the creation of a generally-diffused love for and practice of that most elevating and charming science of which he is a professor.

LINCOLN.—A concert was given in the Corn Exchange, on Tuesday week, under the auspices of Mr. C. F. Willey, professor of music of this town, and Mr. Buck, of Boston, for which they engaged Mr. and Mrs. Sims Reeves, Mr. Farquharson, Mr. Sharp, and Mr. Clementi. The concert was attended by all the principal families in the town and neighbourhood. The programme commenced with Pauers' pianoforte solo, "La Cascade," played by Mr. Sharp. The duet "My sufferings and sorrow," from the *Bride of Lammermoor*, introduced Mrs. Sims Reeves and Mr. Farquharson, and the scena "All is lost," from *Sonnambula*, brought forward Mr. Sims Reeves, who sang magnificently, and at once impressed on the minds of the audience his title to that renown which he so justly enjoys. Mrs. Sims Reeves in the Scotch ballad "There's nae luck," gave unbounded satisfaction and received great applause, and an encore being demanded, she gave the old Scotch song, "Within a mile o' Edinboro'." The gem of the evening, however, was Mr. Frank Mori's new song, "England and Victory," sung by Mr. Sims Reeves. The last notes of the first verse had not had time to die away before it was received with such uproarious applause that it was some short time before Mr. Reeves could proceed with the next verse. When the song was finished, nothing could exceed the enthusiastic delight of the audience, thunders of applause rapidly following each other. The immense number of people rose *en masse*, and Mr. Reeves had to repeat the song amid a hurricane of applause.

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—Mad. Stolz has taken her leave of the Grand Opéra for a short time and set out for London. Mdlle. Sophie Cruvelli was to have made her *rentrée* as Alice in *Robert le Diable*. Owing to a slight indisposition, however, she was prevented from doing so, and appeared, for the first time this season, two days later, as Valentine in *Les Huguenots*. Her reception was enthusiastic, and, both by her singing and acting, she richly merited all the applause lavished upon her. The part of the Queen was sung by Mad. Charles Ponchard, who undertook it at a very short notice.—There is some talk of an arrangement by which Mad. Bosio, of the Théâtre-Italien, will be enabled to sing at the Grand Opéra three times a week.—M. Gounod's opera, *La Nonne Sanglante*, will be produced very shortly.—Mad. Rosati, who is still too ill to resume her professional duties, has signed a fresh engagement, which is said to be much more advantageous than her previous one.

At the Théâtre-Italien, *Il Barbiere di Seviglia* is announced for the *début* of Mad. Gassier. M. Gassier will sing the part of Figaro, and Sig. Luchesi that of Count Almaviva.

M. Ernest Boulanger's pleasing opera, *Les Sabots de la Marquise*, continues to attract the public to the Opéra-Comique. *Le Pré-aux-Clercs* still maintains its place in the bills.—*L'Étoile du Nord* will shortly be revived.—The rehearsals of *Miss Fauvette*, the new opera by MM. Victor Massé and Michel Carré, have been suspended, and it is not known when they will be resumed.

The first representation of *Le Billet de Marguérite*, by M. Gevaërt, will, in all probability, have taken place, at the Théâtre-Lyrique, before you receive this letter.

A kind of *proverbe*, entitled *La Maîtresse du Mari*, by MM. Duflot and Desarbres, has been produced with success at the Vaudeville. The two principal parts, and there are only three altogether, were well sustained by M. Brindeau and Mdlle. Saint-Marc.

There have been two novelties, this week, at the Variétés, *Une Sangsue*, by MM. Villeneuve and Langlé, and *La Maison Geindoré*.

M. Ravel has made a hit, at the Palais-Royal, in a trifle, by M. T. Barrière, entitled *Les Bâtons dans les Roues*.

The management of the Porte-Saint-Martin announces the revival of the celebrated drama of *La Chambre Ardente*, for the *rentrée* of Mdlle. George, in the character of Mad. de Brinvilliers.

A new drama, by M. Ferdinand Dugué, called *Les Amours Maudits*, is in rehearsal at the Ambigu-Comique, and will shortly be produced. M. Meyerbeer has returned to Paris. The two sisters, Mademoiselles Sophia and Isabella Dulcken are also stopping here for the present. They will again proceed to Germany in about a week. They will first proceed to the Palatinate, and thence to Vienna, returning to Paris in time for the end of the concert season.—The forty *Chanteurs Montagnards Français*, of the Conservatory of Bagnères, had the honour of singing, last week, before the Emperor and Empress, who complimented their director, M. A. Roland, very highly on their performance. Their Majesties likewise made a very handsome present to the funds of the charitable institution to which these artists are attached.

BERLIN.—(*From our own Correspondent*).—Mdlle. Johanna Wagner has appeared at the Royal Opera House as Romeo in *I Montecchi e Capuletti*, and as Lucrezia Borgia in the opera of the same name. She was ably supported by Mad. Herrenburg-Tuczek, Herren Pfister, and Saloman. The performance of the *Messiah*, in the Garnisonkirche, last week, under the direction of Herr Grell, was admirable. Full justice was rendered to the immortal *chef-d'œuvre*. The soprano solos were sung by Mesdemoiselles von Borcke and Geisler, Herr Küster presiding at the organ. A *matinée musicale* has been given in the *Englisches Haus*, for the purpose of introducing a young bassist, Herr Hahnemann, to the public. This gentleman sang the grand bass aria from Haydn's *Creation*, and several *Lieder*, besides taking part in one or two duets. He promises well, although he has yet much to learn. The brothers Lotze and Herr Radeke played Beethoven's trio in G major in a masterly manner, after which the last-named gentleman performed a very difficult *Scherzo* of Chopin most efficiently. The members of the *Singacademie* have given a performance of Radziwill's music to *Faust*. The choruses were especially good. The proceeds of the concert, which were considerable, were devoted to the benefit of the late sufferers by the flood in Silesia. Mad. Köster has returned from her *congé*, and resumed her professional duties at the opera-house.

MUNICH.—Madmoiselle Rettich, of the Royal Opera-house, died of cholera on the 14th of September. She had been a member of the establishment for thirteen years, and was aged 37 at the time of her decease. Madlle. Schwarsbach returned from Hanover on the 24th of September.

ST. PETERSBURGH.—It is reported that the Italian opera will be opened as usual, in spite of the war. Signor Tamberlik, Mesdames Lagrange and Tedesco are engaged.

MILAN.—(*From our own Correspondent.*)—At the Canobbiana, *Lucia di Lammermoor*, sustained by Signora Almonti, the tenor Armandi, and the barytone Della Santa, has had but a cold reception. The public was in one of its severest moods, which rendered the artists almost incapable of doing justice to themselves, yet each one obtained occasional applause. The young *danzatrice*, Signora Caterina Beretta, has made her *début*, and created quite a *furore* in a *divertissement* composed by her preceptor, Sig. Hus. On the 3rd. inst., the ballet *Djema* of Sig. Rota was reproduced, and had the same brilliant reception which it obtained last spring in the same theatre.

This evening, Oct. 7, we have had *Il Barbiere di Seviglia*; La Signora Viola, in the part of Rosina, was much applauded; she possesses a mezzo-soprano voice, not very powerful, and apparently rather fatigued; in the second act, she introduced the rondo from *Cenerentola*, "Non più mesta," executed with taste, and for which she obtained a recal. The tenor Carrion, being an old favourite, was warmly received; the superiority of the style of this popular artist is too well known to need much comment; the artistic manner in which he executed the florid passages obtained him much applause, but we regret to observe that the exertion

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consequent upon the brilliant reputation which he has been making during the last two years in Italy, is producing its effects upon his voice. The Signor Luigi Della-Santa (Figaro), the buffo Zucchini (Don Bartolo), and the basso profondo Segri (Don Basilio) were deservedly applauded, and contributed much to the satisfactory manner in which the opera was executed. The names of the artists engaged for the grand opening of the Scala in December have been published. The following are the principal artists *d'obligo* (those engaged by the direction): Signora Augusta Albertini, and the Signori Raffaele Mirate (tenor), Gaetano Ferri (barytone), Guiseppe Echeveria (basso profondo); other prime donne assolute, Signore Giulia Sanchioli, Maria de Gianni Vives, and Elisa Hensley; contralto, Signora Giuseppina Bregazzi; primo tenore, Giuseppe Sinico; primi baritoni, Luigi Valli and Domenico Mattioli; basso profondo, Lauro Benedetto; primo basso comico, Rafaele Scalese; other basso comico, Demi Stanislao; maestri composers, Signor Francesco Chiaromonte and Emanuele Muzio. The chorus will consist of one hundred including the students of the school established a few months ago by the directors of the I. R. Theatres for the purpose of teaching and training chorus singers. The orchestra will be composed of ninety-four performers, directed by Signor Cavallini. Ten operas are promised; there will also be a numerous ballet company, including the Signore Olimpia Priora and Rosina Scotti, and the Signori Gustavo Carey and Alberto Mochon, with two coreografi, the Signori Egidio Priora and Giovanni Casati. The first ballet will be *Olema la Schiava* of Signor Priora, the second, *La Figlie della Guerra*, of Signor Casati; two others are also promised, one of which will be *La Tempestà*.

IBID—Mr. Charles Braham leaves Milan on the first of November for Bari, where he is engaged for the Carnival, at the opening the new grand theatre there. Mr. Charles Braham's first opera will be Verdi's *Rigoletto*, the second, the same composer's *I Due Foscari*, and the third, an opera written expressly for the Theatre Bari, by Maestro De Giosa, who is a native of that town. A fourth opera for the English tenor is spoken of, but not yet determined. The opening of a new theatre is always inaugurated by *artisti di cartello*—a high compliment to Mr. Charles Braham.

LUGO.—*I Puritani* has been given for the second opera of the season. Elvira, Signora Cecilia Cremont; Arturo, Signor Cecchi; Riccardo, Signor Delle-Sédie; Georgio, Signor Biacchi. The execution was satisfactory, and the artists obtained several recals.

VENICE.—At the Teatro Apollo, Verdi's *Trovatore* has had most brilliant success. Leonora, Signora Orecchia; Adzucena, Signora Corvetti; Maurico, Signor Liverani; Il Conte, Signor Mazzanti; and the basso profondo, Signor Latry.

TURIN.—At the Teatro Carignano, *Saffo* of Pacini has pleased immensely, sustained by the prima donna Signora Katinka Evers, the contralto Signora Ghedini, the tenore Pasi, and barytone Olivari. Sig. Pasi was somewhat indisposed, yet, notwithstanding, his sympathetic voice was appreciated.

VARESE.—*I Lombardi* of Verdi has been produced, with good effect for the artists, interpreted by the Signora Vigliardi, and the Signori Devoti and Bartolucci.

LECCO.—The season of the fair has been opened with *Linda di Chamounix*. The execution was satisfactory, sustained by the prima donna Signora Rebussini, the contralto Signora Ajroldi, the tenore Mora, the buffo Rocca, the barytone Ferrario, and the basso Mirandola.

FLORENCE.—At the Teatro Pergola, *Poliuto* has been a *semi-fiasco*, executed by the prima donna Signora Cortesi (who it is reported was indisposed), and the Signori Fraschini and Beraldi.—At the Teatro Pagliano, Verdi's *Trovatore* has been received with enthusiasm, especially the fourth act, sang by the Signore Alajmo and Abbadia; and the Signori Landi, Morelli, and the basso Domenechi.

NAPLES.—The artists engaged for the forthcoming season at the Theatre San Carlo have arrived. Madame Medori and Madame Massimiliani will appear in *Norma*, the second taking the part of Adalgisa. Signor Nandin and Colletti will make their *début* in *I Lombardi*. The *début* of Madame Goggi will take place either in the part of Arsace in Rossini's *Semiramide*, or in that of Azucena in Verdi's *Trovatore*. Our news is dated the 1st of October, and the opening day was fixed for the 4th instant. The artists engaged for the opera at Trieste are Signore Salvini, Vives, and Sistinus; Signori Mirate, Ferri, Remorini, Benedetti, Della-Costa, Cerapia, and Fortunato. The principal operas will be *Il Trovatore*, *Marco-Visconti*, *D. Sebastiano*, and *Il Principe Pittore*, the latter by Balfe.

LUBECK.—The great organ in the St. Marienkirche, built by Schutze and Son, is now completed, and was inaugurated on the 3rd of September. The church was illuminated on the occasion, and Herr Zimmerthal played the following pieces: a double fugue in E flat, by John Sebastian Bach; an adagio, by Mozart, from that great composer's *fantaisie* in F minor; variations on Mendelssohn's organ sonata; the adagio from Beethoven's symphony in C minor, arranged for the organ by Zimmerthal; and Mendelssohn's grand sonata for the organ.

LEIPSIC.—Mad. Schütz-Witt, the wife of the newly-engaged *Capellmeister*, has appeared as Julia in *I Montecchi e Capuletti*, and Elisabeth in *Die Tannhäuser*. — M. Adam's *Giralda* is in rehearsal.—Miss Georgina Stabbach, from London, is engaged to sing at the next Gewandhaus concerts. By the way, great alterations are to be made in the Gewandhaus itself.—Herr Joachim, from Hanover, is at present here. He will proceed, in a few weeks, to Pesth, to pay a visit to his relations there.—Mad. Clara Schumann has accepted an engagement to sing at concerts here, towards the end of the present month.

POSEN.—Herr Wallner has engaged Kroll's opera company in Berlin for twelve representations, from the end of October to the end of November.

HAMBURGH.—According to report, Herr Hoffmann, of Frankfort-on-the-Maine, Herr Engelken, of Augsburg, and Herr Woltersdorf, of Königsberg, are candidates for the management of the Stadttheater.

KONIGSBERG.—A so-called "monster concert" was lately given for the sufferers in Silesia. The proceeds amounted to eighty thalers!

STETTIN.—The theatre opened with Bellini's *Montecchi e Capuletti*. The performance was far from giving general satisfaction.

COLOGNE.—A concert has been given by the *Männergesangverein* for the benefit of the sufferers by the inundations in Silesia. It was most numerously attended.—The performances during the first week of the season at the Stadttheater consisted of M. Meyerbeer's *Huguenots*, Rossini's *Barbiere*, and Mozart's *Don Juan*. All these operas were got up in great haste, and put upon the stage in a most slovenly manner, reflecting but small credit upon the management. We may, however, add that Mdlle. Bertha Johansen, as Valentine and Donna Anna, and Mdlle. Westerstraud, as Rosina, Lucia, and the Queen, produced a favourable impression, and fulfilled all the expectations formed of them.—Herr Carl Formes is announced for a series of representations, the first to begin on the 25th of this month.

NEW YORK.—Madame Grisi and Signor Mario continue to be suffering from the bad management by which they have been victimized since their first appearance. Whether they will ever recover from it, seems to be a matter of some doubt and of a rather violent *polemique* between the musical critics. There is some talk of transferring them to the new theatre, which would be a decided amelioration—the present theatre of their triumph being at a very inconvenient distance from the fashionable part of the town. It must not be understood that there has been any want of success, or of appreciation on the part of the public; but they have turned sulky over the high prices, and refuse to pay them, after having been indisposed against Mr. Hackett by the absurd auction system. Every part undertaken by the great artistes has, on the contrary, been a complete triumph. *I Puritani* was the last opera. The papers speak in the most enthusiastic terms of both Grisi and Mario in this opera, and the whole performance went off pretty well with the exception of the orchestra, which continues to be most superlatively execrable. After this week we understand there will be a short season at Boston and Philadelphia, and then they will return to New York and give concerts at Niblo's, unless an arrangement be made for their appearance at the new theatre.—Mr. Vincent Wallace has arrived in the Arabia, after a flying visit to Europe.—At Boston preparations are being made for the opening of the new theatre and opera house, which will be principally devoted to dramatic uses, although it is reported to be admirably adapted to musical purposes. There is a great extent of stage-room, excellent scenery, and every sort of machinery to give the greatest possible effect to operas. The acoustic qualities of the house are said to be excellent. As regards the orchestra, we are assured no pains have been spared to make it as efficient as possible. It is composed of twenty-five performers, under the direction of Mr. Delang. Mr. Comer is actively at work training the chorus for the English opera, which will be produced next month, supported by Miss Louisa Pyne and Mr. Harrison. Our informant tells us that due attention has been paid to good looks in the selection of chorus singers—we advise the manager to pay due attention to good voices and knowledge of music. The Handel and Haydn Society is prospering under the management of its president, Mr. J. Fairbanks. Rehearsals were commenced on Sunday evening last, and it is intended to practise the choruses of all the principal oratorios, so as to be ready with them at the shortest notice. The concerts will be given at the Music Hall, and will commence towards the end of November. We find in the *New York Musical World* that our correspondent at Milan has mistaken the country of Miss Adelaide Phillips—the above paper claims her as American. We hasten to correct our mistake, and congratulate our friends over the water on the promising talents of their young and fair countrywoman.

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## NOTICE.

*It is requested that all letters and papers for the Editor, be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

To Organists.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

## TO CORRESPONDENTS.

Protest.—*We have looked through, not read, the pamphlet sent by our correspondent. It is impossible to take any notice of it. We do not pretend to cope with ungrammatical slang and low scurrility. "If you touch pitch," etc.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, October 14th, 1854.

All prospect of a solid establishment of English Opera in the metropolis seems, for the present, at an end. The experiment has been tried over and over again with an invariable routine of circumstances. Magnificent announcements, performances in a constant state of languishing from bad to worse, and total failure by way of termination. We are tired of failures. The public is tired of failures; it has lost all faith in English Opera. The very title itself has become a laughing-stock to the jokers, and a suggestion for buttoning up the breeches-pockets of the cautious. It is impossible for any pet notion, especially one in which so much artistic interest is involved, to have fallen further into disrepute, or be more hopelessly at a discount with the public. We, however, have not utterly abandoned hope of it. We can perceive the causes of failure and the means of remedy. Meanwhile, without going into a profitless discussion of what might and should be done—it is absolutely certain that the embarkation of large capital in the enterprise must be the chief element of success. The finding of the adventurous *millionaire*, who, after the experience of the last dozen years, will tempt the chance of sacrifice, is quite another matter. We trust it may occur before the discovery of the missing Arctic expedition; though, for aught that now appears to the contrary, the dates are as likely to be coeval as otherwise. For all practical purposes, then, the establishment of English Opera, on a scale to do credit to the nation and service to its composers, may be regarded as an event, probable, indeed, but too distant to be worth waiting for. Meanwhile, there is no need that English *music* should go to sleep. If the avenues to distinction be closed against the native composer in one direction, he must turn his steps towards another. If he have a dozen operas lying idle and profitless in his portfolio, there is no reason that his symphonies, overtures, and oratorios should share a like fate. Concerts, and of the greatest magnitude, are, fortunately, popular among us. Not alone did Handel leave us his immortal works; he left us a still more valuable bequest—the tradition, which has never departed, that such music is for ever worth hearing, and cannot be heard without adequate means of execution. He set the fashion, in short, of great concert-performances; and, since his time, these have continued, with chequered success it may be, but with unflagging spirit, with constantly increasing excellence and widening field of application, until at last almost settled among the institutions of the country, and thoroughly in unison with the feelings of the people, we may boast of our provincial festivals and London *regular* concerts as unequalled in the world. Let us keep them so, say we. The French, Germans, and Italians may vaunt the excellence of their lyric theatres, and laugh at our bungling attempts to commence that which they have long enjoyed in perfection. While we can sustain our concert societies and country festivals at even their present point of efficiency, our composers need never want a battle-field nor their music a fair trial of its strength. It is, doubtless, very mortifying to the aspiring musician, who, with all the strong faith of paternity, believes himself prepared with another *Fidelio* or *Guillaume Tell*, and yet can find no chance of bringing the public to his way of thinking. But, courage! say we; there is as much genius and art required for a symphony or oratorio as for an opera—perhaps even more; and the man who succeeds in the first will hardly fail in the last, whenever the opportunity presents itself.

Music, however, is not a thing that can be advantageously centralised or confined to one district or city of a kingdom. To do its work efficiently, to give all a chance of doing and hearing alike, it must spread, and this in force, over the whole country. What with the two Philharmonic Societies, the three monster gatherings at Exeter Hall, Mr. Hullah's singing-schools, and no end of Cecilian, Seraphic, and Apollonic, and other small fry scattered over the metropolis, London may be considered to be pretty well supplied. When once the "season" sets matters going, the public here may hear, if it chooses, any imaginable quantity of fine music under every conceivable style of performance, according to the price paid for it. To the provinces, however, we look with more anxiety and interest. Throughout the north of England the means of educating the public taste are precious and abundant, yet scarcely more than half developed. To say nothing of the cities, the smaller towns throughout Lancashire and Yorkshire have, almost invariably, their choral societies—each a strong and good phalanx of singers, with, generally and unfortunately, a very indifferent band. In these places Handel and Haydn are known by heart; while Mozart, Beethoven, and Mendelssohn, are steadily making way with their elder competitors. Here are, then, the elements of a pretty extensive school wherein to train the public mind to a recognition of music under its higher aspects. But we have to complain that these elements are as yet neither sufficiently used, nor sufficiently valued, when called into operation. We would have a choral and instrumental society in every large town in the kingdom. We have would concerts given—not one of those "grand" concerts, consisting wholly of the singing of a few "stars," to the jingling accompaniment of a pianoforte—but concerts in which people like Handel and Mendelssohn might appear, with a goodly staff of choir and orchestra to execute their behests. To be sure, there might be difficulties at first. Doubtless, at the commencement, many things would go considerably awry. There would be voices out of tune, bows unresined, clarinets in difficulties, horns fitter for the hounds than for ears polite, and sackbuts that even Nebuchadnezzar himself might have coveted. But time works wonders; all these roughnesses will wear away. Let it ever be borne in mind that while practice and intelligent direction will at last perfect any performance, an eternity of rehearsal, and Mr. Costa to boot, cannot make bad music into good. It is fashionable to suppose that the parties of foreign artists who periodically

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scour the country—doubtless much to their own amusement, and the profit of the speculators who employ them—*do good* to music in the provinces. Our opinion, however, is very much to the contrary. We cannot see what educative power on public taste can be exercised by these repetitions of thrice-told tales—these re-productions of worn-out Italian cavatinas which must, long ere this, have been ground to death on every boarding-school pianoforte in the kingdom. It may, perhaps, be instructive to hear, *viva voce*, the precise style in which "Com' e gentil," or "Io l'udia" should be sung; but we cannot help thinking that any provincial audience would have a much more legitimate occasion for applause if they could boast of a resident choir capable of singing "The people shall hear," thoroughly in tune—(which, by the way, has never yet been done at Exeter Hall)—or a band which could give some proper account of the *Eroica* symphony. As a matter of amusement, these "touring" parties are well enough; furthermore, they serve to give an idea of refinement in solo performance, which is at all times valuable; but they should be kept strictly subordinate to the progress of music itself.

After all, the strongholds of *large* music in the provinces are the festivals; and these, whether as refuges for the public taste against the deluge of nonsense with which it is assailed, or as opportunities to our composers for the production of important works, should be sustained at every cost of money and influence. It is gratifying to know that, in most cases, this has been, and will be, done; and as gratifying to reflect that wherever there has been a suspension of these triennial celebrations, the cause has been altogether exterior to, and distinct from, public appreciation of their object. At York, at Chester, at Liverpool, the same story is told. The clergy denied the use of their churches to these musical and charitable gatherings; and none of these cities having any fitting music-hall for the purpose, the festivals were necessarily discontinued. To a lay and ordinary apprehension it certainly seems odd that deans and chapters should have such tender consciences in the matter of permitting the receipt of money at their doors for charitable purposes, while it is notorious that they sanction its acceptance by their servants for the meaner purpose of exhibiting their churches. But this is one of those little points which, if unadjusted by capitular discretion, will probably be taken out of their hands by a certain government commission, at present, we suspect, more free than welcome in its dealings with Cathedral affairs. Good, however, may come out of evil. Liverpool has built a magnificent Hall for its festivals—(perhaps, by decent arrangement, it may gain instead of lose five hundred pounds on the next occasion)—Chester is, we hear, about to follow the example, and York may, and ought to do the like.

In all points of view the regularity and efficiency of these country performances, be they festivals, choral concerts, or the like, are of the utmost importance; and should be supported with heart and hand by every one who values the progress of English musical art.

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THE Citizens of London have signed a requisition to Mr. G. V. Brooke to play at the City of London Theatre. This is the history of the requisition, as stated in the *Times* advertisement of Thursday:

"Messrs. J. Johnson and Nelson Lee, joint proprietors of the City of London Theatre, being most anxious to provide an entertainment of a superior cast (Query, *kind*—ED.), wrote to the above distinguished artiste, expressing a desire to treat with him on terms of *unprecedented liberality* (the italics are ours—ED.), to which communication they received the following reply:—

"3, Marine Terrace,
"Kingstown, Dublin.

"Gentlemen,—I beg to acknowledge the receipt of your favour, inquiring my terms for a few nights at your theatre, and in reply I beg to state, that I shall embark, in November, for Australia."

The above paragraph proves, indisputably, Mr. G. V. Brooke's title to the name of "Irishman." Messrs. J. Johnson and Nelson Lee write to him in September, offering him an engagement, and he begs to state, in reply, that he shall embark, in November, for Australia. But an Irishman is allowed to speak twice, and so Mr. G. V. Brooke explains. He goes on:—

"Having, for the last thirteen months, been constantly engaged (although, thank God, I never was so well in health as I am at present), I feel I should like a few days on the Continent, and purpose going thither, after the 14th of October, for about three weeks, at the conclusion of my Cambridge engagement, or I should be tempted to visit you, as I have had so many solicitations to do so, and really feel awkward in my incessant refusals; but my every hour that could be rendered available for professional services has been seized upon, and I am at this moment thronged with applications for even a single night in the towns surrounding; but being under contract to sail for Australia, I am reluctantly compelled to decline. I am, dear Sir,

"Yours very truly,
"G. V. BROOKE."

Messrs. J. Johnson and Nelson Lee, however, were not to be deterred by positive refusals or contracts for Australia. Had Mr. G. V. Brooke been in London, doubtless a deputation would have waited on him to play at the City of London Theatre, as deputations have waited on Lords John Russell and Dudley Stuart to stand for the City of London. The parallel is worthy in every respect. Messrs. J. Johnson and Nelson Lee, sorely disappointed, took counsel from each other, and submitted Mr. G. V. Brooke's note to "several influential patrons, who had frequently expressed a wish to them to endeavour to obtain the services of *one so celebrated*," not meaning the note, of course, though the text evidently alludes to it, but Mr. G. V. Brooke himself. Why the influential patrons should prefer seeing Mr. G. V. Brooke at the City of London Theatre to seeing him at Drury Lane, is not easy to surmise.

The next step in this momentous affair was appointing the committee; this was accordingly done. We should like to know exactly of what stuff the committee was made, but their names do not appear. The committee prepared the requisition, and sent it round the neighbourhood to procure signatures; here is a copy of the requisition:—

"CITY OF LONDON, Sept., 1854.

"*To Gustavus Vaughan Brooke, Esq., Tragedian, etc.*

"DEAR SIR.—Thousands of our fellow-citizens at the east end of this metropolis having, owing to the distance, business hours, and other circumstances, been debarred the pleasure of witnessing your masterly impersonations—but are most desirous to do so—and learning your contemplated journey to Australia, we, the undersigned, are induced to request that you will favour us with that delight and satisfaction at one of our theatres, if only for a few nights.

"We need scarcely add that, should you acquiesce, your visit will not only be highly appreciated, but the histrionic fame you have so nobly won will receive additional lustre, as well as add another proof of the urbanity so identified with your reputation.

"In the hope, therefore, that you will accede, we beg to subscribe ourselves, "Yours very truly."

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Hereafter follow the signatures, amounting to upwards of four hundred names, which, in double rows, occupy one mortal column of the *Times* newspaper. The gentlemen who have subscribed to the requisition are mostly vintners and licensed victuallers—vulgarly called "publicans"—from the neighbourhood and purlieus of Shoreditch, Norton Folgate, Bishopsgate, Hoxton, Dalston, Stepney, and the Commercial-road far as Poplar; drapers and toymen from the Minories; fishmongers from Billingsgate; dairymen from Mile-end; pickle-merchants from Dunning's-alley and Widegate-street; tobacconists from Kingsland-road and the vicinity of Aldgate pump; hatters from London-wall; horse-dealers from Little Britain; with a stray stock-broker from Bartholomew-lane, a silk-merchant from Spitalfields, a Hebrew solicitor from Homerton, and two ladies from Houndsditch—a Mrs. and a Miss—to sweeten the request.

"No method," declares the advertisement, "could possibly have been adopted more calculated to ascertain the true feelings of the citizens of London; for, in the brief space of four days, the names of the principal *bankers*, merchants, and tradesmen were found attached to the requisition. By "bankers" no doubt the committee intends to convey the betting confraternity.

We are happy to add that the requisition so numerously and illustriously signed has not been without effect. Mr. G. V. Brooke could not resist so powerful an appeal. His answer to the requisition, is as follows:—

"Gentlemen,—I beg to acknowledge the receipt of the flattering requisition forwarded to me this day from merchants, bankers (! ! !), and tradesmen of the city of London, to me one of the most gratifying testimonials I have ever received during a most successful professional career (this is the puff-subtle with a vengeance—Ed.), requesting me to forego a visit to the continent, for the purpose of performing a few nights at the City of London Theatre.

"Were I to refuse so marked a token of respect, I should feel myself unworthy the unparalleled (! ! !) encouragement (this is the puff preposterous.—Ed.) bestowed on my humble efforts in this country. I, therefore, cheerfully relinquish my premeditated trip, and have instructed my agent to close with your liberal offer, and will perform at your establishment for a limited number of nights.

"Yours truly and obliged,
"Gustavus Vaughan Brooke.

"*To Messrs. J. Johnson and Nelson Lee, Oct.* 9, 1854."

Mr, G. V. Brooke has an eye to business. Although by no means modest, and never allowing an opportunity of aggrandizing himself to escape him, money appears to be the true object of his desire. He complies cheerfully with the wishes of his bankers, merchants and traders, and condescends to close with the "liberal offer," etc.? What if Messrs. J. Johnson and Nelson Lee hinted at an abatement of terms? Would the much-sifted actor have responded kindly, or proved restive?

Some men have greatness thrust upon them. Never was there a grander exemplification of this undeniable axiom than Mr. G. V. Brooke. With the most moderate abilities, without one spark of genius, with few stage qualifications, deficient in art, wanting in judgment, feeble in conception, with energy misapplied, and powers misdirected, he has, nevertheless, attained a position on the modern stage beyond that of all his contemporaries, many of whom are infinitely his superiors. Were we called upon to assign to Mr. G. V. Brooke his true theatrical station, without mentioning Mr. Charles Kean, we should place him below Messrs. Phelps and James Anderson, and allow him to stand in the same rank with Mr. Howe and Mr. Hicks—neither of which actors, we are confident, will feel flattered by the comparison.

Were it worth while to inquire into the causes of the undue prominence into which Mr. G. V. Brooke has been forced, we might point particularly to the system of exorbitant puffing pursued by certain managers of certain theatres, and to the unaccountable support given to the actor by certain journalists. It is easy to understand why managers should endeavour to make a trump card out of a losing one; but by what means Mr. G. V. Brooke, or his *impresario*, could have won over the critics of the press to write him up, in violence to their best convictions, must ever remain a profound secret—except to ——.

We have done with the subject. The requisition is a disgrace to all who signed it; or, more properly, it is not a disgrace, seeing that the actor and his subscribers are birds of a feather, and should flock together. Mr. G. V. Brooke and his manager have most cunningly prepared the road to Australia. It is already densely strewn with puffs and hyperboles, which, no doubt, will produce their due effect on Australian audiences. It will be well for Mr. G. V. Brooke if the congregations which flock to him in the Land of Gold will prove as ignorant of everything connected with the art of acting as the visitors to Drury Lane. A few of the *dilettanti* in California would turn the tables on the reputation of Mr. G. V. Brooke.

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Miss Arabella Goddard at Wiesbaden.—(*From a Correspondent, Oct.* 4.)—On Saturday last, an immense fire broke out at the Government-house, Wiesbaden, whereby six unfortunate men, who assisted in endeavouring to extinguish the flames, lost their lives, most of them leaving widows and orphans to deplore their loss. In consequence of this calamity, a concert was proposed on behalf of the sufferers, and Dr. Bögler, president of the Cecilian Society at Wiesbaden, wrote to Miss Arabella Goddard, at Frankfort, where she was then staying, to play at the concert. The fair pianist signified her assent at once, and the benefit came off on Monday. Miss Goddard's first piece was Mendelssohn's concerto in G minor. When she entered the room and seated herself at the piano, there was literally not one hand of welcome held out to her. The audience either never heard of Miss Arabella Goddard, or put no faith in the reports circulated about her. Nevertheless, the artist did not seem to lose heart. It may be, that pique steeled her, and enabled her more to do her best than if she had met with the most flattering reception. Miss Goddard took the most signal revenge she could have taken for the cold welcome she got. At the end of the concert—which had been listened to throughout with rapt attention—a burst of applause broke from the audience, who continued cheering the pianist for nearly a minute. At her return to the piano, to perform the second piece, she was received with a perfect *furore*, unmistakeably demonstrating the real impression she had made. She was encored in Weber's "Invitation to the waltz," when she played Mayer's "La Fontaine," and left the room amidst a storm of applause. No success was ever more sudden and more decided than that of Miss Arabella Goddard at her first concert at Wiesbaden. But the sensation Miss Goddard created did not rest in the concert-room. About forty choristers of the Cecilian Society proceeded with lighted candles in their hands from the concert-room to the hotel, where Miss Goddard was staying, and serenaded her for nearly an hour. This is a compliment which I understand never was paid to an artist before in Wiesbaden. I am pleased to add—which is the gist of my notice—that the receipts of the concert were excellent, and that the poor sufferers reaped a harvest.

Mr. Wright.—This favourite comedian joined the Haymarket *troupe* on Monday night, and appeared in *Paul Pry*. He has also played during the week in *Sweethearts and Wives*.

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## REVIEWS.

"England and Victory"—National Song—Words by Desmond Ryan—Music by Frank Mori. (Cramer, Beale and Co.)

This song has lately been sung in the provinces by Mr. Sims Reeves with unparallelled effect. Indeed, on every occasion it has produced a perfect *furore*, and at Lincoln and Boston, more especially, the enthusiasm ran to such a height, that the audience were quite beside themselves. Mr. Sims Reeves' singing is pronounced "electrical." The melody is broad and striking, has a decided national flavour, and cannot escape the dullest ear. To hear it once is to remember it per force. It is in the key of D, common time; *tempo, allegro marziale*. The accompaniments for the pianoforte, though skilful and musicianlike, are by no means puzzling. In short, "England and Victory" is a genuine inspiration, and cannot fail to become one of the most popular of the popular Frank Mori's ballads. Of the words we shall say nothing, but quote them, and allow the reader to adjudicate as to their merit or demerits.

On the Danube's banks
Swell the northern ranks,
And flames the sword afar;
But the Moslem might
Scares the Muscovite
In his ruthless deeds of war!
Soon Freedom, at Honour's call,
Shall make oppression flee;
And Glory shall hallow all
Who strike for Liberty.
In peace or war
Who heeds the Czar,
While France is our ally?
Let's on and sound the battle cry,
"For England and victory!"

Give our hearts and hands
To the gallant bands
Who join us in the cause,
To protect the brave
Who their homes would save,
Their country, creed, and laws.
The tyrant may mock at fears,
And scorn a people's right;
But orphans' and widows' tears
His slumbers shall affright.
By sea and land,
At Heaven's command,
We come—fly, Russia, fly!
Let's on and sound the battle-cry,
"For England and victory!"

## DRAMATIC.

Princess's.—This theatre re-opened for the season on Monday night with two new pieces—a comedietta in one act, *Living Too Fast; or, A Twelvemonth's Honeymoon;* and an original drama in three acts, by Mr. Douglas Jerrold, called *A Heart of Gold*.

The one-act piece is a very plain affair; but, relating to a home truth, and being simply told and capitally acted, it passed off with entire success. Mr. and Mrs. Charles Prudent are a young married couple, who have gone so far beyond their means of living in a few months as to be reduced to the brink of ruin. Mr. Cotton, a wealthy Manchester manufacturer, and uncle to Mrs. Charles Prudent, has learned of the extravagance of the pair, and, coming to London, calls upon them, and pretends that he has met with severe losses, and that he requires immediately seven hundred pounds, which he demands as a loan from Mr. Prudent. This demand comes most unseasonably, since, at that moment, Mr. Prudent was about to ask Mr. Cotton for a loan. Mr. Prudent, however, with the consent of his wife, determines to sell his house, furniture, fixtures, etc., to relieve his uncle's necessities; whereupon the uncle, touched with the generosity and disinterestedness of the offer, declares his embarrassment was only a pretence, and assumed to teach the young married couple a lesson in economy; and, with a hope that they will do better for the future, gives them money to pay their debts, and enables them to begin the world again. The episode of the attempt of the Hon. Captain Craven Plausible on Mrs. Prudent's virtue is feeble, and was not wanted. Nothing could be better than the acting of Mr. Walter Lacy and Miss Murray as Mr. and Mrs. Prudent; and certainly to their individual exertions was mainly attributable the success of the little drama. At the fall of the curtain loud applause ensued, and continued until Mr. Walter Lacy and Miss Murray appeared. *Living Too Fast; or, A Twelvemonth's Honeymoon*, has been repeated during the week.

The *Heart of Gold* is written in Mr. Douglas Jerrold's happiest vein; and, although deficient on the whole in construction and characterization, is so full of poetry, so rich in wit, so highly dramatic, and so irresistible in humour, that it becomes an impossibility to peck at faults, and we think only of its excellencies. The story is original and thoroughly English. Mr. Douglas Jerrold is one of our very few dramatic writers who disdain borrowing from the French or German, or to owe their invention to any foreign source. His subjects are all his own—or his country's—good, bad, and indifferent; and he would rather be indebted for the origin of his story to a common broadside ballad, or an old crone's fire-side narrative, than to the most thrilling romance of Alexandre Dumas, or the brightest creations of Eugène Sue, or Scribe. The *Heart of Gold* is a genuine English drama, and has the pure native flavour about it, like Bishop's music. Its success, on Monday night, was never one moment in doubt. Though one or two of the scenes evidently did not please the audience; though an occasional prolixity in the serious parts of the piece was manifested; though, at times, the progress of the story was not clearly made out; yet the pungency of the dialogue, its point, sparkle and brilliancy; the quaintness of the humour; the home-thrusts at human foibles; and the fine and healthy sentiment that runs through the play like a thread of gold winding through frieze cloth, appealed irresistibly to the heart, took judgment by surprise, and left no room for animadversion.

The story of *A Heart of Gold* can, with difficulty, be made apparent to the reader. On the stage it is not satisfactory; nor can the spectators be persuaded to what purpose the author has always made up his mind. The scene is laid in 1750. The first act takes place in London at an inn, yclept "The Bear." John Dymond (Mr. Ryder), a wealthy yeoman in the country, has fallen in love with Maude Nutbrown (Miss Heath), who does not reciprocate his passion, but loves Pierce Thanet (Mr. J. F. Cathcart), a younger, and, as, it would seem, a better-favoured lover, whose father was friend from boyhood to John Dymond himself. Dymond is passionately attached to Maude, and her rejection of him drives him to absolute distraction. He arrives at the inn in almost a dying state, and learning that Maude has arrived from the country with her father, determines to tempt her with gold and jewels, since other means are of no avail. Maude rejects his offer, and declares her affections are wedded to another. This blow is too great for Dymond. He feels he is dying, and sends for Pierce Thanet, the son of his boyhood's friend. In presence of Maude and her father, the landlady of the inn, the tapster, the housemaid, and his own steward, he bequeaths all his wealth, amounting to one thousand pounds, contained in a box, to Pierce. He orders him to place his hand on the box, and earnestly and solemnly he prays him to hold fast by its contents, to make it his only friend, to trust his all in life to it, and make it his very heart's idolatry. Strange advice, when it is considered how valueless and worthless gold had so lately proved to himself, when he tempted Maude with it! Too truly does Pierce follow Dymond's counsel, as we shall presently find. The act closes with the seeming death scene of John Dymond. But John Dymond is not dead; he has only been in a trance, and has quietly, and unknown to any one, come to life again—unknown to any one, save Molly Dindle (Miss Murray), the housemaid of the Bear Inn, who accompanies him into the country, whither he goes again in search of Maude. He little guesses the surprise that awaits him. His first sight of Maude is finding her in the arms of Pierce Thanet, to whom she is just about to be married. The surprise of Maude and Pierce is even greater than that of Dymond. They seem to look upon a ghost come back from the

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grave. Stung to madness, Dymond, when left alone with Pierce, taunts him with his standing between him and happiness, and demands the surrender of his thousand pounds. Pierce refuses, and flings his own counsel in the teeth of Dymond, to which Dymond has nothing to respond. When about to be married, Maude learns that Pierce had refused to return the money bestowed on him by Dymond, and, in a fit of virtuous indignation, spurns Pierce, and proffers her hand to Dymond, which he receives with ecstatic delight; and so ends act the second. Now, those who are interested in the drama, must doubtless be gratified with the termination of this act; since it cannot be denied that Pierce Thanet has acted most scurvily in denying his benefactor his own gold, merely on the grounds that he himself had advised him to hold it as the apple of his eye. Pierce, in fact, looks very like a swindler in the eyes of those who have been watching his progress on the stage; and who must feel surprised, not to say indignant, when they find the author attempting to bring him out of the ordeal with flying colours, and making him at last his hero. This is a violation not to be endured; and few of the audience, we are convinced, rise from their seats satisfied that Maude is bestowed upon Pierce Thanet, and that poor John Dymond—the real heart of gold—is again sent back to, this time, a living grave. If anything could reconcile the spectator to this violent disposal, it would be the appearance of Mr. Ryder, which, gaunt, strange, and graceless, is singularly unsuited to that of a lover. Indeed, we feel assured, that many who would have showered indiscriminate censure on the head of Mr. Douglas Jerrold for his undue preference of Pierce Thanet, departed pleased that so sweet a thing as Maude was not given to such an unloveable creature as John Dymond. And so felt we ourselves. The acting of Miss Heath and Miss Murray was excellent. From the lips of the latter not one tittle of the point in the dialogue was lost; she literally spoke it in italics. Mr. Fisher's comedy is heavy; and the acting of Mr. Ryder has the serious drawback of being anti-pathetic. Mr. Addison secured applause in the part of Old Nut-brown.

Olympic.—This theatre opened for the winter season on Monday, with three of the stock pieces. Mr. Robson played in *Hush Money* and *Perfect Confidence*, and achieved his usual brilliant success.

Surrey.—On Monday, the dramatic and winter season commenced with a new drama, in four acts, entitled *The Avalanche*. In the first act, which is introductory, we behold Francois Marcel (Mr. Creswick), a young mountaineer of the Alps, who, in conducting a French officer across the mountains, is overwhelmed by an avalanche, leaving a wife and infant daughter to lament his loss. Eighteen years elapse, and Francois' widow is married to Count Vincenzo, an intriguing politician and refined villain, who has not scrupled to farther his interests by secret murder. Francois' daughter, now grown up, is attached to a young French officer; but her father-in-law designs her for another. To avoid the match, she elopes, is pursued by the Count's emissaries, from whom she is unexpectedly rescued by a coachman, who is no other than Francois, her father, who, having escaped from his danger in the mountains, has become, along with an old comrade, Pierre (Mr. Widdicomb), a wanderer for subsistence. An *éclaircissement*, of course, takes place. The Count, discovering Marcel with his wife, is about to have him violently ejected from his house, when he is shot in a scuffle with Pierre, and Francois is restored to his wife and daughter.

The drama, in its main incident, resembles one (taken from a French piece) produced here a year or two ago. The introductory portion hangs fire, and might, by means of a little narrative dialogue, have been omitted altogether. The fall of the avalanche is a failure. The interest, however, when it begins, is well maintained to the end, and the piece, aided by Messrs. Creswick, Widdicomb, and the youthful and promising Clara Grosvenor, was decidedly successful. There is some excellent scenery. The count's conservatory is unique in design and execution.

The drama was followed by another new piece, called *The Magic of Life*, taken from a novel of Paul de Kock. A lady of rank and fortune becomes attached to a man in humble life, through having received from him an act of generosity and courage. Having gained his affections in return, she finally bestows her hand upon him. The young mechanic, by the refining process of the lady's affections, becomes a gentleman in habits and manners. The subject, though old, is inexhaustible. In the present case, the weight of the business falls almost exclusively on Mr. Shepherd (the lover). Mr. Widdicomb, as a dancing-master, is as amusing as ever as the lively caricaturist; with the other characters but little is done by the author. Among the new faces here, we were glad to see Miss Emily Sanders, an actress of genuine native humour.

Strand.—The performers here change as often as the moon. This week we have had Mr. G. Honey, who has been eliciting his usual amount of fun as Bowbell, in the *Illustrious Stranger*. Then, Miss Rebecca Isaacs has returned to her post, to which, of course, she was heartily welcomed; but as she has, as yet, played only in the well-known little vaudeville, *'Twas I*, we must reserve further comment until we have seen more of her. The house has been well attended. Since writing the above, another popular favourite has re-appeared in the person of Miss Marshall, who, on Thursday, attracted a crowded audience to witness her fun and humour in *The Unprotected Female*.

## ORIGINAL CORRESPONDENCE.

### M. VOGT, THE ORGANIST.

*To the Editor of the Musical World.*

Gloucester, Oct. 12th.

Sir,—A paragraph having appeared some two or three years ago in your journal, announcing the death of M. Vogt, the organist of St. Nicholas's Church, Freiburg, Switzerland, I think the same authority which gave circulation to the statement should correct it, being one which may have an injurious influence on a highly respected man and deserving artist, and possibly to the town in which he resides.

When at Freiburg, about three weeks since, I was happy to find that M. Vogt is still living there, in excellent health, and that he continues to exhibit to strangers and all amateurs of the organ, the extraordinary powers of Mooser's famous instrument, of which he is so complete a master. To foreigners he is most affable and obliging, and ready to afford every information respecting the noble instrument of which he is justly proud, however much more recent works may have surpassed it in *magnitude*. I am, Sir, yours obediently, A. P.

P.S. Aloys Mooser, the builder, died about seven years ago; this may, perhaps, have occasioned the error.

### THE HARMONIC UNION.

*To the Editor of the Musical World.*

Sir,—Since reading your article on the Harmonic Union, which appeared in the number dated August 26th, I have been apprehensive that something was really wrong in the working of the Society, and I had determined to avail myself of every opportunity to discover, by all prudent observations, what the real state of the case was. I should, perhaps, have discovered, long ere this, by my attendance at the rehearsals, but found, that when the rehearsal was advertised, and the chorus met to rehearse, there was no one to conduct, consequently my fears were confirmed that great doubt existed about the Society's future operations, and more so, when I read in the *Athenæum* of Saturday last, a note from a correspondent, saying:—"The future existence of the Harmonic Union as a Society is now very doubtful, and I have come to this conclusion from the fact, that two-thirds of the directors, together with the superintendants of the different departments, have resolved to discontinue their services in connexion with the Harmonic Union, and join the New Philharmonic Society, taking with them the whole of their friends. One of the principal reasons which induced the gentlemen to resign their different offices was the great improbability of Mr. Benedict again accepting the office of conductor." I then determined further to inquire into the facts of the case by going to the office, 5, Exeter Hall, which I found was closed, but a notice was on the board to the effect that there would be a rehearsal on Tuesday October 10th, which rehearsal I attended, when an announcement was made by the honorary secretary, Mr. Lias, junior, to the effect that subscriptions would be received in the office, and the chorus, as a body, were urged to join the Society as subscribers, and, if they could not afford the sum of one guinea, they should be received as "complimentary subscribers"

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for the sum of ten shillings and sixpence. It was also stated "that there were four or six gentlemen who did not mind losing the sum of twenty pounds each, if the chorus would support them in the manner proposed. The question was then asked by a gentleman in the tenor department, whether or no Mr. Benedict would be the conductor? The answer given was, "I am not in a position to answer that question, as all the officers are chosen annually, and the conductor being one of the officers of the Society, that officer would be elected by the board" (which I suppose to mean the four or six gentlemen spoken of). Now, I can clearly see that it is a matter of the greatest uncertainty respecting Mr. Benedict's future connection with the Society; and I think it is but an act of justice to the members of the chorus, who are all so much attached to Mr. Benedict, that it should be immediately known whether or no it is his intention to again accept the office of conductor to the Harmonic Union, that they, with the public, may know the exact state of things before they tender their subscriptions. For my own part, I think the effort to carry on the concerts of the Society without Mr. Benedict would be utterly hopeless, and I am sure, from what I know of the general feeling among the chorus, that it will be impossible to keep them together without that gentleman as their conductor. I shall hope, if you will favour me with the insertion of this letter, that something may be brought to light respecting the present position and future prospects of the Harmonic Union, and if they are as I have every reason to fear, I shall follow my much respected superintendant, and enrol my name on the list of subscribers to the New Philharmonic Society.

I am, Sir, yours obediently,

ONE OF THE MEMBERS OF THE CHORUS.

*October 12th*, 1854.

## THE IMPORTANCE OF THE NOSE IN CONNEXION WITH THE PRACTICE OF SINGING, AND PLAYING WIND INSTRUMENTS.

*To the Editor of the Musical World.*

SIR,—The importance of a thorough mastery in the art of taking breath, not only with regard to singing and playing wind instruments, but also in speaking, as far as is conducive to health, is a subject entirely worthy of notice. In the acquirement of this art, I would ask, is sufficient importance attached to that honourable appendage, "the nose?" or rather has there been *any* understanding respecting it? for I believe the generality of singers and wind-instrument performers inspire and expire through the *mouth*. If this be true, can as much be said in favour of the mouth in the operation of breathing as it *can* of the nose? The art of taking breath is more important than is generally thought, for apart from its being the foundation-stone of singing, and playing wind instruments, and obtaining a distinct pronunciation in speaking, it is also highly beneficial to health. Dr. J. J. Garth Wilkinson, in his work on "The Human Body," says, "The nose is the real opening into the lungs, for it is always open for breath. We can breath by the mouth, but it is not the proper organ of breathing. The nose is the true representative of the door of life, for life is breath, or a habit of breathing. The ears may be shut, and the eyes may be shut, but the door of life must ever be open, whether we sleep or wake. It is not the lungs of man alone that breathe; the whole body breathes along with them. The brain breathes at every inspiration; that is to say, it heaves—it rises and falls with the inspiration and expiration of air. Motion is thus communicated to it, and every other part of the body moves in a similar manner. Nor is it motion only that is communicated to the body. It really breathes; it drinks in the fragrance of the air that enters the lungs. It is that finer air that purifies the blood in the air-cells* of the lungs, and the whole blood of the human body makes the entire circuit of the veins and arteries in two minutes, or three at most."

By exercising the respiration in holding notes, the chest becomes expanded, and that it is greatly affected is evident from the pain which is there felt after a lengthened exercise. This seems to prove that simple as it may appear to "take breath," it cannot be *fully* and freely performed unless well and carefully practised. As "life is breath," it is therefore difficult to understand how singing or playing a wind instrument can be injurious, when the practice of either has a direct tendency to improve this principle of life.

By inspiring through the nose, health can be taken in in much less time than it can through the mouth; this is, perhaps, owing to there being two openings in the nose to breathe through which open into the windpipe. Besides the advantage of taking a full breath almost instantaneously, the mouth and throat are not then likely to become dry by the passage of the breath.

Much is written in works on singing, on the "cultivation of the voice," the "Italian method of vocalising," etc., etc. It is, perhaps, better to state at once, and in distinct terms, *what* is to be practised, or, in other words, to give "the golden rule" for maturing the voice, viz., *sustained notes*. This exercise gives freedom of respiration, firmness of voice, correct intonation, and flexibility to "a cartilaginous box, curiously constructed and fitted with muscles for producing sound; it is called the larynx."

In practising the flute, oboe, clarionet, and bassoon, sustained notes, besides opening the chest and giving a *freer* respiration than would result from any other method of practice, forms the *embouchure*, by drawing into action the muscles of the neck and face, which cause a pressure of the interior or soft parts of the mouth and lips, and the fingers, by *remaining* firmly pressed in the different positions, gain an elasticity which *insures* the execution, and gives an energetic and steady hold of the instrument.

On stringed instruments, as the violin, tenor, and bass, sustained notes give the command of the bow, and a firmness and *certainty* in all the various positions of the hand on the finger-board.

On the pianoforte, tone is improved by *slow practice*, and by attention to the weak fingers having an equal pressure with the strong.

Singers and instrumentalists alike should *never forget* that Mozart, when asked respecting some singers whom he heard for the first time perform his music, replied, "*They cannot sustain a note.*"

When at Naples, I was informed that singers at the Conservatorio are kept for the first six months entirely at the sustained notes. I cannot vouch for the fact, but it must be confessed, that however disagreeable such a practice may be, it is a *very good* foundation. There are many, I believe, who think this all-important exercise may be entirely discontinued as soon as they begin songs, etc. Nothing can be more fatal to a *great* and *permanent* success. Many instances could be given of eminent singers who, it is said, *never neglected the practice of the scales*. The most remarkable I can call to mind are Braham and Sontag—Braham, having preserved his voice longer than any singer on record, and Sontag having re-appeared as a *brilliant* star after a retirement of *twenty years*. A friend of mine, who had known Sontag when previously in England, informed me that shortly before her re-appearance he met her at a party at Frankfort, and being astonished, as he said, to find her powers undiminished after an absence from the public of twenty years, which led him to expect to hear something *passé*, he asked her how it was that she had, after so long a retirement, preserved the full power of her voice, to which she replied that she had *never omitted to practise the scales*.

It may, perhaps, be a further encouragement to persevere in, and *almost to continue*, this most necessary of all exercises, to know something of the practice of the greatest wonder of all instrumentalists. At the time Paganini was playing at his concerts at Covent Garden Theatre, I called on him to accompany him to one of the concerts, and heard him practising just before going to the theatre. After going over parts of the pieces he was to perform, and some detached passages, he played for some time, *legato* and moderately quick, the chromatic scale, and then he commenced *holding notes on the fourth string, each note of which approached to roughness*. My father had previously heard him practise and perform the *same exercise*, which he termed "roaring like a lion," and which, he told me, Paganini called "taming his instrument."

As I have here given *such an example* of "roaring," it is necessary to impress upon those who may be desirous of cultivating and maturing their voice or tone, that, *at first*, there must be *no effort to increase the note*—they have simply to hold the notes firmly and *steadily*, and *as long as possible*, after carefully and deliberately taking breath; but this must not be done in excess, which would prevent the freedom of action of the lungs while sustaining each note; and, finally, the student will do well sometimes to *rest*, for to overwork either the voice or the tone is very hurtful. In confirmation of this, it may be stated that, when Jenny Lind was thirteen years of age, she lost the quality of her voice, but yet unremittingly pursued her practice. Garcia, on hearing her, addressed her in the following terms, "My dear child, you have no voice, or, rather, you have one you labour with your whole strength to ruin. Perhaps you sang when too young, for your voice is fatigued, or, rather, used up. My only recommendation at present is, that you do not articulate a note for three months. You will then call again upon me." At the expiration of that period, Garcia commenced giving her lessons. The rest is well known.—Yours ever,

"IL FLAUTO MAGICO."

* It is said, in Dr. Carpenter's "Physiology," that the air-cells in the lungs amount to about six hundred millions.

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QUEEN ELIZABETH'S VIOLIN.—A violin of singular construction, with the arms of England, and the crest of Dudley, Earl of Leicester, Queen Elizabeth's favourite, engraved upon it, was purchased at the sale of the Duke of Dorset's effects many years since. From the date of its make, 1678, and from the arms and crest engraved upon it, it has been conjectured that Queen Elizabeth was its original possessor. It is very curiously carved; but the several parts are so thick, and loaded with ornaments, that it has no more tone than a mute, or violin with a sordine; and the neck which is too thick for the grasp of the hand, has a hole cut in it for the thumb of the player, by which the hand is so confined as to be rendered incapable of shifting, so that nothing can be performed on this instrument but what lies within the reach of the hand in its first position.

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Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.


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**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 43. SATURDAY, OCTOBER 28, 1854. {PRICE 4d. STAMPED 5d.

## SKETCH OF MADAME MARA.

TRANSLATED FROM THE GERMAN.

(*Continued from page* 691.)

GERTRUDE, inspired with a new sense of freedom, soon grew cheerful, hopeful, and well again. She travelled with her husband through most of the larger cities of Germany. Unbounded applause and rich gains flowed in upon all sides. She took the first, but Mara looked out for the second; she had few wants and needed little for herself, so she left the whole to her husband, and was content as long as he was. But he was seldom so; the more he had, the more he spent, and there was usually nothing in the box. Then he grew morose and harsh towards his lady, to the extent finally of maltreatment; and she bore all. Plethory of money plunged him back into his old bad habits; she bore this also.

In the year 1780, they went to Vienna, where they stayed some time. The emperor Joseph occupied his leisure hours at that time with his darling hobby, the theatre of the Italian Comic Opera, and this toy (with Signora Storace at its head) was just then extremely fascinating. But Gertrude was in no way fitted for this opera, and accordingly she found small support with Joseph; but Maria Theresa, though advanced in years and withdrawn from the world and nearly all things worldly, took a more gracious interest in her, and gave her, as she desired to visit France, a letter to her royal daughter there.

In 1782, Gertrude went to Paris; with such a letter, she was at once presented to the queen, and Marie Antoinette, gracious and always attached to the German music, received her with the friendliest condescension, notwithstanding she lacked everything besides her art that gave a lady currency at so highly cultivated a court. After she had sung before the queen at Versailles, and had been largely applauded and remunerated, she announced a public concert in Paris. The great fame that had flown before her, her gracious reception by the still deified queen, and the presence of TODI, put all on tiptoe with expectation. The Todi passed universally, at least in France, for the first singer of the age; and as she added to her (in certain departments really enchanting) art the charms of beauty, grace, and the finest social culture, which were all wanting in the German singer, she proved for her, especially in Paris, all the more dangerous a rival. Gertrude herself, after she had seen and heard the Todi, was, for perhaps the first time, full of apprehension. However, the day came: she collected herself, summoned up all her powers, sang, and all were in raptures. Gertrude became the topic of the town and of the journals; Paris was divided into two parties, the Todists and Maratists. "Well," asked the queen at Versailles of two courtiers, who, as she knew, had been present at the concert, "which of the two is the greatest singer?" "Undoubtedly the Mara," answered the first. "*C'est bientôt dit* (*c'est bien Todi*)," said the second, wittily enough. Could parties but discriminate, they would easily have found that the two artists—like a thousand things in the arts as in life—were not to be placed above or below, but beside each other; and that then they would both prevail without any mutual injury. In the sublimely simple and in brilliant bravura Gertrude surpassed the Todi as greatly as she was surpassed by her in heartfelt, tender, love-inspiring songs.

Gertrude remained through this and the following year in Paris; but as the French were never great friends to concerts, and least of all to serious songs in them—nor are they so to-day; and as Gertrude's proper place was not, as Hiller said, upon the theatre, she resolved to travel farther, and, in fact, to England. Here all was different; here the grand oratorio and great concert music—partly through the decided preference of the king and royal family—had stood in the highest esteem and been most richly supported since the time of Händel. Gertrude, judging herself and her talents now more calmly, found that for just this kind of music she was suited, as no other one beside herself.

But before we accompany her to England, it may be advisable to glance once more at her domestic and affectional relations, and then close this mournful chapter as briefly as possible, once for all, although we may have to anticipate the course of her life somewhat.

Mara had brought things to so bad a pass in Paris, and again in London with his vicious habits, and even in his own house with his wife, that her attachment to him could not but grow cold at last. She separated from him, and, as she settled a not inconsiderable support on him for life, peaceably. He started off with his violoncello and his bad tricks, and roved about through Germany, where finally, though somewhat late, he came to a melancholy end. Thus Gertrude had come to see that this man was good for nothing and entirely unworthy of the great sacrifice which she had made to him; she had learned wisdom, but only for this special case. Even when I met her personally in 1802, consequently in her fifty-third year, she had a good-looking friend and companion of about four and twenty with her. He was named Signor Florio, and of his merits there was absolutely nothing visible to others, except that he played the flute indifferently well. We leave this connection, with all the curious stories which the Berliners knew how to tell at that time; we leave earlier matters connected with it, letting them all rest, and merely single out two brief remarks, which appear necessary to complete the picture of this remarkable woman.

Gertrude, when she was once won by a man, gave him unconditionally and unreservedly her *all*—her money-chest included. The consequence was, that when she came to look into it, in spite of the sums upon sums that had kept flowing in, she found it empty; that of the hundreds of thousands which she had cleared in England alone, there was absolutely nothing left when she again stepped upon the German soil; that even in places like Berlin, where her two concerts yielded her a clear gain of between three and four thousand thalers, at her departure she possessed less than nothing; and that now, in her old age, especially since an accident has befallen her, which we shall mention in due time, she possesses scarcely anything. Intimacy with a certain class of men, with all that it involved, as well as the withdrawal of better persons of both sexes, who could not and might not sustain any relation with such men: to these two causes it was owing that Gertrude, in all that good society teaches or compels, in all that one unconsciously derives from it, was so utterly deficient, that those who had not been informed of it beforehand must have found it altogether strange. Besides her art, there was nothing in her to interest but a certain true-heartedness and good nature, unless, indeed, one should be interested in the very union in one and the same person of such extremely narrow culture with such deep sense and high conception of her art.



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Let this close this whole chapter of her life, and we will now resume the thread of her history where we let it drop.

In 1784 she went to London. Her fame had long preceded her, she was received with the greatest honour. She possessed the advantage, no where more necessary than in England, of speaking the language of the country with considerable fluency; she had learned it while a child, and still practised it industriously. The Prince of Wales, afterwards king, became her protector, and every one knows what such protection can do even in England. Since the king kept no private music of any consequence, but only supported the public oratorios, especially those which had been so dear to him through his whole life, Gertrude made her first appearance in the Pantheon, and gained, besides the most brilliant reception, in two weeks 15,000 thalers. There was now no success for any concert in which Gertrude did not sing; so, too, her singing had to lend lustre to the great social parties of the nobility, and as the Englishman generally covets nothing, as he does nothing, in vain, she had followed the counsel of her friends and fixed the price for every piece she sang at three hundred thalers; this was paid, and often more than this. Far greater was the fame and popular sympathy which she acquired, however, by assisting in the colossal concerts, founded and for some time kept up annually by Salomon and Cramer (both Germans) in celebration of the memory of Händel in the immense interior of Westminster Abbey. Here the religious oratorios exclusively of that great master, never and nowhere surpassed in that form of composition, were produced, under the patronage of the monarch and the entire royal family, by an assemblage of at first more than two hundred singers and three hundred and fifty instrumentalists (?)—afterwards increased to a thousand—with an effect of which no one can have an adequate conception if he was not there to feel it. Händel, though a German, was regarded as the national composer, and accordingly this whole enterprise was considered a national one, and, since the entire proceeds were destined for the widows and orphans of deceased musicians, it became an obligatory act of benevolence. Certainly most worthy, as well as genuine old English views; and they inspired a brilliant welcome and a universal esteem towards the members who bore prominent parts in the performance. Among these participants was by all means Gertrude—nay, at the head of the singers and delivering the principal parts, which Händel usually gave to the first soprano, she was, next to the projectors, the most shining member of them all. For here first, here, as no where before or since, she found the place where she could exhibit her most peculiar excellence in all its power, and fulness, and effectiveness. In that vast place she could display her extraordinary organ; in the simplicity and grandeur of the composition, her simple and grandiose style of singing; in the expressive, the supremely true inventions of the master, how thoroughly she comprehended him and had become imbued with his spirit, his intentions, and his style. Here, too, she could try her capacity upon thousands of hearers; she could not only render the ever significant words intelligible to every mind, but she could convey each syllable, each accent with the most vital, penetrating power to every heart. Even to this day, men, whose opinion is the best authority, remember with what astonishment and joyful enthusiasm, with what power, what grand expression of the firmest and most unqualified confidence she sang the oft-returning, "*I know* that my Redeemer liveth," in that celebrated air of Händel's *Messiah*, and singing spake, and speaking emphasized, attuning every hearer to the same feeling, and wafting all their souls aloft with her's. This, just this, was what no other singer but the Mara ever did or could do, and here was the culminating point of her art, as here too was its most brilliant triumph.

By these productions, as we have said, she kindled the enthusiasm even of the multitude toward her; and as this festival was annually repeated, and she stood at the head of the singers with the same ascendancy each time, she could rekindle the enthusiasm, and keep it fresh. Hence it came, that scarcely any public concert met with favour in which Gertrude did not appear; accordingly the managers had to solicit her assistance, and she, or rather her purse-bearer, used to grant it at the highest prices. Even the Italian theatre had to conform to the one wish of the public, and the other of the singer.

Meanwhile she soon had occasion to taste, together with the richest rewards and greatest distinctions, certain old, well-known Anglicisms of a wholly different sort, and she had to put up with them for better or for worse. Everybody knows the marvellously strict distinction made in England in the general opinion and treatment of things in the abstract and things in the concrete. The Court, or the persons who compose it, even the highest—what a difference it makes! The government, the administration, or the persons of whom it consists—what a difference! So too, and far more so, in the case of less exalted objects; here, briefly speaking, in the opinion of the multitude everything is—merchandise; for all merchandise, money; for good merchandise, much money: the receiver and the giver—they are nothing. Accordingly the singer, as a personified singing voice, deserves to be highly prized and richly paid: further than that, considered as a person, she is nought. We will cite a single example.*

Gertrude's fame had spread from the metropolis into the other great cities of England; these also wished to hear her, for a rich remuneration. This was the case with Oxford. She arrived there. In the concert, that had been prepared for her with all possible splendour, she appeared in one of her greatest, but at the same time most exhausting pieces: a long recitative; the aria, first adagio in long sustained notes, and then the grand allegro, in the most difficult bravura style. The audience were enraptured, Gertrude had finished, and "*Da capo!*" was the cry. That is too much for human strength: do no such *thing*! Gertrude comes forward to excuse herself: she is not heard! She bows, expresses by gestures a request that she may say a word: it is not suffered! You get money—a great deal of money: now you must do our pleasure. She does not do it: they hiss, they thump, they scream: then she turns round, and goes. How? Does she show her back to the audience—a thing which the actor on the stage may never do, but make his exit backwards, in the best way he can? The tumult grows more fearful: she waits it through, the whiles an instrumental piece is played, which they let pass in quiet. But now she must come on with her second aria. The instant she appears the tumult breaks out anew, and will not end. This time it costs her more exertion to control her sensibility: meanwhile she lets the orchestra play the *ritornel* to the aria. As soon as she commences, all is still: when she has ended, the storm breaks out anew. Now, from suppressed excitement and from exhaustion, she can no longer sustain herself upon her feet; to turn round and go off she dares not venture: a stool stands near—she seats herself. But that was a new offence: what serves must stand. So now she is solemnly hissed off. Nor was that enough; but the next day she gets from the Chancellor of the University, Dr. Chapman a formal warning never again to brighten the University of Oxford with her singing; and the newspaper contains the following article: "There have already been repeated complaints of the unmannerliness of Madame Mara; but since the Oxford men have become her teachers, she is on the point of putting the finishing touch to her education." Gertrude had inserted, by way of answer (for the newspapers, of course, are *free!*): "An attack of pleurisy, under which I was already suffering in Berlin, forbids my singing or standing too long at a time. And as no positive order with regard to standing or sitting has ever fallen under my observation, I am sure that I have not deserved such unfeeling and unjust treatment as I have experienced here. The Herr Doctor Chapman has my sympathy."

(*To be concluded in our next.*)

* Even Joseph Haydn, although world-renowned and honoured and especially in England, had there to taste the same experience. It is well known that Salomon had invited him to London to his grand concerts, under the condition that he would write something new for every concert, and conduct the work himself. To this we owe twelve of his finest symphonies. When the great master made his first appearance in the orchestra, to commence his direction, all the members, without previous concert, rose from an instinctive feeling of respect and love. This was a thing that had only wont to occur when the king or some one of the royal family entered the boxes: how was it to be suffered here? The public hissed and thumped, and screamed out, "Fiddlers! Fiddlers!" till the men, terrified, had resumed their seats and Haydn had caused the first chord to be sounded.

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## HARMONY AND MELODY.

HARMONY is the heart, the mainspring and origin of music. Harmony is the elder sister, rather say the parent of Melody. Harmony is first, as Love is; Melody is derived from it, as Intelligence is derived from Love. Harmony is founded purely in nature, her immediate offspring. The vibrations of a tone generate first the tones which harmonize with it. Each sound naturally accompanies itself with the other notes of its accord. You have but to listen to the sound of a bell, or the string of an instrument tuned to any note, to become aware of its Third and Fifth in higher octaves, forming the perfect *Common Chord*. Above that, the Perfect Seventh, and so on.

In horns and trumpets these harmonic intervals yield themselves spontaneously as you blow harder. They are the natural scale of all such instruments. This *natural* or harmonic scale of notes, produced in this way, is very different from the melodic scale. It ascends by *Thirds*, the most pleasing consonant intervals. Melody results from dissonance, from the introduction or interpolation between these harmonic Thirds of the notes which do not accord with them, simply because they differ less in pitch. Melody deals with smaller intervals, and constructs its scale in a more finely graduated ascending progression, wherein each sound is succeeded by the one whose pitch is least above its own. Now the concord between two notes is (to a certain point) inversely as their distances; those which are immediately contiguous to each other will not harmonize.

Harmony, therefore, classes by agreement and affinity; Melody classes by differences and antipathies, which it arranges into beautiful and complete series. Harmony is the expansion of the ONE; Melody is the escape from unity, the tendency to individuality and variety. Harmony is fixed and constant; Melody is discursive. Harmony gives *all in One;* Melody gives *one after another*, and would straightway run off into utter forgetfulness of its first starting-point, did not the centripetal law of Harmony, lurking behind, though unperceived, recall its steps and round its course into a graceful orbit. So all thought is prompted by a sentiment and must be true to that, or what consistency is there after all in all its logic?—Harmony, then, is the combining, unitary tendency in music; it constitutes the atmosphere of the picture, and determines its whole sphere of sentiment. It is the pervading spirit of the composition, whether song, or symphony or chorus. If it is not expressed in the way of an actual accompaniment, still the truly musical hearer feels it to be understood and implied, as the invisible ground-work of the air or tune.

Melody, on the contrary, (which of course implies Rhythm) is the unfolding and spreading out of harmonies or chords into orderly sequence, connecting the wide consonant intervals by intermediate notes, which can only bear to be heard in succession, (excepting of course those cases in which discord is desirable as preparation for harmony.) It is the restless and progressive tendency, which wearies of the richest, grandest and the most complete effect of simultaneous concord, and stimulates each part or voice to detach itself and move along. It would be taking steps continually; it denies or qualifies what was last asserted and takes a new position, passes into a tone that bears no necessary affinity to the first, and through this to another equally discordant with the second, but agreeing with the first.

Her first work, therefore, is to construct a scale of tones through which she may range. Remember, Harmony is secretly at the bottom of this scale, though Melody seems to make it of herself. She (Melody) graduates the sounds into a regular series of Seven, corresponding to the seven colours of the rainbow; and through the whole range of audible sounds this peculiar series of Seven repeats itself, higher or lower, in such wise that the same degrees or steps in these series correspond and form an accord of perfect identity. Each of the seven notes derives its character from its relation to the Key-note or Tonic of the Scale or Series; and the Diatonic scale itself, so called, is but the unfolding in gradual sequence of what is implied in one tone. Presently it appears that each of these seven may become in turn a Key-note and may be unfolded into *its* Scale or Series of Seven in a similar manner. But the intervals between the seven notes are not of equal lengths; two of them are only half-steps: to form a new scale, therefore, based on a new tone, new notes must be introduced. Hence the origin of the Five Semi-tones, the Flats and Sharps, which are the *transitional* element, by whose mediation only can there be any modulation into new keys or scales. These, ranged in gradual progression amongst the original Seven, give us a new Series of Twelve, or what is termed the Chromatic Scale.

Harmony creates combinations, therefore, while Melody creates series. Harmony attracts, melts, blends into one; Melody distributes, bound, however, in her distributions by the nature of Harmony, which generates all her tones, and which says: "Of the infinitely various shades of tone imaginable between any two given degrees of pitch, thou shalt use only *these* tones and no others, *these* which are of such fixed proportionate distances from each other, that their very differences may help to enrich my harmony."

Now mark the intimate connection between Melody and Discord. Discords (so long as no sounds enter which do not belong to the true scale) are not only tolerable in composition, but they even enrich and enliven the effects of Harmony. *The discordant element always is thrust in by the movements of Melody.* When what should be successive becomes simultaneous, there is temporary discord. Hold back a note that should move on, so that it finds itself in the midst of a new chord, and a certain jar of dissonance ensues. So if a note of a coming chord is anticipated, while the last chord continues to sound. In fact discord, (such as is legitimate in music, that is, such as does not borrow any sounds out of the prescribed scale or series,) is merely the confounding of tenses, Present, Past and Future. As the full ranks advance, a member of one falls back into the rank behind his own, or overtakes the one before. Have we not states of feeling much analogous to this, and is not the momentary dissonance of the co-presence of two states of consciousness, the meeting but not blending of a past state with the present, followed as it always soon is by a happy resolution, one of the richest experiences? Our passions have their laws of Concord, Discord, and Modulation, too, by which their music grows so rich and complex.

## M. FÉTIS.

THE following sketch is abridged from the French and German:—

François Joseph Fétis, the learned musical theorist, critic, and journalist, known also as an industrious composer, was born at Mons, in Belgium, in 1784. He manifested a passion and talent for music at a very early age, and had his instruction from his father, who was organist at the Cathedral and conductor of the concerts in that city. He entered the Conservatory at Paris, in the year 1800, where he became the pupil of Rey in harmony. In 1804, he studied under Albrechtsberger, in Vienna. He tried his fortunes in many branches of musical composition, not excepting symphonies and the larger forms of church music, but his true vocation more and more developed itself in the sphere of musical learning and criticism. He published first, in 1823, his "*Traité élémentaire d' harmonie et accompagnement*," (Elementary Treatise on Harmony and Accompaniment); afterwards, in 1824, a valuable treatise on counterpoint and fugue ("*Traité du contrepoint et de la fugue*"), which was adopted as the basis of instruction at the Conservatory. His next work was a memoir on the question; "What was the merit of the Flemish musicians in the fifteenth, sixteenth, and seventeenth centuries?" which received a prize from the Royal Institute of the Netherlands. In 1829, he published his "*Traité de l'accompagnement de la partition*" (Treatise on the Accompaniment of a Score), and in 1830 his popular little work, which has been translated into English and German, "*La musique mise à la portée de tout le monde*" (Music made plain to all the world).

In 1827 Fétis commenced the publication of his very valuable musical journal, "*La Revue Musicale*," which he continued without interruption till November 1835, nearly nine years. Of the labours and responsibility of this task we may form some idea from his own description of it in his "*Biographie Universelle:*" "With the exception of ten or twelve articles, Fétis edited the

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first five years alone, making an amount of matter equal to about 8000 octavo pages. During the first three years he gave every week twenty-four pages of small, close type, and in the fourth year thirty-two pages of a larger size. During this time he had to be present at all representations of new operas or revivals of old ones, and the *débuts* of singers, at all kinds of concerts; to visit the schools of music; inquire into new systems of teaching; visit the workshops of musical instrument makers to render account of new inventions or improvements: analyze what appeared most important in the new music; read what was published, in France or foreign countries, upon the theory, didactics, or history of music; take cognizance of the journals relating to this art, published in Germany, in Italy, and in England; and even consult a great many scientific *Reviews*, for facts neglected in these journals; and finally keep up an active correspondence;—and all this without neglecting his duties as professor of composition in the Conservatory, or interrupting other serious labours." At the same time M. Fétis edited the musical "*Feuilleton*" in the newspaper "*Le Temps*," and says that several times he has written the following articles upon a new opera on the same day, amounting in all to about twenty-five octavo pages—one for his own *Revue*, one for the *Temps*, and one for the *National;* each article considered the opera under a different point of view, and all three appeared the day but one after the performance.

Fétis commenced the collection of materials for his great biographical dictionary of musicians as early as 1806. The first volume appeared in 1837 (Brussels: Meline, Cans, and Co.), and the continuation in 1844 (Mayence: Schott and Sons). It is the most complete work of the kind in existence, filling eight large octavo volumes, under the title of *Biographie Universelle des Musiciens, et Bibliographie Générale de la Musique*. It is a work valuable for reference, though the Germans complain—doubtless with some justice—of the partiality displayed in this and other writings of Fétis.

In the year 1833, Fétis was appointed director of the newly-established Belgian Conservatoire at Brussels, which position he still holds. His musical journal has also been revived for some years past, under the title of *Revue et Gazette Musicale*, and principally edited by himself and his son. He has also continued to compose music, to write and publish books and treatises, theoretic, critical, philosophical, and didactic, and to give historical concerts and lectures upon music. For a fuller catalogue of his works, see article *Fétis* in his *Biog. Universelle*.

## PROVINCIAL.

MANCHESTER.—GERMAN AND ITALIAN OPERAS.—(*From our own Correspondent*).—Mr. Knowles is a very Lumley for perseverance under difficulties. Herr Reichardt's illness still continues—a most awkward affair for the management, which has disturbed all the arrangements for the season. *La Favorita* was changed on Thursday week for *Lucia di Lammermoor*, and on the Friday following, when *Il Seraglio* was promised, a selection from *Die Zauberflöte* had to be given in the form of a concert, eked out with the first, and a (so-called) third act of *Fidelio*, which was anything but satisfactory to the subscribers. Nevertheless, what could Mr. Knowles do, while one half of his company were giving the *Favorita* at Liverpool that night? Under these discouraging circumstances, there was a better house and a better performance than might have been anticipated. The dress circle was fairly attended, the pit ditto, upper circle and galleries much as usual. Mozart's noble music, well performed by principals, chorus, and band, alone saved the concert from being a *fiasco*. It doubtless did seem a flat affair to see Formes come on dressed like an undertaker, with the male chorus as his attendant mutes; but, when they gave the grand aria, with chorus, "O Isis und Osiris," they proved anything but *mutes*. Mdlle. Agnes Büry gave the celebrated song of the Queen of Night, with brilliancy, but it is somewhat beyond her means. Mdlle. Rudersdorff sang with much feeling and expression—too much, perhaps—'Ach ich fuhl' es ist verschwunden." Formes then gave a grand and impressive reading of the magnificent aria allotted to Sarastro, "In diesen Heiligen Hallen," which was rapturously encored. The chorus, "O Isis," followed, with its lovely termination, Formes assisting in it; then the trio, by Madame Rudersdorff, and Herren Zapf and Formes, "Sol ich dich," wound up by the final chorus to the *Zauberflote* in a most satisfactory manner. The glorious overture, we should have stated, preceded the concert, and after the selection the overture to *Fidelio* was given in good style, and the first act of Beethoven's work passed off with *éclat*. The only change from its first performance was the appearance of Mdlle. Rudersdorff in the part of Fidelio in place of Madame Caradori. Suffice it to say of this lady, that she acquitted herself so well in the character of Leonora, that a general desire has been expressed amongst the *habitués* to hear her in the part through the entire opera on some one occasion before the season closes. Madame Rudersdorff does not make such good points as Madame Caradori, neither has she her energy; but she is more careful, and less seldom disappoints, if not offends. Mdlle. Sedlatzek and Herr Zapf again filled the part of Marcellina and Jacquino, and again satisfactorily; while the younger Formes (Herr Hubert) did a little better than before as Pizarro. Herr Formes himself, however, made multitudinous amends for all fraternal drawbacks. He was as glorious as ever in Rocco, again being encored in the "Song of Gold." Madame Rudersdorff obtained great applause through the first act, and displayed no lack of feeling in her delivery of the grand aria, "Abscheulischen." The prisoner's chorus went indifferently—how rarely it satisfies—then came a gap, until the grand finale, which suffered infinitely from Herr Zapf having to attempt the high and difficult music of Florestan. Prior to the finale being given—here designated a third act, why, I know not—the audience had a rich treat in hearing an admirable performance of Beethoven's wonderful overture to *Leonora*. Altogether, the visitors must have left the theatre well gratified, and I myself was really pleased in spite of my extreme repugnance to selections in general, and mutilations of any opera in particular, preferring, under all circumstances, to hear any one opera entire and in its integrity, to portions or selections from half-a-dozen *chefs-d'œuvre*.

On Saturday we had a very creditable performance of *Lucrezia Borgia*, for the first time, being the eighth opera produced this season. Again does Mr. Knowles deserve a word of praise for the highly effective scenery and the rich appropriate dresses. The representation of Venice, in the prologue, with the grand canal and the passing gondolas, lighted up, was most admirable. The music in the prologue I have not heard better given in Manchester. The charming aria, "Come e' bello," and Gennaro's narrative air, of course, won the most applause. In the great scene of the first act, the acting of the three principals was striking and powerful. Herr Formes and Madame Caradori were especially applauded, as the jealous husband and distracted mother. Alfonso is not one of Herr Formes' best achievements, however. Modern Italian music is not congenial to his style and voice, both of which are ponderous as powerful. In fact, there is neither metal enough nor weight enough in the character of Duke Alfonso for Herr Formes. Madame Caradori's Lucrezia, on the other hand, is one of her very best parts. A little occasional coarseness is its principal drawback. Both artistes were admirably dressed. I must convey a strong word of praise to Mdlle. Sedlatzek for her judicious performance of Orsini—a part intended for a contralto (which she is not). The celebrated drinking song, "Il segreto per esser felice," of course, had to be transposed, but this made but little difference to the audience, who cared not what key it was sung in, so it was sung well, and encored it with bravos. Another word of praise is due to Signor Octave Benedetti, who dressed, acted and sung the part of Gennaro, considering all things, capitally. I missed Herr Reichardt, however, on more than one occasion.

On Monday *Fidelio* was again performed to a much thinner house, we are sorry to say,—Mesdames Caradori and Sedlatzek, and Herr Formes and his brother resuming their parts as before. Still no Herr Reichardt, I regret very much to add. Herr Zapf attempted Florestan; but it was only an attempt—the less said about it the better. The second act, so great *with* Reichardt, failed of its effect *without him*,—utterly, and was but slightly redeemed by the singing of the principals and chorus in the

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glorious finale—because even here, Herr Reichardt was greatly missed. The prolonged illness of the admirable tenor, is much to be regretted on every account.

On Tuesday there were more mishaps, changes, and disappointments. In the first place, *Il Barbiere* was announced to be given—being the ninth opera produced since the season commenced. The cast, however, did not tempt "your own correspondent" to be present. Mdlle. Agnes Büry's Rosina might do very well; but we had no very great curiosity to see or hear Signor Fortini in Figaro, Herr Zelger in Bartolo, or Signor Grégorio—alias Mr. Gregory—in Basilio. It appears, however, that Signor Fortini either was really ill, or felt his own incompetency; at any rate, his indisposition was assigned as a reason for the opera being changed to *Lucrezia Borgia;* at the last moment, this again had to be changed. Madame Caradori, not expecting to be wanted, was not to be found when wanted; and, in due haste *Fidelio* was finally substituted, Mdlle. Rudersdorff—who is always ready to do every thing at any notice—being suddenly called upon to undertake that which her admirers had so much desired to see and hear her in—viz., the part of Fidelio through the entire opera. The *Manchester Guardian* speaks in high terms, not only of Madame Rudersdorff's readiness in thus meeting the exigencies of the management, but of her acting and singing throughout the opera. These repeated and sudden changes are very disastrous to the speculation, and can hardly be amended. No one can tell what he may see and hear until the overture is played, and the curtain rises. The remaining operas *promised* to be done the week out were—Wednesday, *Lucrezia Borgia;* Thursday, *Fidelio;* Friday, *Il Barbiere;* and Saturday, *Les Huguenots;* and on Friday, I see *Fidelio* was to be performed at Liverpool.

Ibid.—The Lancashire Choral Union, of whose performance we spoke last week, made their second appearance on Saturday evening last, and were encored in their different pieces. A Miss Megson made her first appearance on the occasion. She is, we understand, a resident of Manchester, and a pupil of Mrs. Wood (formerly the celebrated Miss Paton), who is at present giving vocal instruction in Manchester. Miss Megson possesses a mezzo soprano voice, and appears to have followed studiously the advice of one whose experience gives her the best means of conveying correct principles in this particular branch of her art. There was a finish about the style of the young *débutante* that we do not meet with generally in one so young. She had no less than three encores during the evening, and evidently gave much satisfaction. Mrs. Brooke sang; and Mr. H. Walker's concertina solo, with variations, on a Swiss air, was encored. The concert went off well.—Mr. J. Angus Fairbairn, assisted by the Misses Bennett, has been reviving the late Mr. Wilson's Scotch entertainment, entitled "A Night wi' Burns." On Tuesday last it came off at the Mechanics' Institution, and was well received by a numerous audience.—The Classical Chamber Music Society held a meeting on Monday last, preparatory to the commencement of the third season, at the Town Hall. A committee for the ensuing year was appointed, and vacancies in the list of subscribers were filled up from the list of candidates. From the announcement recently put forth, fixing the dates of the concerts (the first of which takes place on the 16th of November), we find that Mr. Hallé has engaged for the coming season Ernst, Molique, and Piatti.—The American Amphitheatre for equestrian performances has been converted into a Philharmonic Hall, which, it is said, will be fitted up so as to contain three thousand five hundred persons. An orchestra is being erected for one hundred performers, and arrangements are made to render the acoustic qualities of the building as perfect as possible. The interior will be divided into dress circle, stalls, pit, and gallery, and when completed will present a very elegant appearance.

Leeds.—Concerts for the People.—(*From a Correspondent*). The first of the fourth series of these popular concerts took place on Saturday last, at the Stock Exchange; there was an overflowing audience, hundreds being disappointed at not being able to gain admission. The principals consisted of Mrs. Sunderland, Mrs. Gill, Messrs. Dyson, Delavanti, and Pew, with Mr. Jabez Pool as pianist. Among the effective *morceaux* I would name the new song by Mr. Hime: "Napier's address to the Fleet," sung by Mr. Delavanti, which was received with enthusiasm. Mrs. Sunderland's indisposition was manifested in her performances throughout the evening. Mr. Pew executed two airs with variations on the violin, accompanied on the pianoforte by Mr. Pool. Macfarren's pleasing duet, "Two merry gipsies," was well given by Mesdames Sunderland and Gill. Mr. Dyson, one of our promising tenors, was encored in "Annie Laurie," when he gave Hobbs' new song, "What will they say in England?" The rest of the programme was creditably performed, including "Jenny Lind's singing lesson," "Our opening day," by Bishop, "Throughout the world," by Balfe," "What is the old man thinking," etc., etc. Mr. Delavanti amused the audience by singing, "I'm not myself at all," also with the "Old Irish gintleman." Mr. Delavanti would be more successful if he did not endeavour so much to conciliate the vulgar taste. The National Anthem, in which the audience heartily joined, concluded this excellent cheap concert. The second concert will be given in the Music Hall.

Ibid.—The Theatre Royal was opened for the season on Monday night last, when Mr. Wild, the low comedian, and Miss F. Williams appeared in a round of their characters. Last evening they took their benefit. On Monday next, Mr. and Miss Vandenhoff will appear on a short engagement.

Bradford.—Mr. William Jackson delivered a lecture in the theatre of the Mechanics' Institute, on Monday evening last, on the music of Händel. The lecture was illustrated vocally and instrumentally by the members of the Bradford Choral Society. Mr. Winn was the solo vocalist; Mr. Scholey was the leader; and Mr. Priestly played the violoncello. The lecture consisted of an interesting biographical sketch of the great composer, with a description of his voluminous works, and an able analysis of his genius and characteristics. The attendance was good. At the end of the lecture a vote of thanks was accorded to Mr. Jackson, with unanimous acclamation.

Brighton.—The Orchestral Union Concerts are announced to be continued for another week, but the attendance has not been such as to encourage the director to any further extension of time. We are sorry for Mr. Mellon, as well as for the visitors and residents, who apparently fail to appreciate the high order of music presented to them, and the superior manner in which it has been executed. Musical taste must indeed be at a very low ebb when the works of Mozart, Beethoven, Mendelssohn, Haydn, and others of the giants of music, interpreted by an able and practised body of instrumentalists, cannot command an audience. During the last week the overture to *Oberon* has been played nightly, as well as the overtures to *Der Freischutz* and *Figaro*. Mr. Reed's obligato accompaniment on the violoncello, to "Batti, batti," sung by Mrs. Newton Frodsham, was highly creditable to his talent, and the lady's version of the song was in her very best style. At the theatre the *Sea of Ice*, and *The Rivals*, have been played during the week by Mrs. Elmore, Miss Castleton, and Messrs. Elmore, Nye, and Parke. The houses have been very good.

Bath.—Mr. H. Simms's concert took place on Saturday morning at the Assembly-rooms, and was well attended. Mrs. Endersohn, Mrs. Lockey, Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips, Madame Clara Novello, and Mr. Sims Reeves were the vocalists. Madame Clara Novello sang Verdi's "Ernani, Ernani involami," with an ease that quite electrified the audience. Mr. Sims Reeves's *chef d'œuvre* on this occasion was Beethoven's "Adelaida." He sang it with a finished excellence of tone and manner that might, indeed, be called "perfect." Every note proclaimed him an artist in the highest sense of the word. In Frank Mori's new National Song, "England and Victory," Mr. Sims Reeves elicited thunders of applause. Some favourite glees, etc., were admirably sung by Mesdames Endersohn and Lockey, and Messrs. Lockey, Hobbs, and H. Phillips.

Liverpool.—Mr. Copeland has produced Sheridan Knowles' play of *William Tell*, at the Theatre Royal, having taken advantage of the connection of an operatic band and chorus with the company, to give a portion of the vocal and ballet music of Rossini's *Gillaume Tell*. The result, though witnessed by very thin audiences, was highly satisfactory, for in addition to Mr. Barry Sullivan's impersonation of the Swiss hero, the

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chorus, to whom Rossini's magnificent and spirit-stirring strains were evidently familiar, sang with much vigour, while the exertions of Miss Rosina Wright and the *corps de ballet* rendered the whole performance pleasing as it was novel.

BIRKENHEAD.—The second of the series of subscription concerts took place at the Craven Rooms, on Thursday last, under the direction of Mr. Percival. The attendance was good. A leading feature was the playing of Master Radcliffe on the flute, highly promising for one so young. Mr. Percival executed Henselt's piece, "Un chant d'amour" and Doehler's *Tarantella*.

BRISTOL.—Miss Rainforth is about to visit this town with an entertainment comprising a sketch of Prince Charles Edward, by Professor Aytoun, and a selection of Jacobite and national songs.

READING.—Mesdames Clara Novello and Lockey, and Mrs. Endersohn, and Messrs. Sims Reeves, Hatton, Henry Phillips and party have been giving concerts here. The attraction was great, and the proceeds must have satisfied the highest anticipations. Madame Clara Novello was well received, and was very successful in her well-known *chef-d'œuvre* "Lidi amati." Mr. Sims Reeves, was, as usual, magnificent both in his solo and concerted pieces; and in Hatton's ballad, "Good-bye, sweetheart," he was rapturously encored. Mr. Hatton gave the "Harmonious blacksmith" as a pianoforte solo, and sang the "Little fat, grey man."

## FOREIGN.

PARIS.—(*From our own Correspondent.*)—The sudden departure of Mdlle. Sophie Cruvelli from the Opera having completely deranged all the plans for the production of the new opera by MM. Scribe and Verdi, which was put in rehearsal on the first of this month, M. Verdi has officially informed the management that he withdraws his score. M. Néri-Baraldi, who, as I announced last-week, is engaged, will make his *début* as Masaniello, in *La Muette de Portici*, early next month. The dispute between M. Roqueplan and Mad. Guy-Stephan having been terminated by the Government's assuming the management of the Opera, Mad. Guy-Stephan will make her re-appearance this winter. At the Théâtre-Italien, *Matilda di Shabran* will be revived after the three representations of *Otello*. The principal parts will be sustained by Mdmes. Bosio, Borghi-Mamo, MM. Luchesi, Gassier, Rossi, and Ardavani. M. Ragani does not intend producing any of his promised novelties before December. Mdmes. Bosio and Borghi-Mamo and M. Gassier have appeared together in *Semiramide*, and been very favourably received. Two novelties are in rehearsal at the Opéra-Comique; the first is in one act by MM. Lockroy and Grisar, the authors of *Bonsoir, Monsieur Pantalon*, and is intended for Mdlles. Lefebre, Lemercier, MM. Jourdan, and Faure; the second, in two acts, is from the pen of M. F. Bazin, the author of *Madelon*. At the Théâtre-Lyrique there is nothing new, *La Promise*, with Mad. Marie Cabel, and *Le Billet de Marguerite*, with Mad. Deligne-Lauters, M. and Mad. Meillet, having lost none of their attraction. The four imperial theatres: the Grand Opéra, the Opéra-Comique, the Théâtre-Français, and the Odéon were closed on the day of Marshal de St. Arnaud's funeral as a mark of respect.

VIENNA.—(*From our own Correspondent*).—There is little doing here in musical matters, and my communication will, consequently, be somewhat short. The only event worth noticing is the appearance, at the Imperial Opera-house, of Mad. Herrmann as Lucrezia, in *Lucrezia Borgia*. This lady sings tolerably, but acts indifferently.—On account of the sudden indisposition of Madlle. La Grua, Mad. Herrmann undertook the character of Valentine, the last time *Les Huguenots* was represented, although she had never played it before. She acquitted herself creditably.—Madlle. Marie Taglioni is the great attraction in the ballet.—The Emperor has, by a decree, dated Schönbrunn, October 7th, been pleased to continue to the Academie der Tonkunst, for a period of three years from the 1st January, 1855, the subsidy granted by him, out of his private purse, up to the above-named period, from the 29th December, 1851.—The number of the *Oestreiche Illustrirte Zeitung*, of the 15th of this month, publishes Chopin's portrait and fac-simile, accompanied by the following notice:—

"Chopin ranks very high among the first celebrities of the world of art in modern times, for he belongs to the most genial composers and talented musicians. He may reckon with certainty upon a brilliant Future. We, therefore, beg to present our readers with a very successful portrait of him, together with his fac-simile."

Upon this, the *Neue Wiener Musik-Zeitung* makes the following remarks:—

"Poor Chopin will, no doubt, at some future period, return the writer of the above article his sincere thanks; in the mean time, we beg to inform the gentleman that Chopin died at Paris, in 1850, and that his musical reputation was established long before the *Oestreiche Illustrirte Zeitung* was ever thought of."

The Academie der Tonkunst have elected Herr Heinrich Proch president.

BERLIN.—(*From our own Correspondent*).—A grand performance took place on the King's birthday, when Gluck's *Orpheus and Eurydice* was given. The entertainments commenced with Weber's *Jubel-Ouvertüre*, followed by a prologue, spoken by Herr Hendrichs. The National Anthem (the music of which, by the way, is that of our "God save the Queen") was vociferously demanded, the audience joining in it, and afterwards giving three thundering cheers for his Majesty. The execution of the opera was satisfactory. Madlle. Johanna Wagner was much applauded in the character of Orpheus, as were also Mad. Köster (Eurydice), and Mad. Herrenburger (Amor).—On the same evening, a grand concert took place in the Palace of Sans-Souci, at Potsdam. Among the guests invited, were the members of the Royal Family, a number of other Royal personages, and several of the principal inhabitants of the town. The Königlicher Domchor, under the direction of Herr Neithardt, sang a "Kyrie" by Franz, a "Graduale" by Shüttky, various *Lieder* by Mendelssohn, Esser, and Taubert, and also one for male voices by Herr Abt. Dr. Kullack, pianist to the King, accompanied on the pianoforte. Among the instrumentalists were Signor Bazzini, and M. Vivier, who literally electrified his hearers.—M. Bazzini has concluded his series of concerts with much success.—The Königliche Capelle have given a concert for the sufferers by the inundations in Silesia. Mad. Herrenburger sang an air by Mozart, with obbligato pianoforte accompaniment. The second part of the programme comprised the music of Beethoven's *Egmont*, Herr Hendrichs speaking the words and Mad. Herrenburger singing the vocal music.—The Vaterländischer Verein gave a concert on the 14th inst. A young lady from Stockholm, Mdlle. Löogren, sang two airs and several Swedish songs, with a success which promises well, although the songs, popularities of Jenny Lind, are at present beyond her powers. Herr Julius Stern, *Kammer-Virtuose* of his Highness the Prince of Hohenzollern-Hechingen, played two violin solos. Theodore Formes also assisted.

COLOGNE.—*Il Barbiere von Siviglia* has proved most attractive, Herr Becker sustains the part of Figaro, and Mdlle. Westerstrand that of Rosina.

HALLE.—A grand concert was given on the 7th inst. in the theatre, by Herr Thieme, assisted by all the local *Männergesangvereine*, and the two *Musikchöre* of Herren John and Tittmann. The first part included a symphonic fantasia for full orchestra, by Herr W. Tschirsch, as well as a dramatic cantata, "Der Sängerkampf," by the same composer, who conducted his works himself. The second part consisted of Weber's pianoforte concerto in F minor, performed by Madame Tischner, and a grand double chorus for male voices from Herr Wagner's *Lohengrin*.

MEMEL.—The theatre was one of the buildings burnt down in the late terrible fire.

DANZIG.—Herr Genée has opened the season with *Tannhäuser*.

HANOVER.—Herr Nicolai's *Lustigen Weiber von Windsor* has proved very successful. The singers exert themselves to the utmost, and the stage-carpenter and scene-painter have achieved wonders.

ULM.—A performance of Handel's oratorio of *Sampson* has been given in aid of the funds of the Thomaskirche, by the Association for the Furtherance of Classical Sacred Music, under the direction of Herr Speidel. The solos were sung by Mesdames Marlow, Marschalk, Herren Rauscher and Pischeck.

ITALY.—At the Pergola, at Florence, Verdi's *Violetta*, or, rather, *La Traviata*, as it was first called, has improved in public favour. The drinking song in the first act is encored every evening. Mad. Cortesi has highly distinguished herself in her part, and produces a powerful sensation in the grand *scena* of the third act. Signor Fraschini has a good *rôle*, and endeavours to make the most of it. His voice is as powerful as ever. The part of the barytone is well filled by Signor Baraldi. On the 18th inst. Mdlle. Sophie Fuoco made her *début*, and was enthusiastically received, although the new ballet seems to be but a poor affair, and the music poorer still.—At the Pagliano, Verdi's *Il Trovatore* is drawing good houses. The company is liked by the public, especially Signor Landi, the new tenor, who is said to have a good voice, an excellent method, and a fair knowledge of dramatic effect. The orchestra is not as good as might be desired; although it has a fair proportion of clever musicians, there is a want of *ensemble*, which mars the effect, and not unfrequently leads to confusion.—At Naples, the theatre of San Carlo seems to be in a fair way of doing well, although as yet there has been no novelty excepting the ballo

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department. We have already spoken of the first night of the season, when *I Lombardi* was performed. This opera has since been repeated several times, and Mad. De Roissi and Sig. Colletti seem to have established their supremacy with the Neapolitan public. The next opera given was *Norma*, with Mad. Medori and Signori Pancani and Arati. The opera seems to have gone flatly, owing to the inefficiency of the Adalgisa, played by Mad. Maximiliani. In a few days *Ernani* will be brought out, in which Mad. Medori will play the principal part. The new grand ballet is entitled *Parisne in Persia*, and was extremely successful. The scenery, painted by Sig. Venier, is described as magnificent; the music, by Sig. Giaquinto, as lively and well written; and among the dancers, Mdlle. Taglioni and Sig. Meramte were highly distinguished and loudly applauded. The ballet is in five acts, so that we most positively decline to enter into the argument.—A new opera house was inaugurated at Bari on the 4th of October.

Rome.—It is reported that the Impresarii in this city will not have permission to open their theatres during the current autumn, as the Pope has announced his intention of holding a Jubilee!

Milan, 21st Oct., 1854.—(*From our own Correspondent.*)—At the I. R. Teatro-Canobbiana, *La Fiorina* and *Il Barbiere* have been given alternately for the last fortnight. There have also been two other representations of the *Saracena*. The whole three operas have been received with about the same success as upon the former occasions. *Lucia di Lammermoor* will be re-produced in a few days, with the *prima donna*, Maretta Marinangelli, as the Protagonista. *Don Bucefalo*, for the appearance of Madame Vetturi-Olivi (expressly engaged), and *Il Pirata*, with Signora Viola, and Signori Carrion and Della-Santa, are both in rehearsal. Afterwards the new opera of the *maestro* Torriani is expected. The long-promised new ballet, *Ida Badoer*, by the coreografo Signor Rota, is to be produced this evening. The favourite danseuse Signora Cucchi, has just been engaged, and will make her appearance in November.

Alessandria (Piedmont.)—The opening of the New-Theatre has been inaugurated with *Rigoletto*. Gilda, Signora Beltramelli; Maddalena, Signora P. Duclout; Il Duca, Signor Agresti; Rigoletto, Signor D. Mattioli; Sparafucile, Signor Pons. Both the music and the artists have given great satisfaction.

Trieste.—At the Teatro-Grande, *Marco Visconti*, by Signor E. Petrella was represented on the 11th current. It has had good success, and obtained many re-calls for its composer. The following played principal parts:—Madame Salvini-Donatelli, Signora Borghi-Vietti, the tenore Signor Mirate, the barytone Signor Ferri, the basso Signor Benedetti. The pieces most admired and approved of have been the cavatina of Bice, the terzetto between the *prima donna*, the tenore, and the basso in the first act; the aria of Marco-Visconti, and the grand finale of the second act; also the aria of the tenore in the third act.

Varese.—The second opera, the *Brewer of Preston*, has been a "*fiasco*." The *Barbiere di Siviglia* was given on the 17th inst., with the *prima donna* Signora Corbetta; the tenore, Devoti; the barytone, Bartolucci; and the bassi, Favretto and Maccani.

Bologna.—The Gran-Teatro Comunale was opened for the autumn season on the 4th current, with *La Zingara* of Balfe, interpreted by the *prime donne*, Signore Piccolomini and Lorenzetti; the tenore, Signor Negrini; the basso, Signor Giacomelli; and the basso-profondo, Signor Nerini. Several representations have been given with the most decided success; the *prima donna* and the tenore have had numerous re-calls. On the 11th inst., *Lucia di Lammermoor* was given for the appearance of Madame Persiani, who was enthusiastically received. Edgardo was sustained by Signor Galvani, and Arturo by Signor Corsi.

Ibid.—(*From a Correspondent.*)—Madame Persiani made her *rentrée* at the Grand Theatre on the 14th instant, in the part of Lucia, in *Lucia di Lammermoor*. Her appearance was the signal for a burst of welcome, in the shape of three distinct rounds of applause, from the whole house, which was a most brilliant one, and shewed the estimation in which the Bolognese hold this accomplished vocalist. It is not long since I heard her, but never in my recollection did the extraordinary facility of her execution astonish and delight me more than on this occasion. The enthusiasm of the audience knew no bounds, and the celebrated *cantatrice*, who for so long was the the delight of the *dilettanti* both of Paris and London, made an impression, and was received with a welcome, that will long remain in the recollection of the inhabitants of Bologna.

Pavia.—The season commenced on the 14th current with *Crispino e la Comare*, by the brothers Ricci; the principal parts were sustained by the *prima donna*, Signora Luigia Vaschetti, the tenore, Signor D'Apice, the buffo, Signor Manari, the barytone, Signor Mazzoni, and the basso, Signor Cervini. The execution was praiseworthy, the *prima donna* obtaining the first honours.

Sorbsina.—*Norma* was given on the 15th current for the first opera during the present season, executed by the Signore Rota-Galli (Norma), and A. Fumagelli (Adalgisa); Signor Piccinini (Pollio), and Signor Padovani-Polli (Oroveso.)

Rovigo.—*La Traviata*, of Verdi, was produced on the 17th inst. with success, interpreted by the *prima donna* V. Boccabadati, and the Signori Giuglini and Ottaviani.

Genoa.—At the Teatro Carlo Felice the successive representations of *Cenerentola* have been enthusiastically received. The artists were, Signora Borsi-Deleurie, and the Signori Frizzi, Stocchi-Bottardi, and Bonofos. *Le Prigioni d'Edimburgo*, of F. Ricci, will be represented in a few days.—The Teatro Apollo is also open, with the dramatic company of Signor F. Livini.

## THEATRICAL SPECULATION—HER MAJESTY'S THEATRE.

(*From Bentley's Miscellany.*)

It is pleasant to listen to the "gems of the opera," and to applaud the "pets of the ballet;" but this is the bright side of a picture, the darker portion of which is to be found in the account-book of the treasurer. The sums lavished upon foreign art are immense, and the result has too often been, as remarked by a popular writer, that at the end of the season the *prima donna* retires to her palace on the Lake of Como, whilst the manager adjourns to Basinghall-street. Owen Swiney, it has been stated, encountered ruin at this house early in the past century; and Time, that impartial functionary, has made little distinction in this respect, between the manager of that period and of the present. With the exception of a few seasons—such, for instance, as 1828 and 1829, when Sontag and Malibran were both engaged—the speculation has proved a losing one.

In 1828, Mr. Ebers, the bookseller, published his "Seven Years of the Opera." During that period he had rented and managed the theatre, at an annual average loss of £6,000. This lessee was succeeded by Laporte and Laurent.

Without referring to the reckless expenditure of the rival establishment, where, in 1848, £78,765 were disposed of in little more than sixty nights, incurring a loss of £34,756, we will open a quiet page of the ledger of Her Majesty's Theatre, showing the receipts and expenditure of the house for the season 1834:

*Receipts.*—Amount of subscriptions, £26,000; taken at the doors, £15,000; M. Laporte's (manager) benefit, £1,000. Total receipts, £42,000.

*Expenses.*—Principal singers and chorus singers, £10,000: dancers, including *corps de ballet*, £3,000; rent of theatre, £11,000; orchestra, £7,200; lighting theatre, £1,500; warming ditto, £200; military and police service, £200; bills for posting, £200; advertisements, £120; stage management, £600: figurantes, £200; copying music, £300; legal expenses, £200; box-keepers and check-takers, £200; dresses and dressers, £560; scenery and decorations, £650; washing, £60; sweeping theatre and similar expenses, £100; machinists, £120; door-keepers, £30; servants, etc., £70; sundry expenses, taxes, insurance, repairs, etc., about £1,000; total expenses, £42,510.

By these items it will be seen that, after months of excitement and petty jealousies, the season closed with a loss of only £510—fortunate manager!

Mr. Lumley, the latest conductor of the Opera House, has been added to the list of those who have wielded its managerial *bâton* and have failed. The year 1853 witnessed the partial dismemberment of this beautiful structure, when some of its properties were scattered by the hammer of the auctioneer, and the house for two seasons has remained with closed doors.—*Article: The Theatres of London.*

Value of Land in the Eastern Districts of London.—The banks of the Thames above and below the East and West India Docks being nearly exhausted for wharfage purposes, the increase of new wharfs on the River Lee for some miles up has been of late years very remarkable, and land that was only a marsh cannot now be bought under a thousand pounds an acre. New towns are springing up in the direction of Stratford and Bow, every available field being eagerly sought for for building operations. The Conservative Land Society has just acquired a valuable estate at Old Ford, in the parish of St. Mary, Stratford-le-Bow, within the borough of the Tower Hamlets. The land is within 200 yards of Victoria Park and Sir Geo. Duckett's canal, and about a quarter of a mile from the Bow station of the Eastern Counties Railroad.

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## NOTICE.

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

To Organists.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

## TO CORRESPONDENTS.

E. H. T., Nottingham.—*We can hardly give Correspondent the required information. The customary mode to pursue would be for the young lady to come to London and give a concert on her own account, having previously well advertised it in all the leading journals. This is very expensive. If the young lady would place herself for instruction under a first-rate master, if she had great talent, her master would soon make it known for his own sake. The simplest and most obvious way is to play at a concert for nothing, in order to be heard; but even this cannot be always accomplished with satisfaction. In short, as we said at starting, we know not what to advise. There are plenty of young classical pianoforte players in London.*

E. A.—*The extract sent to us by correspondent had no locality appended to it; so, not knowing whence it came, we could not insert it.*

A. G.—*Signor Fossi is still in England, we believe.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, October 28th, 1854.

In some of the late leading articles of the *Musical World*, the proceedings of the different musical societies in London were reviewed and discussed, and occasion was taken to remark that if there were fewer societies in the metropolis there would be a better chance for the principal ones to flourish and support the art with more advantage than at present.

It was suggested, that, as the Harmonic Union followed so often in the path of the New Philharmonic Society, there was no express necessity for the existence of the former, which would do well to unite its forces with the New Philharmonic; which, if it were not benefitted by the combination in the instrumental force, would receive a strong and desirable reinforcement in the choral department; thus enabling the Society with still more powerful effect and completeness than before to render some of the most elaborate and largest works of the great masters.

The idea thrown out has been acted upon by a large number of the members of the Harmonic Union, who have made a proposal to the New Philharmonic Society, which has been agreed to.

The Harmonic Union, therefore, as a society at present no longer exists; and, although we hear that some few of its original members, who refuse to unite with the majority and amalgamate with the New Philharmonic, are endeavouring to form a "Board," their chances of succeeding to renovate their shattered strength are, we are inclined to imagine, not very promising; inasmuch as all the superintendants of the various departments, together with the majority of its former members, have already joined the New Philharmonic.

The New Philharmonic Society has now been in existence three years, and—in spite of several "short-comings," which we have felt it our duty to point out and animadvert upon—it cannot be denied that it has given an impetus to musical art in this country, which merits for it the support of the public, and that it has encouraged native talent, and presented some of the works of the great masters in a style of completeness never before attempted in this country.

The number of subscribers to the New Philharmonic has, it appears, more than doubled since its commencement, and, although it suffered great pecuniary loss for the first two seasons, it may safely be affirmed that few societies—if any—have in so short a time acquired so large a number of subscribers, or have benefited so largely in a pecuniary sense.

By the "Report," drawn up for the Directors, it appears that the loss of the first season was nearly £2000. In the second season the loss was comparatively small, and last season the receipts nearly covered the expenses. The Report is confident in affirming that the receipts of another season will not only cover the expenses, but leave a balance to liquidate the previous losses.

From the Report we gather information about the Society, some of which is entirely new to us. For instance it appears that the management has been vested with a committee of gentlemen, who, jointly with the founder, Dr. Wylde, have borne in equal shares the loss that has accrued up to the present time. As most of these gentlemen are men of known wealth, the loss which they have suffered will not be felt severely, being divided; and, furthermore, it appears that they have cheerfully supplied the loss, knowing that the art has been benefited thereby. It is not for us to cry up individual sacrifices. We cannot, however, but think that Dr. Wyle, in bearing his share of the pecuniary responsibility, must, as a professional man, have felt the burden heavily. Few there are in any profession who would exhibit such real disinterestedness, or, indeed, who could afford to do so. The seed is now sown, and there is little doubt but that, with proper working and tending, the future of the New Philharmonic Society will prove a harvest likely to repay all the labour that has been expended. Let the Society display the spirit and enterprise it has hitherto shown, and endeavour to effect the reforms pointed out to it by its well-wishers, and success is insured.

It may be of little consolation to the unsuccessful litigants in the case of Boosey *v.* Jefferys, or to others affected in the same way as they, to be told that gross injustice has been done to them; and we should not therefore again draw attention to this case, but for some better purpose than to lament or to censure the decision of the House of Lords, which is now irrevocable. But it is already proved that this judgment does not affect music or books which have been published since July 1st, 1842. We make this statement on good authority, and we beg to refer those of our readers, who may be sceptical, to a very clever article which has been reprinted from the *Jurist*, shewing clearly the extent of the mischief which the House of Lords has rendered to literature and music. The grounds on which this assertion is made are as follows:—The Copyright Act of Queen Anne's reign, on which the Messrs. Boosey relied for protection for *La Sonnambula*, was repealed July 1, 1842, on which day Serjeant Talfourd's Act became law. In this new statute, it is admitted that every author is entitled by *common law* to the exclusive right of printing his book. Now, this is the point which the House of Lords disputed, and it was because there was no proof that an author possessed a copy-

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right *without a statute* in Queen Anne's time, that they decided against a foreigner's right, remarking that a special Act would have to be introduced, conferring on him a copyright, if it were the intention of the country to bestow the privilege. But, then, Talfourd's Act was not considered. As we stated before, this Act admits every author's right by common law; and it therefore stands to reason that a foreigner can justly claim the peculiar advantages which an Englishman derives from the statute, unless a special provision be made to exclude him. No such exception is mentioned, and his right is therefore incontestable since July 1, 1842.

What strengthens this view of the law is the language used in two subsequent international acts, wherein it is expressly stated that no foreign book *first* published abroad can be protected here, which is a direct inference that the copyright of a foreign book first published in this country is secured.

The *Jurist* asserts positively that any work published since the date quoted can be successfully defended by law; and further, that the highest court of appeal, whatever may be its sentiment or motives, cannot possibly construe the Act of Queen Victoria in the same manner as the Act of Queen Anne. We are of the same opinion, and we hope to hear of some publisher who has sufficient spirit to proceed manfully against the horde of pirates who are now infesting the musical world.

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Catherine Hayes, *en route* to Australia from San Francisco paid a vist to Honolulu (capital of the Sandwich Islands) during the time our Pacific Squadron was there. The fair vocalist was received with great delight by our "jolly tars" as well as by King Kamehameha the third, his Queen and the Princess Royal, Victoria, who with the court went out for a cruise in the Virago. The fleet fired a royal salute and manned the yards as they passed through it, and the naval band on board played our national airs and other tunes much to the delight of the royal party.

Lola Montes.—The eccentre ex-danseuse has become a *bonâ fide* California settler, and seems as contented in Grass Valley as if she had lived there her lifetime. She has become quite an explorer, forming parties, and penetrating through the prairies and over the mountains hundreds of miles. She returned a few weeks since from an excursion to the Truckee Meadow, and had a narrow escape from being captured by the Indians.

The Band of the Guides arrived in London from Paris, on Thursday evening, at half-past seven o'clock. They immediately found their way to St. George's Barracks, where they were received with the greatest enthusiasm by the Fusilier Guards. The Parisian bandsmen seemed quite overwhelmed with the warm reception of their English cousins, and expressed, in the best language they could, their satisfaction at fraternising with Englishmen. They are located at the Hôtel Sablonnière, in Leicester-square, where instructions have been received, from high authority, to treat them with every respect and attention. On Friday morning, the Guides had a rehearsal in St. George's Barracks. They played the Overture to *l'Etoile du Nord*, and the *Marche des Flambeaux*, with great effect, and to the universal admiration of the Guards. M. Mohr, the condutor of the band, is an officer of rank in the regiment. The band of the Guides is the favourite with the Emperor, and is only employed in public on State occasions. Their ordinary duty consists in playing at the Tuileries and at the officers' mess. It is understood that Louis Napoleon is very much gratified with the warm reception his Guides met with, a message having been forwarded to him immediately on their arrival, to which it is said he returned a very gracious answer by telegraph. In addition to the performance this day at the Crystal Palace, for which they have expressly made the visit, the Guides are announced to appear at six evening concerts, under the management of Mr. E. T. Smith.

## DRAMATIC.

Sadler's Wells.—The production of *Pericles* has caused a real excitement among the visitors to Sadler's Wells. The Islingtonian audiences are, or pretend to be, real lovers of Shakspere, and boast of their renown on this point; so that any new play, with Shakspere's name to it, and with the addition of such scenery, dresses, and decorations as Mr. Phelps, in his taste, judgment, and liberality, was certain to supply, could not fail to prove highly attractive. Boots it not with the play-goers of Islington whether Shakspere truly wrought *Pericles* or no. Has not the common edition of Shakspere given it among his works? and has not Mr. Samuel Phelps laid the drama out in his bills as the veritable offspring of Shakspere's muse? What more was wanted? Were the audience to put no faith in their manager, who never told them false, and to side with Rowe, Steevens, Hallam, and others, against Langbaine, Gildon, Dryden, Dr. Drake, and a multitudinous host, who all hold that *Pericles* is undoubtedly Shakspere's; that it was written at a very early age, about the same period as *Titus Andronicus*, and received alterations and corrections from the author in later years. For our own parts, we say with Dr. Johnson, if we do not ascribe the authorship of *Pericles* to Shakspere, to whom shall we assign it? Coleridge himself, or Schleger would have been puzzled to answer that query. Were it worth while—which it is—and had we time and space—which we have not—we would undertake to prove in the most satisfactory manner to the unprejudiced reader, that *Pericles* was as surely the work of Shakspere as *All's Well that Ends Well*, *The Winter's Tale*, and *Cymbeline*. Let us quote the passage, where Leonine is about to kill Marina, and ask any honest heart, is not the same hand unmistakeably apparent that penned the dialogue between Hubert and Arthur, in a like situation in *King John*. Is not one, in fact, a forerunner of the other. Here is the passage. Peruse it not lightly.

*Mar.* Is this wind westerly that blows?
*Leon.* South-west.
*Mar.* When I was born the wind was north.
*Leon.* Was 't so?
*Mar.* My father, as nurse said, did never fear,
But cried, 'good seamen,' to the sailors, galling
His kingly hands with hauling of the ropes;
And, clasping to the mast, endur'd a sea
That almost burst the deck.
*Leon.* When was this?
*Mar.* When I was born.
Never was waves nor wind more violent;
And from the ladder-tackle washes off
A canvass-climber: 'Ha!' says one, 'wilt out?'
And with a dropping industry they skip
From stem to stern; the boatswain whistles, and
The master calls, and trebles their confusion.
*Leon.* Come, say your prayers.
*Mar.* What mean you?
*Leon.* If you require a little space for prayer,
I grant it: pray; but be not tedious,
For the gods are quick of ear, and I am sworn
To do my work with haste.
*Mar.* Why will you kill me?
*Leon.* To satisfy my lady.
*Mar.* Why would she have me kill'd?
Now, as I can remember, by my troth,
I never did her hurt in all my life;
I never spake bad word, nor did ill turn,
To any living creature: believe me, la!
I never kill'd a mouse, nor hurt a fly;
I trod upon a worm against my will,
But I wept for it. How have I offended,
Wherein my death might yield her any profit,
Or my life imply any danger?
*Leon.* My commission
Is not to reason of the deed, but do it.
*Mar.* You will not do't for all the world, I hope.
You are well favor'd, and your looks foreshow
You have a gentle heart. I saw you lately,
When you caught hurt in parting two that fought:
Good sooth, it show'd well in you: do so now.

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Your lady seeks my life; come you between,
And save poor me, the weaker.
*Leon.* I am sworn,
And will despatch.

So, too, in the comic portion of the dialogue we find the very humour, conceits, and pun loving of Shakspere. *Vide* the scene, in the room at Mitylene, in Act IV., Scene III., especially the dialogue between Pander and Old Woman, of which the following is a part:

*Pander.* Three or four thousand chequins were as pretty a proportion to live quietly, and so give over.
*Old Woman.* Why to give over, I pray you? Is it a shame to get when we are old?
*Pan.* Oh, our credit comes not in like the commodity; nor the commodity wayes not with the danger: therefore, if in our youths we could pick up some pretty estate, 'twere not amiss to keep our door latched. Besides, the sore terms we stand upon with the gods, will be strong with us for giving over.
*Old W.* Come, other sorts offend as well as we.
*Pan.* As well as we! Ay, and better too; we offend worse.

If this be not downright Shakespere, we know nothing that is. But enough of the authenticity of the play, of which only those of little faith can entertain a doubt. We are of great faith, and entertain no doubt that *Pericles* is entirely Shakspere's.

In the production of *Pericles*, Mr. Phelps has judiciously placed his best chance of success on turning the piece into a spectacle, and in this he has been even more successful than on any former occasion. As a drama, *Pericles*, it must be owned, is sadly deficient; the only really effective scene is that of the mutual recognition between Pericles and his daughter. In the last act we are reminded, in Thaisa and Marina, of Hermione and Perdita; and in the last scene we have, unquestionably, the original of that of *The Winter's Tale*. Mr. Phelps, with the exception of the above scene, and perhaps the short one on shipboard in the storm, when he hears of the death of his wife and birth of his child, had nothing to call forth his talent. Among the other characters in the written play Marina is by far the best drawn; but she is reduced to insipidity on the stage from the necessity of omitting the scenes in the "spotted house," in which the author, with some of his usual graphic painting, has contrasted the purity of the young girl with the grossness of her assailants.

*Pericles*, although a play of inferior note, is likely to have as fair a run of public favour as any of its predecessors here. So much for the *prestige* which this little establishment has obtained by sound management and ceaseless diligence. It was reported that the rehearsal, for which the theatre was closed on the previous evening, did not terminate until half-past one in the morning.

Olympic.—*The Blighted Being*—the farce in which Mr. Robson has achieved his last eminent success—is taken from a French vaudeville, and is a mere slight sketch. The character of the principal personage—Job Wort, as he is dubbed in the vernacular—is remarkably well chosen to exhibit Mr. Robson's inimitable tragic-comic powers to the best advantage. Job Wort is a most susceptible person, who fancies the world is in league against him. He commences his man-life as a poet, is rejected by the publishers, and prints his first epic on his own account. Job is in utter despair at his misfortunes, and determines to commit suicide. For this purpose he bribes an Irish apothecary to poison him without apprising him of the moment when the poison would be administered. So far he is contented, and felicitates himself on a quiet removal from an ungrateful world. But all at once his prospects brighten, and sunshine bursts upon him. He is heir to £800 a-year, and the lady of his heart loves him. He cares not now to die in his happiness, and sends to the apothecary to countermand the poisoning, but is informed the dose is already administered. The terror and despair of poor Job may be imagined; but after awhile his correct senses are restored by being told the dose was a harmless one. The acting of Mr. Robson was in his very best style of the pathetic-humourous. Never was despair more dolefully depicted; never was terror more ludicrously made manifest. The scene where Job is informed that he is already under the influence of the poison, when he desires to live and be jolly, was excruciatingly funny, and the audience literally shed tears with laughter. *The Blighted Being* is played every night, and promises to hold its place for some time in the bills.

A new two-act drama, entitled *The Trustee*, was produced on Monday night. It is taken from an old French piece, *Le Dépositaire*. The subject is commonplace. A merchant is entrusted with a large sum of money by a friend, which he puts away in a strong box. His friend dies, and no one comes to claim the money for a long time. At length the nephew of his friend comes to the merchant and does so. The merchant, too well pleased to get rid of a trust which had been so long a weight upon his mind, goes to his strong box to procure the money, and discovers it is gone. His horror and agonies constitute the gist of the piece. In the end, the merchant, in a fit of sleep-walking, to which he is accustomed, finds the money concealed somewhere else, he himself in one of his somnambulist fits being the hider. Mr. A. Wigan played the old Trustee with great tact and discrimination. The part suits him admirably.

Marylebone.—A new tragedy, called *Videna; or, the Mother's Tragedy*, was produced on Monday at this theatre, the principal characters being sustained by Mr. and Mrs. W. Wallack. It is written by Mr. J. Heraud, who proves himself a better poet than playwright. The language is generally lofty, the thoughts are sometimes profound, and the characters are occasionally drawn with power; but the story is ill chosen, the construction feeble, and the plot is unskilfully developed. We have no doubt that *Videna* would please the reader infinitely more than the spectator.

The play was well played, and Mrs. W. Wallack especially distinguished herself by her fine conception and artistic elaboration of the character of Videna. The piece has been put upon the stage regardless of expense; and, notwithstanding its numerous disappointments, the new tragedy is well worth a visit to the pretty and now well-conducted theatre in Church-street.

Musical and Dramatic Novelties.—A new drama, in three acts, entitled *Honour before Titles*, will be produced at the St. James's on Monday night; and a new farce, called *Bond Fide Travellers* will be brought out at the Adelphi the same evening. —Last, not least, M. Jullien's concerts at Drury Lane commence on Monday.—Handel's *Judas Maccabæus* is announced for performance on the 15th proximo, at St. Martin's Hall, under the direction of Mr. John Hullah.

## THE FIRST PERMANENT GERMAN OPERA.*

*(From the Revue et Gazette Musicals.)*

"Italian opera made its appearance at an early period in the countries on the other side of the Rhine; as far back as the commencement of the seventeenth century we find it installed with all its train of mythological divinities and magnificence of costumes and scenery in some of the princely residences of the south of Germany.

"But it is to a city of the north, to Hamburgh, that the honour of having possessed the first company that sang in the German language is due. This fact may appear strange, but it admits of easy explanation. The rich merchants of Hamburgh, incessantly travelling all over Europe on business matters, had an opportunity of being present at this kind of amusement, then in all its freshness and in all the splendour of novelty. We can easily conceive their thinking about the means of procuring at home that theatrical amusement which, when abroad, they were able to enjoy only for a very short period.

"However this may be, an opera-house was built at Hamburgh in the year 1678, in the Gänsemarkt near the Allster, under the care, and at the expense, of Schott, a doctor of civil law, another gentleman of the same rank, and the organist Reinike. Of these three persons who advanced the funds, Schott was, at the same time, the richest, the most zealous, and the

* *Die erste stehende deutsche Oper*, by M. E. O. Lindner, Doctor of Philosophy, Berlin, Schlesinger.

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most capable; he may, therefore, very properly be considered as the founder of German opera.

"As for Reinike, the organist of Saint Catherine's Church, Hamburgh, he was a native of the province of Over-Yssel, in Holland. 'He was a first-rate performer upon his instrument, which he always kept perfectly in tune, but,' adds his biographer, 'Reinike had sometimes disputes with the gentlemen of the church.' He was reproached—and the reproach appears to have been well founded—with being a great lover of the fair sex and of the *Rathskeller*.† At his death, it was found that he had divided his property, which was rather considerable, between Saint Catherine's Church, his daughter's children, and the foreign ladies stopping at his house. He had a collection of sonatas for the violin printed, and this is his only published work.

"The new theatre in the Gänsemarket was inaugurated with a Biblical opera: *Man created, fallen and raised-up;* in other words: *The Creation, Fall, and Redemption of Man*, by a poet laureate of the name of Richter. The music was due to the pen of the composer Theile. The ballet-master's name was M. de la Feuillade.

"The production of this opera must have necessitated very extensive scenery, and it would appear that the art of the stage-carpenter was, at that period, tolerably advanced. In the prologue, Chaos was seen to open, while the four elements which issued from it, entered into a mutual agreement to exert themselves conjointly for the prosperity of the city of Hamburgh. In the first act, an angel flies across the sky, in pursuit of Lucifer, whom he overthrows and hurls into the abyss. Jehovah enters, accompanied by the heavenly army, to whom he remarks: that pride has been justly punished, and, like true courtiers, the angels reply that it is justly done. After enumerating the marvels of Creation, Jehovah resolves on forming man.

"While Jehovah is engaged in his task, the chorus sing:

"'Oh! how miraculous is the power which creates everything by mere will! God has but to speak, and immediately all that should be made is made!'

"The opera then goes on as follows:

"'*Jehovah:* Receive, then, the divine spirit which snatches you from death, and gives you life and reason.

"'*Adam:* Oh! heaven and earth! living creatures! and thou, immense army of God. What sight meets my gaze! Am I alive or no?

"'*Jehovah:* Live, in future, an image made after my will.'

"Jehovah then leaves, after enjoining Adam to devote himself to the cultivation of the garden of Paradise. When he is left alone, Adam begins singing an air, and falls off to sleep at the fifth verse. Jehovah descends in a cloud and creates woman. On opening her eyes to life, Eve sings exactly the same air as Adam has just sung: "Oh! heaven and earth!" etc. The act terminates with the following duet:

"'*Adam:* Come, then, my other self; my all-in-all.

"'*Eve:* I follow you with all my heart, and consent willingly.

"'*Both together:* Let us walk through the roses, where the winds scatter perfumes, and where the sweet fruits of the orchards delight the eye; when we have reached the end of the meadows, the gentle shade will refresh us.'

"We will pass over the second and third acts, which contain nothing very remarkable.

"In the fourth act, sin has entered the world. Adam and Eve have tasted the Forbidden Fruit. Jehovah enters, having *Justitia* on his right, and *Miserecordia* on his left. The latter is triumphant in the supreme council. Jehovah asks the angels:

"'Who will give us some one who will satisfy justice, in the place of mankind?

"'*The Angels.* We cannot find such a person.

"'*Jehovah.* Well, then, I will find one who shall redeem them from the torments of Hell.'

"In the fifth act, Adam is cited before Jehovah, who asks him:

"'What has rendered thee so sad and depressed?

"'*Adam.* The woman, the woman that thou gavest me.

"'*Eve.* I am greatly afflicted at it, my Adam! Alas! thy sufferings augment my grief.

"'Thy grief does not alleviate mine, that is to say, I do not suffer the less for it.'

"Jehovah curses the serpent, and condemns Eve to the pains of childbirth. The two offenders are driven out of Paradise. Adam never leaves off lamenting, and Eve does her best to console him. Suddenly, *Salvator* appears in a cloud, saying:

"'I will wipe out your sins! Through me, shall ye find grace. Bind yourself to me with a firm belief, and do not allow it to be torn from you. By my death, and by cruel torments, I will conquer for you the joys of Heaven.'

"This is followed by a final chorus, sung by the angels, *Justitia*, *Miserecordia*, Adam and Eve.

"This mystery was represented a very great number of times, and at last found its way to the Marionette Theatre. To the personages we have already enumerated was now added that of Hanswurst, who played the first men all sorts of malicious tricks. Richter's opera had degenerated into a piece of buffoonery fitted only for a fair.

"In the same year, they played also in Hamburgh, *Oronte*, imitated from the Italian, the music by Theile, and *The Greatness and Fall of Sejanus*, from the Italian, the music by Strungk or Strunk.

"Among the pieces given the following year, we remark, *Innocence saved; or, Andromeda and Perseus*, imitated from Corneille, music by Franck; *The Mother of the Macchabees*, music by Franck—in the prologue, the Church appears with a crown of twelve stars on her head and the moon at her feet; a dragon with seven heads and ten horns rushes upon her to destroy her, but the Archangel Michael comes to her succour and precipitates the dragon into the infernal regions; and *Don Pedro, or Jealousy punished*, from the Italian, music by Franck; this was the first comic opera represented in Germany.

"In 1680, were produced *The arrival of Æneas in Italy*, evidently from the Italian, the music by Franck. M. de Feuillade is replaced by M. Baptiste; *Alcestis*, an imitation of M. Quinault's work, music by Franck; and *Jodelet*, an imitation from the French, music by Franck.

"These pieces, imitated from the Italian, are extremely weak. There is no development—no connection between the scenes. To make up for this, however, there are plenty of coarse jokes. In *Oronte* we meet a madman, Gorgalio, who stammers and is hunchbacked. Addressing old Falsirena, he sings as follows:

"'When I look at you, on one side and the other, it makes me burst with laughter; you smell of musk like those druggists' shops, where, etc.'

"I can not finish the sentence.

"The author of *Sejanus* aims at tragedy. In the very first scene, the thunder growls and the thunder bolt shatters the statue of *Sejanus*, and, at the moment the minister of Tiberius is about to give Lavinia his hand, a phantom (Drusus) appears between the two personages.

"In 1681, *The Birth of Jesus Christ*, music by Theile (to which we shall presently return); *Semele* and *Hannibal*, music by Franck; and *Charitine; or, the divine well-beloved* (*Göttlich-Geliebte*) by Elmenhardt, music by Franck, were represented."

We have taken the preceding details from the curious and learned work of Dr. E. Otto Lindner, which deserves to be recommended as much for the elegant clearness of the style as by the profundity of the researches. Our conscience requires us, however, to add that previous to the year 1678, the company at the theatre in Dresden had represented *Daphne*, an opera imitated from the Italian of Rinuccini, by Martin Opitz, the celebrated poet of Bunzlau, on the occasion of the marriage of the Elector's sister with the Landgraf of Hesse, in 1627. It is Ovid who recites the prologue. The score which, as the poet himself tells us, is the work of a composer named Schütz, is, it appears, lost.

Let us now proceed to the analysis of the *Birth of Jesus Christ*, which is well worthy our attention.

The prologue is not without a certain grandeur. The stage

† The *Rathskeller* are the vaults beneath the Town-hall, which are generally let out as wine-shops, in the same way as the cellars beneath many London chapels are let to wine merchants.

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represents the Temple of Apollo at Delphi. By the order of the Emperor Augustus, Servilius has come to consult the oracle. The Pythoness rushes on with dishevelled hair, flaming eye, and foaming mouth, and exclaims:

"A god come from Judah has conquered the old gods. I am, in consequence, compelled to descend again to the infernal regions; let no one, therefore, come in future to consult the oracle."

Through the opening in the cavern, Apollo rises in a cloud of fire and disappears in the air. The priestess shuts the gates of the temple, and resumes her lamentations:

"Great Jupiter is no longer master of Heaven; Juno and Venus are no longer anything, and Mars himself requires some one to defend him. Pallas and Diana have fled, and events will prove that from to-day the Majesty of the Gods is annihilated."

Servilius makes a very judicious *aside* remark:

"Augustus no longer can have any hope, since the gods themselves do not live in security

A priest of Apollo sings:

"Grand divinity of the earth, if the designs thou hast resolved upon are to be carried out, if the prince of the starry lights" (the *Grand-duc des Chandelles* of Dubartas), "is doomed to be extinguished in darkness, cause the visions to pass before our eyes, according to their true origin."

The curtain then rises, and the piece begins.

THE REGISTRATIONS.—THE CONSERVATIVE LAND SOCIETY.—The following are the results of the claims in the Registration Court for this year:—

| County. | Estate. | No. of Claims. | Allowed. | Disallowed. | Withdrawn. |
|---|---|---|---|---|---|
| Middlesex ... | Ealing* ..... | 91 | 90 | — | 1 |
| „ ... | Enfield ..... | 23 | 23 | — | — |
| „ ... | Woodgreen.. | 41 | 41 | — | — |
| Herts ..... | Hertford* ... | 13 | 11 | — | 2 |
| Sussex (East) | Brighton ... | 36 | 36 | — | — |
| Kent (West).. | Forest Hill† | 81 | 67 | 14 | — |
| Surrey (East) | Putney‡ .... | 39 | 21 | 18 | — |
| Yorkshire (W.Riding) | Leeds‖ ..... | 15 | 6 | 9 | — |
| | | 339 | 295 | 41 | 3 |

* In Middlesex, the Revising Barrister, Mr. Launcelot Shadwell, and in Herts, Mr. Fisk, held that a purchase of a piece of land for £50 is, at least, a *primâ facie* case of right to vote.

† In West Kent, the Revising Barrister, Mr. Ogle, laid down the rule that he would not admit the right to vote in any case where the consideration-money was not more than £50; but he admitted the £75 lots as sufficient.

‡ In East Surrey, the Revising Barrister, Sir Walter Riddell, held that unless the land was actually let, the owner had no right to the franchise, and seventeen claims were disallowed on this ground; but an appeal to the Court of Common Pleas was granted, which the Conservative Land Society will prosecute.

‖ Four allottees lost their right because they had neglected to forward their conveyances for the inspection of the Court. Five on the same estate lost their privilege because they had not paid up the purchase-money in full.

THE NORWICH FESTIVAL.—It is but due to the singers at this Festival to state that several of those who received the most exorbitant fees, have voluntarily returned a portion of them to the committee. This was in consequence of the report that the Festival, which was given for the benefit of a charity, was a considerable loss to the principal parties engaged in its management.

## ADVERTISEMENTS.

MISS MANNING begs to announce to her Friends and Pupils that she will return to Town on Monday, October 30th, and Re-commence her LESSONS in SINGING and the PIANO. 17, St. George's-terrace, Kensington-gate.

SIGNOR and MADAME F. LABLACHE beg to acquaint their friends and pupils that they have returned to town to resume their professional avocations. The Fourth Series of Vocal Classes is forming for the winter months. 149, Albany-street, Regent's-park.

A FIRST CLASS VIOLINIST (Pupil of ERNST and SIVORI) would be happy to give instruction or accompanying lessons at a moderate rate. Apply by letter addressed to N. X., Office of the MUSICAL WORLD, Holles-street.

MR. and MRS. T. H. SEVERN'S VOCAL SOIREES for the practice of CLASSICAL CHORAL MUSIC will commence on Monday, October 30. Particulars may be obtained by applying to Mr. and Mrs. T. H. Severn, professors of the pianoforte and singing, 24, Albert-street, Camden-road.

TO CONCERT GIVERS, INSTITUTIONS, &c.—Mr. GEORGE LAKE is prepared to accept engagements for the ensuing season (conductor, or solo concertina) or to undertake the management of concerts in town or the suburbs. 11, Porchester-place, Norfolk-crescent, Hyde-park.

MUSIC TRADE.—An experienced hand, who has for many years been Warehouseman at one of the principal Music Publishers at the west-end of the town, is desirous of engaging himself in a similar capacity, either in London or the country. He is thoroughly acquainted with the leading catalogues and the music trade generally, and can give undeniable references. Address A. Z., post-paid, at the Office of the *Musical World*.

BACH SOCIETY.—Members and assistants are informed that an Orchestral Rehearsal of the Passions-Musik, preparatory to a second public performance, will take place at the Queen's Concert Room, Hanover Square, on Monday evening next, October 30th, to commence at 8 o'clock. Conductor, Mr. Sterndale Bennett. Persons desiring to assist in the Orchestra or Choir, are requested to signify the same in writing to the Secretary. Charles Steggall, Mus. Doc., Hon. Sec. 36, North Audley Street.

ST. MARTIN'S HALL.—Mr. HENRY C. BANISTER has the honour to announce a CONCERT of CLASSICAL PIANOFORTE MUSIC, to take place at the above Hall, on Monday Evening, November 20th, 1854, commencing at Eight o'clock, when he will be assisted by Miss Dolby, Mr. Cipriani Potter, Mr. J. Banister, and Mr. Lucas. Tickets, 1s.; Reserved Seats, 3s.; Family Tickets, to admit four to the Reserved Seats, 10s. 6d. Tickets may be obtained of Mr. Henry C. Banister, 2, Brunswick-row, Queen-square, Bloomsbury; of Messrs. Leader and Cock, 63, New Bond-street; and at St. Martin's-hall.

CHAPPELL'S FOREIGN MODEL PIANOFORTE.—PRICE FIFTY GUINEAS.—This instrument has (unlike the ordinary cottage pianoforte) THREE STRINGS, and the fullest grand compass of SEVEN OCTAVES. It is strengthened by every possible means to endure the greatest amount of wear, and to stand perfectly in any climate. The workmanship is of the best description, the tone is round, full, and rich, and the power equal to that of a Bichord Grand. The Case is of the most elegant construction in Rosewood, (*vide the sketch*), the touch elastic, and the repetition very rapid. Every possible precaution has been taken to insure its standing well in tune. Mr. Chappell especially invites the attention of the public, the profession, and merchants to the FOREIGN MODEL, feeling assured that no pianoforte, in all respects comparable, has hitherto been made in England at the same price. Every instrument will be warranted, and (if desired) exchanged within twelve months of the purchase. 50, New Bond-street, London.

THE CONSERVATIVE LAND SOCIETY.—Success of the Society:—Total number of shares issued up to the 29th of September, 1854, 10,312. Total cash receipts up to the same date, £139,303. Amount of land sold to the same period, £98,515. Amount of reserve fund to the same date, £8,095. Shares on the order of rights, by completion, by public drawings, and by seniority, to the same date, 3,529. Last share number on the order of rights by seniority, 1,228. Bonus realised on shares during the first year, 6 per cent. Interest now allowed on completed shares, and on payments of a year's subscription in advance, and upwards, such interest being payable half-yearly, one month after Lady Day and Michaelmas, 5 per cent. Estates purchased in various counties, nineteen; allotted, or partly distributed amongst the members, twelve; to be allotted, seven.

CHARLES LEWIS GRUNDISEN, Secretary.

Offices, 33, Norfolk-street, Strand, October 1st, 1854.

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## THEATRE ROYAL, DRURY LANE.

### M. JULLIEN'S CONCERTS.

(FOR ONE MONTH ONLY.)

M. JULLIEN begs most respectfully to announce that his Concerts will commence on Monday next, October 30th, 1854, on which occasion he will have the honour of making his first appearance in England since his return from America.

M. Jullien cannot refrain from expressing his great gratification at being able, after an absence of nearly two years, once more to appear before those kind and indulgent patrons who during so long a period have extended to him their unremitting countenance and support. In the Prospectus of his last series of Concerts, in the year 1852, M. Jullien expressed a hope that his then projected journey might furnish him with many materials which might hereafter serve to entertain his English audiences, and he is most happy to have found that those anticipations are not likely to be disappointed. During his late journey in the United States, M. Jullien has found that while the Arts of Literature, Sculpture, and Painting have been well cared for in that great country, the Science of Music has also received its share of encouragement and support, and has been fostered by the establishment of Musical Institutions, which do not yield even to those of Europe, either in the excellence of their arrangements or the magnitude of their operations. In these Institutions every advantage has been taken of the talents of that vast influx of Italian, German, French, and English Professors who constantly visit the United States; but at the same time M. Jullien has found many instances of rare musical genius among native artists, while a vast amount of pure and charming melodies exist, springing from sources entirely American. M. Jullien has lost no opportunity of collecting these most interesting native melodies, but at the same time has not failed to possess himself of several truly classical works by native American composers. In fact, M. Jullien trusts that his anticipations of 1852 will be realized, and that his American Tour will not only have proved a source of profit and gratification to himself, but a means of providing some future Entertainment for his kind and liberal patrons in this country.

During the Series of Concerts, will be performed the following new pieces of Music:

THE AMERICAN QUADRILLE,

Composed on National American Melodies.

THE SLEDGE POLKA,

Descriptive of the Winter amusement of Sledging in North America.

THE KATTY DID POLKA.

Descriptive of the various Musical sounds produced by the myriads of insects on a tropical night.

THE MISSISSIPPI GALOP.

THE NEW YORK FIREMEN'S QUADRILLE.

As performed at M. JULLIEN'S last Concert in America, given at the Crystal Palace Exhibition, amidst the plaudits of an audience of 35,000 persons. A Selection arranged for full Orchestra from Rossini's Opera, "Le Comte Ory." A Selection arranged for full Orchestra, from Verdi's new Opera, "Rigoletto." A Selection arranged for full Orchestra, from Spohr's new Opera, "Jessonda." Several classical works by native American composers. Also, every evening, at least two works selected from the classical composers.

In addition to the above, M. JULLIEN has in preparation, a New Quadrille, to be entitled

THE ALLIED ARMIES QUADRILLE,

Composed for Double Orchestra and Two Military Bands, on English, French, and Turkish Melodies.

Among the Artists engaged are—

Madame ANNA THILLON,

the celebrated Prima Donna, from the Imperial Opera Comique, at Paris—her First Appearance at these Concerts.

Signor ROBBIO,

the extraordinary performer on the Violin—Pupil of the late Signor PAGANINI—his First Appearance at these Concerts.

Herr KŒNIG—his First Appearance in England since his return from America.

Signor BOTTESINI,—his First Appearance these Two Years.

| | |
|---|---|
| Mons. DUHEME, | Signor MONASTERIO, |
| Mons. SIMAR, | Mons. E. ALARD, |
| Mons. ALARD, | Mons. BANEU, |

Their First Appearance in England.

Mons. COLLINET, Mons. LAVIGNE, Mons. WUILLE, &c., &c., &c.

CONDUCTOR ... ... ... ... M. JULLIEN.

The Decorations of the Promenade portion of the Theatre will be entirely new, and the whole Theatre well warmed, carpetted, and ventilated. At the back of the Promenade will be found

THE READING ROOM,

Containing Newspapers and Periodicals from almost all parts of the world, and include Six London Morning Papers, Five Evening Papers, Fifty-six Weekly Papers, and Twenty Provincial Papers; besides the Irish, Scotch, German, American, Italian, Swiss, Dutch, Indian, Chinese, Australian, New Zealand, Malta, Portuguese, Ionian, Canadian, French, Belgian, and Spanish Newspapers, Magazines, and other Periodicals.

The Concerts on each evening will commence at eight, and terminate at Eleven o'clock.

The Refreshments under the direction of Mr. G. Payne.

PRICES OF ADMISSION:—

| | |
|---|---|
| Promenade, Boxes, and Galleries - - - - | 1s. |
| Dress Circle - - - - - - - - - - - | 2s. 6d. |

Private Boxes, £1 1s. and £1 11s. 6d.

Places and Private Boxes may be secured on application to Mr. O'Reilly, at the Box-office of the Theatre; which is open from 11 till 5. Private Boxes also, of Mr. Mitchell, Old Bond-street; of Messrs. Cramer and Beale, Regent-street; of Mr. Sams, St. James's street; of Mr. Allcroft, Mr. Chappell, Mr. Ebers, Mr. Hammond, and Mr. Hookham's, Old Bond-street; and at Messrs. Jullien and Co.'s, 214, Regent-street.

N.B. The Theatre being let at Christmas for Dramatic performances, the Concerts can continue for One Month only.

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THE GUIDES, celebrated National Band of the Emperor of the French, consisting of sixty accomplished Musicians, will arrive this week.—Mr. E. T. SMITH, Lessee of the Theatre Royal, Drury Lane, has engaged these distinguished artistes (selected from the different bands in France) to give SIX GRAND CONCERTS—one of which will be devoted to the Fund for the Benefit of the Soldiers' Widows and Orphans. Mr. Smith trusts that the British public will fraternize with their bold allies on this occasion. Immediate notice will be given of the time and place selected for the performances.

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CRYSTAL PALACE.—GRAND MILITARY FÊTE, in Aid of the several Funds for the Relief of the Sick and Wounded, and the Widows and Orphans of Her Majesty's Forces engaged in the War, Saturday, October 28, 1854. The gratuitous assistance of the Bands of the following Regiments has been kindly granted:—First Life Guards, Second Life Guards, Royal Horse Guards, Grenadier Guards, Coldstream Guards, Scots Fusilier Guards, Carabiniers, Royal Marines Chatham, Royal Artillery, Royal Marines, Woolwich, Royal Sappers and Miners, 94th Regiment, Royal Military Asylum Chelsea, 18th Royal Irish, and Hon. Artillery Company. These several Bands, and the Band of the Crystal Palace Company, will first perform separately a series of selected pieces from the time of opening up to one o'clock. At half-past one the Bands will join, and play a selection of military marches on the terrace.

Detailed programmes may be obtained in the building on the 28th instant.

At half-past two the Bands will perform in concert (under the leadership of Mr. Schallehn (Director of the Company's Band), the following selections:—The United Army March, Ham; Soldier's Vocal Chorus, by the United Bands; Overture, "Jubilee," Weber; Vocal Chorus, by the United Bands, Himmel; Psalm (words to the Old Hundredth); Pot Pourri: National Airs of France, Turkey, and Great Britain, Schallehn.

The Palace will be opened at ten o'clock a.m., and close at sunset. The whole of the proceeds will be devoted by the Crystal Palace Company in aid of the above-mentioned funds. Admission, 2s. 6d.; admission, including conveyance by railway, first class, 4s. 6d.; second class, 3s. 6d.; third class, 3s.

Season tickets will be available as usual; but the Directors trust that the holders, looking to the objects of the Fête, will place themselves on the same footing as the public, and pay the entrance charge.

Special trains will run from London-bridge to the Crystal Palace Station as follows:—At 7.10, 8.10, 9.10, 9.40, 10.10, 10.40, 11.10, 11.40 a.m.; and 12.10, 12.40, 1.10, 1.40, 2.10, 2.40, 3.10, 3.40, 4.10, 4.40, 5.10 p.m.; returning from the Crystal Palace at 11.50 a.m.; and 12.20, 12.50, 1.20, 1.50, 2.20, 2.50, 3.20, 3.50, 4.20, 4.50, 5.20, 5.50, 6.20, 6.50, 7.20, 7.50, p.m.; and further additional trains will run should the traffic render it necessary.

October 24, 1854. (By Order.)

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## ROBERT COCKS AND CO'S. NEW MUSICAL PUBLICATIONS.

POPULAR MUSIC.—Latest Pianoforte Works by W. VINCENT WALLACE.—Fading away! (Miss Fricker's Ballad), transcribed for the Pianoforte, 4s.; Haydn's Surprise (Movement from the 3rd Symphony), transcribed, 3s.; Il Sostenuto, Etude de Salon, 3s.; The Vesper Hymn, transcribed, 3s.; The Old Hundredth, transcribed, 4s.

IRISH MELODIES, transcribed for the Pianoforte, by W. Vincent Wallace, each 3s., viz.:—Oh! Leave me to my Sorrow; My Lodging is on the Cold Ground; Bard's Legacy; Soldier's Greeting; Harp that once, and Fly not yet; Go where Glory, and Love's Young Dream; Last Rose of Summer. "This writer's arrangements are much sought after, on account of their facility, united with an incomparable elegance."

SIX OPERA FANTASIAS for the Pianoforte, by W. Vincent Wallace, each 3s., viz.:—Mozart's Don Giovanni; Bellini's Norma; Mozart's Zauberflöte; Rossini's Otello; Flotow's Martha; Flotow's Stradella. A series of very elegant drawing-room pieces, and free from all unnecessary difficulty.

SCOTCH MELODIES, transcribed for the Pianoforte, by W. Vincent Wallace, each 3s., viz.:—Ye Banks and Braes; Yellow-haired Laddie, and Whistle and I'll come to Thee; Jock o' Hazledean; Highland Mary, and Loudon's Bonnie Woods; the Keel Row; Logie o'Buchan; The Blue Belle of Scotland; Annie Laurie; Comin' through the Rye; Auld Lang Syne, and Highland Laddie; Wandering Willie, and My Love she's but a Lassie yet; Scots wha hae wi' Wallace, &c. "This writer's arrangements are much sought after, on account of their facility, united with incomparable elegance."

ILLUSTRATIONS FOR THE PIANOFORTE. By THEODORE OESTEN, 3s. each.—No. 1. God save the Queen; No. 2. Rousseau's Dream; No. 3. The Blue Bells of Scotland; No. 4. The Last Rose of Summer; No. 5. Robin Adair. Also, by the same elegant composer:—When the Swallows hasten home, 2s. 6d.; Perles Allemandes, 12 books; Perles de l'Opera, 12 books, each 2s., 2s. 6d., and 3s. And his First Lessons at the Piano, 9s.

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NEW PIANOFORTE MUSIC. By BRINLEY RICHARDS.—Margaret's Daughter, for the Pianoforte, 3s.; Be merry but wise, 3s.; The Lost Riband, 3s.; Sweet Richard, 3s. (from "The Recollections of Wales"). Also, Poor Mary Ann, 3s.; The Ash Grove, 3s.; and The Rising of the Lark, 3s. N.B.—The whole series in 1 vol., ornamented boards, 21s., well adapted for a present.—London Robert Cocks and Co., New Burlington-st., Music Publishers to the Queen.

THE SWALLOW AND THE PRISONER (CAPRICE DE GENRE), for the Pianoforte. By A. CROSIER.—2s. 6d.—"A charming contribution to the treasures of ideal music for the piano, in a pathetic converse between the captive in his cell and the swallow at the grating."

PIANOFORTE MUSIC, by GEORGE FREDERICK WEST.—The Vesper Hymn, 3s.; Cujus Animam, from Rossini's Stabat Mater, 3s.; Nocturne, 2s.; The Pupil's Daily Exercise, 4s.; God Save the Queen, with Variations, 3s.; Questions Relating to the Theory of Music, 3s.

MISS LINDSAY'S SONG, EXCELSIOR, Words by LONGFELLOW, finely illustrated, 2s. 6d.—In consequence of the extraordinary popularity of this song, purchasers have been disappointed by the substitution of other words with similar titles. To prevent such disappointment, the public are respectfully requested to be particular in ordering "Miss Lindsay's Excelsior," as above.

SCHOOL MUSIC.—The Economical Wonder of the Day.—The 68th Edition of HAMILTON'S MODERN INSTRUCTIONS for the PIANOFORTE. Large music folio, price 4s. 62 pages. "A very first-rate work, containing a guinea's worth of the best matter." Also, HAMILTON'S INSTRUCTIONS for SINGING. Large music folio, 5s.

THE ORGAN (publishing by Subscription): its History and Construction. By E. J. HOPKINS, Organist of the Temple Church, and DR. RIMBAULT. With numerous Diagrams, &c. To Subscribers, 21s.; to non-Subscribers, £1 11s. 6d. This work has been ten years in preparation. Subscribers' names received by Robert Cocks and Co.

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London: ROBERT COCKS and Co., New Burlington-street, Music Publishers (by special warrant) to the Queen.

SPRING-TIME.—Divertisement for the Pianoforte. By Thomas Lloyd Fowle. Price 2s. Jewell and Latchford, Soho-square.

HONOURABLE MRS. NORTON'S NEW SONG, "PETRIFACTION," set to Music by GEORGE BARKER, is now published by Cramer, Beale, and Co., 201, Regent-street.

DRAWING-ROOM PIANOFORTE MUSIC, by celebrated Composers. Madame Oury's Fantasia on "Rigoletto," 4s. Wallace's Fantaisie on "Ernani," 3s. Osborne's new morceau, "The Alert," 3s. Holmes' Border Strains, 2s. 6d. Kuhe's Feu Follet, 2s. 6d. Kuhe's Fantasia on "Rigoletto," 4s. Boosey and Sons, 28, Holles-street.

THREE SONGS, by the Author of "Charles Auchester." Just published, three songs, dedicated to the Marchioness of Hastings, by the author of "Charles Auchester." No. 1, "Jerusalem;" No. 2, "Suspense;" No. 3, "By the Carrier Pigeon." Price 2s. each. Boosey and Sons, 28, Holles Street.

Third Edition.

HYMN OF PRAISE FOR ALL NATIONS.—A Sacred Cantata, composed in honour of the Great Exhibition, and performed by the Cecilian Society. The Music by Thomas Lloyd Fowle. Reduced price, 4s.; Great God of Hosts. Hymn for the Fast Day of 1854. Words and Music by Thomas Lloyd Fowle. Price 1s. J. A. Novello, 69, Dean-street, Soho, and 24, Poultry.

NEW PIANOFORTE MUSIC, by RUDOLPH NORDMANN, the most popular Composer of the day with Amateurs and Students.—The Nuns' Prayer (second edition), 3s. La Danse des Fées, 3s. La Donna e Mobile, 3s. Rigoletto Galop, 3s. The Ghost Scene, 2s. 6d. Greek Pirates' Chorus, 2s. 6d. Boosey and Sons, 28, Holles-street, London.

THE OPERA.—BOOSEY'S STANDARD LYRIC DRAMA, a collection of twelve chefs-d'œuvres, published in the most perfect and handsome form ever attempted. Each opera for voice and piano, with English words, the original text, and instrumental notes, memoir, &c. All uniform, in ornamental cloth, suitable for presents, Figaro, 16s.; Zauberflöte, 12s. 6d.; Don Juan, 18s.; Sonnambula, 12s. 6d.; Norma, 10s. 6d.; Faust, 12s. 6d.; Fidelio, 15s.; Lucrezia Borgia, 16s.; Il Barbiere, 16s.; Ernani, 15s.; Iphigenia, 18s.; Der Freischütz, 12s. 6d. Any opera postage free. Boosey and Sons, Holles-street.

THE LONDON ORCHESTRA.—Conductor, Mr. FRANK MORI; Leader, Mr. THIRLWALL. Messrs. Barret, Lazarus, Baumann, Rémusat, Lovell Phillips, Mount, Tolbecque, Nadand, Payton, Mann, Carrodus, Vogel, D. Godfrey, Cioffi, Prospère, Chipp, Zeiss, Antoine, Guest, Russell, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson. This celebrated Orchestra may be engaged to perform at Oratorios, Operas, and Concerts, either in London or the Provinces. Communications to be addressed to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.


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VOL. 32.—No. 45. SATURDAY, NOVEMBER 11, 1854. {PRICE 4d. STAMPED 5d.

## RUBINI.

(From *La Revue des Deux Mondes.*)

Rubini, one of the most popular and admired Italian singers in Europe, died at a village near Bergamo, on the 2nd March, 1854. He had retired from the stage in 1845, and was reposing after his long fatigues in a sumptuous villa, which he had built with the sounds of his lyre—as Amphion, son of Jupiter, did Thebes—when death overtook him, just as he had attained his 61st year. Like all great artists who have excited public enthusiasm, in a high degree, Rubini was the subject of a vast number of stories and apocryphal anecdotes, from which it is very difficult to cull the truth, alone worthy to interest cultivated minds. We will, however, attempt to select a few genuine facts from the life of this celebrated *virtuoso*, who has left behind him an ineffaceable mark in the art of singing of the nineteenth century.

Giam-Battista Rubini was born in May, 1793, in the village of Romano, near Bergamo. The son of a poor *commissionaire*, burthened with a family, Rubini was at first destined to be a tailor. Having been apprenticed to the proprietor of a shop at Bergamo, he was squatted one day upon his board, singing away as merrily as possible, when a *dilettante*, passing by, stopped and listened with astonishment to the youthful voice which was already so full of quality and charm. The *dilettante* approached the young workman, interrogated him as to his family, proceeded to his father, and persuaded the latter to place his son under a master, with whom he stopped until the age of eighteen.

We pass over a multitude of episodes, more or less probable and exciting, and which appear to have allowed full scope for the fancy of biographers, and content ourselves by simply stating, that the admirable artist who astonished all Europe began his dramatic career in the chorus. In an old bill of the theatre of La Scala, at Milan, dated 1812, and which Rubini preserved, splendidly framed, his name figures among the *second tenors of the chorus*. His salary was then 1*s.* 8*d.* a-night. How could he ever think he would one day leave behind him a fortune of more than 3,000,000 francs? Two years subsequent to this obscure employment at La Scala, Rubini was engaged in one of those companies of strolling vocalists so plentiful in Italy, and made his *début* as Argirio, in Rossini's *Tancredi*, which had just been represented at Venice with immense success. Rubini was then twenty-one, while the lady who sang the part of Amenaida, daughter of Argirio, King of Syracuse, was, at least, fifty. As Fortune did not reward the efforts of the *impresario*, he conceived the strange idea of changing his company of singers into a company of dancers. He made them study, as well as they could, a ballet then very much in vogue: *I Molinari* (*The Millers*). The rehearsals were held in a meadow on the skirts of a wood. At the representation, which came off at some little town, the name of which is not preserved in history, the audience rose *en masse* against the wretched extemporised *ballerini*, who were under the necessity of passing the night in the theatre in order to escape being stoned. Rubini used to take a pleasure in relating this burlesque episode in his brilliant career.

After some other attempts, more or less successful, Rubini was engaged at Brescia for the Carnival of the year 1815. Owing to his success in this tolerably important city, he was summonsed to the San-Mosè Theatre at Venice, and, afterwards, to Naples, where he made his first appearance at the Teatro de' Fiorentini. It was in this great city that Rubini, under the direction of his compatriot Nozzari, who gave him such good advice, attracted the attention of Italy, and saw the beginning of his great fame. Having been engaged by Barbaja for a great number of years, he was compelled to remain for a long time under the guardianship of that mercenary trader, who only lent him to the cities desirous of possessing him, for good hard cash, paid down. It was thus that, after having been successively to Palermo, and Rome, where he created a *furore* in *La Gazza Ladra*, Rubini proceeded to Venice, in 1824. Beethoven, who heard him at that period, had Italian words written for him to his admirable elegy of *Adelaide*, which Rubini rendered popular throughout Europe.*

It was in 1825 that this great singer went to Paris for the first time. He made his *début* at the Théâtre-Italien, on the 6th October, in the character of Ramiro in *La Cenerentola*, with immense success. On his return to Italy, whither Barbaja had recalled him, he was obliged to remain there until 1831, when he entirely recovered his independence. Upon this, he returned to Paris, which he did not leave again before 1842, alternating between that capital and London, where he used to sing during the summer season. In 1842, Rubini, then at the summit of his glory, quitted Paris and London, and, as we should say at the present time, the western world, for the purpose of proceeding to St. Petersburgh, where he remained until 1845. Being then fifty-seven years old, and loaded with honours and riches, he retired to the magnificent villa he had built on the spot where he was born, and it was there that he died, leaving behind him a fortune of more than 3,000,000 francs.

Rubini was a simple-minded, gentle, and good man, whose modest general education scarcely rose above the first elements; his musical education was not more advanced, for he required the assistance of an accompanyist to read the most trifling *canzonetta*. Endowed with exquisite sensitiveness, a great memory, and that marvellous instinct which makes up for the want of acquired knowledge, but which acquired knowledge can never replace, Rubini was one of the most admirable singers of our time; a mixture of the improviser and the patient imitator, whose physiognomy it is very important that we should catch with accuracy.

The tenors who have acquired sufficient celebrity to leave behind them a name in history are not very numerous. Before the birth of the lyric drama, and until the end of the seventeenth century, it was the "sopranos" and *prime donne* who exercised almost undisputed sway in Italian opera, as well as in the chapels of princes and religious communities. Composers did not begin to write for tenor voices until more recently; and the first person to signalise himself as a tenor of merit was an artist named Buzzolini, who was chamber-singer to the Duke of Mantua, about the end of the seventeenth century. In the following century, we find the tenors beginning to figure with advantage beside the most famous "sopranos," while composers assigned them pretty important parts, particularly in *buffo* operas. Among the celebrated tenors of the eighteenth century, we may mention Ettori, who was long in the service of the Prince-Palatine, and sang at Padua, in 1770, with great success; Balino, a pupil of Pastocchi, and who died at Lisbon, in 1760; Rauzzini, at the same period, a celebrated singer and composer, who died at Bath, in England, in 1810; Raff, born at Gelsdorff,

* In 1824 poor Beethoven was stone deaf.—Ed.



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in the Duchy of Juliers, a pupil of Pistocchi, and the greatest singer Germany produced in the eighteenth century; Davide senior, who possessed one of the most astonishing voices that ever existed, an admirable and powerful singer, who shared with his contemporary, Ansani, the admiration of Italy; Mandini, an exquisite singer, belonging to the Italian company which came to the Théâtre de Monsieur at Paris, in 1789; Viganoni, who created the part of Paolino, in Cimarosa's *Matrimonio Segreto;* Crivelli, who sang a long time at the Théâtre-Italien, Paris, and in Paolino's *Pirro* and *Nina* produced an effect which veteran amateurs still remember; and, lastly, Babbini, one of the most delicious tenors of the old Italian school, and who had the honour of giving Rossini some hints on the art of singing. The appearance of this illustrious master produced a great revolution in the economy of dramatic music. The characterising feature of this revolution was that the natural voices of *soprano, mezzo-soprano, contralto*, tenor, and bass, assumed in harmony the place they occupy in the scale of sound. Thanks to this happy reform, which, however, was more the result of necessity than a voluntary act of the master, and which, too, had been attempted before Rossini's time, first by Mozart, and then by Cimarosa and Paisiello, the tenors replaced the castratos in the mind of the composer, who assigned them the preponderating part in almost all his works.

Among the remarkable tenors conjured up by the genius of Rossini, and forming a part of the escort of *virtuosi* who interpreted his works and will be handed down with them in History, we must first mention Garcia, who created the part of Count Almaviva in *Il Barbiere di Siviglia*—a consummate artist, whose powerful and supple voice knew no difficulty. Davide, the illegitimate son of the great tenor of the end of the eighteenth century, whom we have mentioned above, was a singer of genius, for whom Rossini composed a great many works. He appeared successively in *Il Turco in Italia, Otello, Ricciardo e Zoraïde, La Donna del Lago, Zelmira*, etc. When Davide junior went to Paris in 1829, his voice, fatigued by excesses of every description, had become unequal and capricious in tone. In the midst of, many traits in rather bad taste, and ridiculous mannerisms and *vezzi*, this great artist sometimes, however, manifested himself and transported the public with admiration, as, for instance, in the duet of the second act of *La Gazza Ladra*, which he used to sing with Mad. Malibran. Nozzari, an accomplished singer, of perfect good taste, was, in Rossini's operas, the inseparable companion of Davide, to whom he gave some excellent advice. Nor must we forget Mombelli, the father of the *prima donna* whom we heard at Paris, in 1823, when she made so grand an effect in the first *finale* of *La Cenerentola*. Rossini met Mombelli, at the commencement of his career, at Rome, in 1812, and wrote a character for him in his first opera, *Demetrio e Polibio*. We must, likewise, mention Bianchi, Bonaldi, and Serafino, for the last of whom was composed the tenor part in *L'Italiana in Algieri;* Donzelli, who possessed a powerful and sonorous but cumbersome voice, and, lastly, Rubini, for whom Rossini wrote only a single *cantata*, "La Riconoscenza," a sort of pastoral for four voices, performed at the Teatro San Carlo, at Naples, on the 27th December, 1821, for the benefit of the immortal *maestro*. Although, by the suppleness, brilliancy, and *bravura* style of his talent, Rubini evidently belongs to the school of singers formed by the author of *Il Barbiere, Otello*, and *Semiramide*, it is certain that the composer who understood best how to utilize and bring out his inmost qualities was Bellini.

As we have very often said, between the dramatic composer and the known interpreters of his thoughts, there exists a secret and reciprocal influence, which the critic ought to take into account. For one or two sublime musicians, who, like Mozart, and Rosini, in the best of his operas, know how to "create" *chefs-d'œuvre* without going beyond the limits of ordinary voices, there are a great number of composers eager to seize on the smallest natural idiosyncracy, and mould their ideas to the requirements of exceptional voices. Nowhere has this pernicious system been practised more than in Italy. In France, too, half the *répertoire* of the Opéra-Comique owed a part of its success to Martin's extraordinary voice. Between the touching and melancholy genius of Bellini, and the penetrating organ and deep feeling of Rubini, the points of analogy were so numerous and so natural, that the two must have felt attracted to each other, like parts of one and the same being which meet again after having been separated, and blend together in some one conception of art. It was at Milan, in 1827, that the lucky meeting of the composer and the *virtuoso* took place, and the opera, *Il Pirata*, represented at the theatre of La Scala, was the first battle they gained together. This opera, which laid the foundations for the fame of the young *maestro* of Catana, increased, also, the reputation of his admirable interpreter. *La Sonnambula* was the second opera Bellini composed for his favourite singer. This was also represented at Milan, at the theatre De la Canobiana in 1831. Then came *I Puritani*, performed in 1834, at the Théâtre-Italien, Paris, where Bellini died six months after the production of his masterpiece, like Hérold after that of his *Pré aux Clercs*. Donizetti, too, composed for Rubini the part of Percy, in his opera of *Anna Bolena*, represented at Milan in 1831, a short time after *La Sonnambula*, and by the same *virtuosi*.

Rubini's voice was that of a high tenor, with a register of more than two octaves from the lower E to the F in alt, which he reached in certain passages by an heroic *sbalzo* that always excited the admiration of the audience. The flexibility of his voice was prodigious, but its quality was not homogeneous. In fact, it was only in the upper part of the scale, beginning from the E between the fourth and fifth lines of the stave, that Rubini's voice warmed, vibrated, and threw out sounds that intoxicated the ear. He was able to go as high as B in *alt*, giving each sound that powerful and manly vibration, designated in the schools by the name of *chest notes*, because the notes appear actually to proceed from the seat of life. On reaching this extreme limit, his voice melted into a luminous *falsetto*, forming a magic contrast with the preceding chords. This abrupt opposition of shade and light, in which the opaque and sweet clearness of the *head notes* caused the vigorous sonority of the natural tones to stand out in bold relief, was one of the effects most frequently employed by Rubini. The astonished ear followed the singer, in his triumphal ascent, to the highest limit of the tenor register, without perceiving any interruption of continuity in this long spiral of notes, variously lighted up, and glittering upon an even and substantial melodic tissue.

To this almost inherent power of passing, without a break, from the register of the chest voice to that of the head notes, Rubini added another no less important—namely, a long respiration, the force of which he had learnt to economise. Gifted with a broad chest, where his lungs could dilate at their ease, he took a high note, filled it successively with light and warmth, and, when it was completely expanded, threw it forward into the house, where it burst like a Bengal rocket in a thousand colours. This artifice, the effect of which was irresistible, was borrowed by Rubini from the old Italian school, where it was frequently employed, especially by the male *soprani*, who were particularly endowed with a long breath.

Rubini's voice, the delicious and penetrating tone of which had only to be heard to charm the hearer, was, as we have said, prodigiously flexible. Simple and double scales, *arpeggios*, trills taken upon the highest chords, *grupetti*, *appogiature*, and the richest and most ingenious combinations of vocalisation, were accomplished with a boldness and rapidity which scarcely gave the astounded ear time enough to appreciate their difficulty. The texture of these marvellous *gorgheggi*, or, to adopt the term still used in the schools, the *tessitura* of this sparkling vocalisation, was not always irreproachable in quality, and often wanted substance. The notes were poured forth too quickly, and crowded too much upon one another, so that the singer was not always able, like an intrepid cavalier who reins-in his steed with an all-powerful hand, to moderate his flight or stop in his career. In addition to this, a faulty movement of the lips, which Rubini was never able to correct, showed a certain degree of effort, and proved pretty clearly that the *virtuoso* had been educated in rather a hap-hazard kind of manner. This defect, extremely common at the present day, and which M. Mario has eagerly exaggerated, like a scholar who at first imitates only the imperfections of his master, was strictly prohibited in the old Italian school. The singer's face was then

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not allowed to express anything but the sentiment he experienced, and the mysteries of vocalisation and mechanism remained for ever hidden from the eyes of the public; a grand rule for every branch of art, but one too much disregarded at the present day.

*(To be continued.)*

## THE BAND OF THE GUIDES.

The style of performance and general effect of this fine band are so superior and dissimilar to anything professedly of the same nature found in this country, that we think a few remarks, in addition to the mere notice space permitted us last week, will be acceptable to our readers. The composition of the *Guides'* band is as follows:—2 flutes or piccolos, 4 E flat clarinets, 8 B flat clarinets, 2 oboes, 2 soprano, 2 alto, 2 tenor, and 2 bass saxophones; 2 cornet-à-pistons, 4 trumpets, 4 trombones, 2 soprano saxhorns in E flat, and 2 contralto saxhorns in B flat, 3 saxtrombas in E flat, 2 baritone, and 4 bass saxhorns in B flat, 2 contra-bass saxhorns in E flat, and 2 in B flat, with the usual instruments of percussion. This is certainly a very fine combination of instruments for the purposes of what the Germans call "harmony-music;" although the amount of *brass* may seem, to our notions, something in excess. So admirably, however, is the music arranged, and so perfectly in command are the volume and quality of tone from every part of the band, that, at the utmost stretch of *forte* even, we are offended by no symptom of harshness, nor are aware of any unbalanced quality in combination, save what the purposes of *colour* demand. The two first remarkable features which impress a listener to this great wind-orchestra, are, its exceeding suavity and richness of general tone, and its very remarkable power of light and shade. A mistake, we think, has been generally committed in attributing much, if not everything, of these desirable excellencies to the peculiar nature and unequalled perfection of the instruments employed. Doubtless, the instruments are of the very first class. It is unreasonable to suppose the Emperor would permit his own special band to be supplied with other than the best of everything his ingenious subjects could produce; or that artists such as those composing this orchestra would be content to play on any but the best instruments they had the opportunity of selecting. Anything beyond this, however, is, to our mind, giving an unwarranted importance to the worker in wood and metal, and, to the same extent, discrediting the skill, taste, and feeling of the executive musician. Without doubt, the instruments manufactured for the *Guides* by M. Sax are excellent; but we think it highly improbable, either that as good instruments do not elsewhere exist, or that the same instruments in inferior hands would produce an equal result. The striking excellencies displayed in the performance of the *Guides*—as in every other orchestra—must be all but wholly attributable to the qualities of the performers and the skill of their conductor. M. Mohr is a musician of great experience, a talented composer, and thoroughly master of all the technics of his present occupation. Not merely is he a time-beater or drill-serjeant, severe in the exaction of all the *minutiæ* of discipline. He thinks as a musician, and has the art of communicating his spirit to his troops. His arrangements for his band evince a perfect appreciation of the individualities of tone and effect placed at his command, and equal gracefulness and facility in their combination; while the execution of his music reflects credit equally on the *materiel* of his forces, and his own skill as their director. Of the performers themselves, it is but the barest justice to designate them an association of artists, in the best sense of the term. There is no appearance among them of vulgar contest for distinction, no jealousy of a neighbour's efforts or success, no sulky or slovenly filling up of even the most unimportant parts that may be cast to each in the general musical drama. Each takes his turn of display or subordination, as it may happen, with the same careful determination to do his best; be his share three notes or three hundred, they are executed, the most attractive and the least noticed alike, with a full conviction of their importance to the general effect. Over and above the exquisite *ensemble* thus attained, there are evidently individual members of this band who take rank in the very first class of executive accomplishment. The *soli* flute, clarinet, oboe, and cornet parts, are sustained by performers, who, for beauty of tone, mechanical adroitness, and grace and finish of style, need not fear the test of any concert-room in Europe. There are others, we are assured, of quite equal ability; although the music performed here did not afford them equal opportunities of display. Charming as it is to hear a solo delivered by one of these men, it is at least an equal gratification to notice the perfection of its accompaniment by his brethren;—subdued in tone to the point of being but just, and yet sufficiently, audible, and minutely watchful of all the *tempi rubati* of the soloist, there needs little else to prove, for these bandsmen, that truly artist-way of feeling, we have already asserted for them.

In every point of excellence of which wind instrument music seems capable, this French band approaches much closer to the idea of perfection than any other we have heard. Its grand quality of tone, and perfect command of light and shade, we have already mentioned; and to these it must be added that its intonation is universally irreproachable (at once a great difficulty and desideratum in these wind combinations), that its style is clean and precise without disagreeable hardness, and its small points of *finesse* and expression always appropriate and unaffected, and that, when needful, it accomplishes such a *pianissimo* as we recommend for imitation to all wind-bands both in and out of Her Majesty's service, to say nothing of some orchestras of higher pretensions, to boot. Finally, it does not annoy and disgust us with that perpetual drumming which so essentially vulgarises the effect of our military bands in general. The French band can use its drums, and that, too, with all desirable force, when needed; but it wisely abstains from reminding us of "Richardson's show," and "Bartelmy fair," by the abuse of a very useful item in its effects.

On the "great Saturday" at the Crystal Palace, we could not avoid comparison between the *Guides* and the various English bands present. By contrast, more especially, the effect of all the latter was coarse, unsatisfactory, and too often vulgar. Even the "Crystal Palace Band" itself shone not a whit more brightly than the rest, and was, in some respects, a vast deal more disagreeable. Its wholly brass composition imparts a wearisome monotony of quality which the presence of flutes, oboes, and clarinets would certainly mitigate. But this is by no means the total of its evils. Its style is pompous, vulgar, and exaggerated, and, above all, it is wholly guiltless of any approach to a *piano*. We listen with cracking ears to its blasts and uproar, until personal convenience can endure no more, and then rush precipitately from its neighbourhood in a condition that would gladly accept the scream of a locomotive whistle by way of relief.

The journey of the *Guides'* band to London has certainly produced much popular enjoyment; but, we imagine, it will not be without its use in a higher point of view. The Frenchmen have shown us what perfection is attainable with this kind of music, and it is much to be hoped our military bands and their masters will not prove too conceited or obtuse to avail themselves of the example thus set. The English are generally called an "imitative" people; here is a good opportunity for testing their faculty.

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Haydn a Pianoforte Teacher.—When Haydn first visited England, a most exalted personage sent Salomon to the world-renowned composer, with the request that he would give him lessons on the piano. Haydn stared at his friend: "I? I am no piano player. Give lessons!" "I entreat you," replied Salomon, who was perfectly familiar with English ways, "do not refuse: else it will get out, and then it is all over with our whole enterprise, in fact with our entire existence here. Ask what compensation you please: put money in your pocket; go at the stated hours, and be quite sure there'll be nothing in it but the name of the thing." Haydn complied. The first time, he was introduced into the presence, graciously conversed with for a quarter of an hour, and then dismissed. As for the other hours, he was allowed to pass them in the ante-chamber, where he found himself not ill at ease, since nearly every person present was emulous to entertain him. On his departure he received, besides the stipulated rich remuneration, a fine present for his faithful services as pianoforte master.

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## M. JULLIEN'S CONCERTS.

With the exception of Tuesday evening, the second night of the concerts, when the numbers exhibited some falling off—no doubt caused by the apprehension of a crowd similar to that of Monday night—the theatre has been crammed to excess every evening. The performances have lost nothing of their attractions since the opening night, and to the well varied programmes and admirable solo playing of Messrs. Kœnig, Wuille, Lavigne, Duhêm, De Folly, Collinet, Baumann, and others, M. Jullien has added the vocal performances of Madame Anna Thillon, who nightly delights her auditors by her charming and piquant singing the "Bohémienne," from Meyerbeer's *L'Etoile du Nord*, Mr. George Linley's ballad, "Minnie," and an American ditty, "Old friends at home." Mr. Frisch, the flautist, also appeared on Thursday for the first time at M. Jullien's concerts, and won well-merited success in a solo fantasia on an air from M. Jullien's *Pietro il Grande*. The special performances during the week were Mozart's *Jupiter* Symphony, given entire, and movements from Mendelssohn's A minor, Haydn's *Surprise*, Beethoven's D, and other symphonies. A quadrille from Meyerbeer's new opera, *L'Etoile du Nord*, was played for the first time on Wednesday with distinguished success. It is written by M. Jullien, and cannot fail to become exceedingly popular. The melodies are full of life and vigour, and have been selected with great taste. The selection also from Rossini's *Comte Ory* is a highly effective *pot pourri*, and has been very popular with the audience. We must notice M. Jullien's "Moldavian Schottische" as a very characteristic and lively dance, and most likely to grow into favour with amateur terpsichoreans. The new "American Quadrille"—in which the tunes are spirited and well selected—is so excellently written and so well varied, and the solos so cleverly distributed, affording several of M. Jullien's leading instrumentalists an opportunity of exhibiting their talents, that it has been received nightly with distinguished applause, and is looked to as one of the features of the Concerts. Of course the "British Army Quadrille" is retained in the programme, and the performance of "God Save the Queen" at the conclusion, followed by "Partant pour la Syrie," constitutes the grand climax of the first part, night after night.

In short, M. Jullien's Concerts have proved more successful than on any former occasion, and his audiences appear to grow more and more into the liking and discrimination of good music—a fact entirely to be attributed to his indomitable perseverance and energy.

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Death of a Veteran English Composer.—The veteran Tom Williams, the author and publisher of several popular compositions, including "Not a drum was heard," "Trim the lamp," "My native land, good night," "First vid de Grace," "Up Guards and at 'em," &c., &c., is no more. He died last week, in London, at an advanced age, and his remains were to be interred on Tuesday. Of late years, he has been in the habit of passing much of his time in Brighton; but it was evident to all who had the pleasure of his acquaintance, that an insidious disease had been for some time preying upon his constitution. It finally terminated in his death at the moment he was contemplating another visit to Brighton. The late John Reeves rendered his song of "First vid de grace" very popular by his humorous style of singing it; but since, the death of that celebrated comedian, no person seems to have attempted the song. Mr. Williams was very intimate with the members of several Glee and Madrigal Union, and took great pleasure in hearing them sing. Mr. Broadbridge has sung his song "Up guards and at 'em" with much *éclat*. The compositions of Mr. Williams were in what is termed the old style; but many of them were telling, and nothing ever gave the composer greater pleasure than to be complimented by the veteran Braham, of whose singing and style of composition he was a great admirer.

## ORGAN.

### THE "DIRECT-ACTION" SYSTEM OF ORGAN BUILDING.

A correspondent, referring to a notice which appeared some weeks back in our Provincial Intelligence of the re-building of the organ in the Mechanics' Hall at Nottingham, by Mr. Groves of London, wishes to know what *is* the "direct-action system" on which this organ has been rebuilt, and what, if any, are its advantages over its ordinary method of construction. We can easily satisfy our querist on both points. The "direct-action system" is merely such an arrangement of the internal parts of the instrument, that the communication between the keys and the palettes, or valves, by which the wind is admitted to the pipes, becomes as "direct" as possible. In order to accomplish this object, the sound-boards are so arranged that the notes, and, of course, the pipes which produce them, are stationed in regular order from left to right, or, in other words, from bass to treble, instead of going from "side to side," or by alternate notes—thus, C standing on the left side, C sharp on the right, and so on, as in the ordinary method. The mechanical connection which transmits the touch of the performer thus follows the regular order of the key-board, and those supposed abominations called "roller-boards," which, on the ordinary system, are required to spread the action alternately from side to side, are dispensed with. Another peculiarity of the "direct-action system," when carried out in its entirety, is, that all the pipes throughout the instrument are arranged to stand "on their own wind," or, in other words, are placed immediately over the valves by which they are supplied with air, and thus all "grooving" and "conveyancing" are rendered unnecessary, not to say forbidden; for the thorough adherents to this mode of structure wholly repudiate the use of speaking-pipes in the front of an organ-case.

Before we answer our correspondent's query as to the advantages of this method, it occurs to us to remark on the very odd claims to inventions that are constantly put forth by English organ-builders, and the extremely small amount of mechanical, or, indeed, of any sort of reading, which such claims reveal. This "Direct action system," it appears, is claimed as an invention by Mr. Groves, of London, is equally claimed by Messrs. Kirkland and Jardine, of Manchester, and has positively formed the subject of a newspaper controversy between them; whereas, in fact, the invention, if such it can be properly called, belongs to neither one nor the other. The first public announcement of this system in England—at least in modern times—occurred at the Great Exhibition of 1851, wherein an organ, having two rows of keys, and constructed after this manner, was shown by Schulze, a Prussian organ-builder; and which organ now stands in the Town-hall of Northampton. M. Schulze professed to have constructed his instrument according to the *new* system of a certain Professor Töpfer, whose "invention" included the mechanical features of the "Direct"-system, as well as some peculiarities of voicing. M. Schulze is the present, and only, advocate of this system on the Continent; and so zealously has he adopted its dogmas, that some few years since, when employed to reconstruct the interior of the large organ at Lubeck, he positively withdrew the wind-supply from the complete set of 32 and 16 feet pipes, which, formed of pure tin, adorn the fine case of this instrument, left them simply "dummies," and placed others of his own make in the interior! Were this fact not attested beyond doubt, such an instance of perversity of judgment and mechanical wrong-headedness in support of a childish theory, would be beyond the limits of belief. To return, however, to Messrs. Groves, and Kirkland and Jardine—these gentlemen must, surely, be aware of the existence of the Prussian organ in the Northampton Hall, and, as surely, must they be aware of Professor Töpfer's claim to the invention of its "system." How, then, can they, separately, put forth any claim to origination in such a stale matter? and, still more, how can they, unitedly, have the assurance to wrangle about it in private? But the best of the joke is, that the "Direct" system is no more Professor Töpfer's, than is it either of his English opponents; for in the writings of the Abbé Vogler we find a description of something nearly identical, and which he calls his "Simplification

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System." We need not tell our readers how long this must have preceded these fertile mechanical times, which produce such luminaries of invention as Messrs. Töpfer, Schulze, Groves, and Kirkland and Jardine; and, consequently, what may be the value of the inventive claims of the latter. Furthermore, there cannot be a doubt on the mind of any one acquainted with mechanical subjects, that this "Direct" system *must have been the plan on which the very earliest organs were made.* It is obviously the scheme that would be pursued in the first attempts to construct a complicated instrument of the organ-class, before any of the later refinements of mechanical arrangement had been discovered.

The advantages of the "Direct," over the ordinary, system, are absolutely none—the disadvantages are many. In the first place, the lateral extension of the pipes of an organ must be greater than that of the keys which command them; or, in other words, the sound-boards must be *wider* than the key-frames, and, consequently, the pallets, though following the same order of succession (under the "Direct" system, we mean) cannot, except in the case of a few of the middle notes, be *opposite* to the keys. The action, therefore, from the keys to the palates, must take a diagonal, or, rather, fan-like course; and, in so doing, create a greater amount of friction than can arise from any action proceeding in lines parallel with its exciting force, even with the intervention of a roller-board. This defect of the "direct" system is so obviously susceptible of demonstration, as to need no further remark. Two other serious defects of this plan are, the great waste of room occasioned by placing all the large pipes of the instrument at one side and all the small ones at the other; and the seriously unequal strain of weight thrown on the framing by the same arrangement. And all this, and a host of other disadvantages which any mechanic ought to perceive, are incurred merely for the sake of dispensing with roller-boards—about the use of which, when properly constructed, there is really no appreciable evil, either theoretical or practical!

We have only roughly indicated the mechanical considerations of the question; but, if our correspondent has not derived the satisfaction he desires, shall be happy to resume the subject at some future opportunity.

## DRAMATIC.

PRINCESS'S.—A new melodramatic spectacle in three acts and eight scenes, entitled *Schamyl, the Warrior-Prophet*, was produced on Monday night with moderate success. The success was almost entirely owing to the scenery, dresses, and *mise-en-scène*, which are admirable and reflect great credit on the machinists, decorators, and *costumiers*. Mr. Oscar Byrne, too, the ballet-master, is deserving of praise for the incidental dances, which are novel and picturesque; and here all eulogium ceases. *Schamyl, the Warrior-Prophet* is taken from a French drama which, last season in Paris, had a successful run. The characters and incidents were happily suited to the times, and, in consequence, incongruities and absurdities were readily overlooked in the bustle, quick changes, stirring incidents, and hair-breadth escapes provided by the author. The piece will not bear dissection, nor can the plot be clearly evolved; everything is contradictory and impossible, and, although written about *bonâ fide* times and relating to a real living personage, never did tale of fairy make greater exactions on the imagination of the spectator than *Schamyl, the Warrior-Prophet*. Of course Schamyl is made a hero, but our first impressions of him are not very favourable; the first thing we learn of him is that he is young and wild, quarrels with everybody and runs in debt deeply. These characteristics may belong to a hero, but are not essentials to his constitution, and, unless with a distinct purpose, the dramatist, we fancy, should have eschewed their mention. However, having mentioned them, we are led to expect them, and on the entrance of Schamyl naturally anticipate a Circassian Rover or Wildrake—a very game bird caught wild in the Caucasian hills, half-tamed and pecking at every hand stretched out to it. Never was disappointment greater than when Mr. Ryder walked on the stage with long and measured strides, tall, muscular, middle-aged, looking much more like a well-reared stately barn-door cock than a juvenile haggard or ger-falcon, and seeming utterly incapable, in his placidity and respectability, of quarrelling with anybody or being indebted to any tradesman for a denier. As the piece progressed, we were enabled to make out that it commences in 1834, in which "anno domini" Schamyl is at Teflis, in the palace of Prince David Vassiloff, the Russian governor (Mr. James Vining), and under his protection,—how he came under his protection we are not told. Schamyl's mother, Zenda (Mrs. Phillips), and his half-brother, Halim (Mr. J. F. Cathcart), call upon him in the Russian palace, and rouse the Circassian lion in his breast. He deserts the Russians and succours his countrymen. His greatest exploits are going on a raft down an oblique waterfall and opening the dykes. By opening the dykes he saves Circassia and drowns his enemies. Schamyl is about to be elected Imaum of Circassia—since he is the accredited son of the prophet Khasi-Moullah—when Hasbeck, a Circassian chief in league with Russia, and father to Halim, denounces him as illegitimate; whereupon Zenda—who, believing her son Schamyl to be lost on the raft, has taken poison—appears suddenly, declares Schamyl to be the true and legitimate offspring of Khasi-Moullah, and expires on the spot. Schamyl is declared Imaum. He has now in his power Prince Vassiloff, to whom he proposes honourable terms of peace, which the Russian governor declines on the ground that, being a prisoner, the acceptation would be derogatory to him as a soldier. By the mediation, however, of Fedora (Miss Heath), daughter of Vassiloff, and beloved by and loving Schamyl, the Governor is set at liberty, and Schamyl follows him to Teflis to conclude the treaty. Of course, the Russian Governor plays the villain, and tries to arrest Schamyl, who is saved by a miraculous stratagem, in which Fedora is killed, and the piece concludes with an epilogue—supposed to take place twenty years later, in the present year, 1854—in which Schamyl receives the representatives of the English, French, and Turkish navy, all of whom unite in a pleasing fraternisation.

It is but justice to say that Mr. Palgrave Simpson, the translator, has vastly improved on the original, and has created one character—that of a travelling English doctor, admirably played by Mr. Walter Lacy—deprived of which, the new piece would have passed off heavily and without relief. The Doctor's smart and lively sayings told with much effect, and mainly conduced to the success of the drama on Monday night. As a first-class theatre, however, to the name of which the Princess's has undoubted pretensions, that establishment should have left *Schamyl, the Warrior Prophet*, to the consideration of such theatres as rejoice in the production of Melo-Dramatic Spectacles.

STRAND.—The performances at this theatre have exhibited a marked improvement lately, and the houses, as a natural consequence, have been well attended. The management displays much skill in seizing on the popular topics of the moment, and transferring them to the boards. As a general rule, pieces thus constructed do not possess any peculiar intrinsic worth, nor run for a lengthened period. But we do not look for the beauties of a Raphael nor the severe grandeur of a Michael Angelo in a political caricature. If it makes them laugh, although the drawing may be bad, and the engraving—as is usually the case, by the way—worse, it has served the purpose for which it was made. The same holds good of the kind of piece now playing at this theatre. In proof of our assertion, we may mention the *New Wags of Windsor*, which has now reached its fifty-fifth or fifty-sixth night, and *Who's a Traveller?* which bids fair to become almost as popular. In fact, if the management continues to pursue the same line of policy much longer, the *répertoire* of the Strand Theatre will become a kind of dramatic register for passing events of any importance, and future Macaulays will rank its playbills among the documents most precious for the purposes of history.

*Where's Cruvelli?* produced on Monday, is the last specimen of the style of writing to which we have alluded, and a very favourable specimen it is. The dialogue is neat and rattling, and altogether free from any personal allusions, which people might imagine, from the title, that it contained. The plot, of

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course, is exceedingly slight. A celebrated artist has suddenly quitted the Grand Opéra in Paris. The manager is in a frightful predicament; the house is full, and the audience impatient. At this crisis, Mr. George Honey and Miss Beaumont, from the Strand theatre, happening to have come on a trip to Paris, pay a visit to the manager. The latter hears that they are to sing the next day at the Strand in *La Sonnambula*, the very opera the fair fugitive was to have appeared in. Need we say that Mr. George Honey, transformed into Signora Onizetti, appears as Amina, and Miss Beaumont, dressed in a Swiss jacket and knee-breeches, and figuring as Signor Beaumonti, impersonates Elvino? Our readers may, perhaps, inquire why Mr. George Honey should play the female character, and Miss Beaumont the gentleman. To this we reply, that we do not know, unless it is because Mr. Bedford impersonated Norma at the Adelphi, and was supported by Miss Woolgar as Pollio.

However, the piece was entirely successful. Mr. G. Honey was exceedingly funny, and, what is more, never over-stepped the limits of propriety, in a costume that would provide many actors with opportunities for the exhibition of coarse vulgarities too tempting to be resisted. Mr. Honey achieved a legitimate success, and was loudly called for at the fall of the curtain. This gentleman is an actor of original talent, and, without a doubt, one of the principal attractions at this theatre.

We must not forget to mention Miss Beaumont for the becoming manner in which she played a trifling part; nor Mr. J. Howard, for the unobtrusive but telling style in which he delivered the smart dialogue, anent testimonials, silver tea-pots, requisitions, etc., etc., set down for him in his character of the manager. To sum up shortly, *Where's Cruvelli?* is a decided success.

MARYLEBONE.—Mr. Heraud's tragedy of *Videna*, has yielded its place in the bills, for a time at least, to *Macbeth*, *Othello*, and other standard works. On the re-production of *Macbeth*, last Monday night, Mr. and Mrs. W. Wallack played as well, and were received as heartily, as ever in the two principal characters. Mr. Edwards, who has already become a favourite here, sung the music of Hecate with great taste and effect. This gentleman is a valuable addition to the establishment. A new drama, entitled *Love and Loyalty*, will shortly be produced.

## THE PANOPTICON.

A FEW months since, our colossal contemporary the *Times*, published a long article upon the cheap literature of the day, with more especial reference to the works issued by Mr. Routledge of Farringdon-street. In that article, the writer went into some very interesting details concerning the wonderful circulation obtained by books and the vast amount of information and amusement spread throughout the length and breadth of this kingdom, not to mention our Indian possessions and immense colonies, from the simple fact of Mr. Routledge having adopted the modest shilling as the standard price of his publications. The effects of the "shilling," it appears, are wonderful. At this price, works, previously scarcely heard of at a higher price, obtained a respectable circulation, and amply remunerate the publisher, as soon as they are reduced to a shilling, while the sale of those already popular increase a hundred, and, in some cases, a thousand fold. Now this great principle of cheapness is not successful in the case of literature alone. Experience has already proved that its results are equally favourable in other instances. Need we point to the penny stamp and cheap excursion-trains? Why should the same not hold good of science and art? We feel convinced that it will, and the Royal Panopticon is a glorious example of the truth of our assertion. A few years ago, before people had discovered that it was more profitable to cater for the amusement and instruction of the masses at moderate prices than for the pleasure of a select few possessed of well-filled purses, the admission to the Panopticon would, doubtless, have been five shillings, or, at the least, half-a-crown. If we recollect aright, it cost five shillings to see the Panorama of London, at the Colosseum, when that building was first opened to the public. The managers of the Panopticon, however, are men of the present day. Although the edifice must have cost a very large sum to erect, and the other expenses connected with the institution have been very large, they did not for one moment endeavour to recover the outlay by high prices of admission. Nay; they did not even adopt a sort of sliding scale, like that at another large public building. There are no five-shilling days, at the Panopticon, for a select few to wander through deserted galleries and desolate corridors. The directors appreciated, no doubt, the humanising effects of art. They felt that the thirst for knowledge and innocent amusement was a kind of link uniting the peer and the peasant, and that there was little fear that the poor mechanic, although, perhaps, in a fustian jacket, who had so strong a desire for instruction as to hoard up his pence for the purpose of gratifying that desire;—they felt, we repeat, that such a man would not misbehave himself, or prove in any way offensive or disagreeable to his more fortunate brother, who might, perhaps, wear a better coat and possess more ample means, but who could not feel greater admiration or enthusiasm for the triumphs of human intellect set before his wondering eyes. The directors adopted, therefore—how wisely we need not say—the modest shilling as the "open Sesame," to all the marvels collected beneath their lofty dome. What all those marvels are who shall attempt to say, What writer, with only a column or two of print at his disposal would be rash enough to endeavour to describe them at full? If there be such a man—if there exist such a daring individual, we should like to make his acquaintance; we would instantly—had we sufficient influence—get him appointed to the command of the Baltic fleet, or dispatched to Sebastopol. No; it is useless to attempt describing the thousand attractions of the Royal Panopticon, or even, indeed, what may be deemed the mere accessaries, such as the structure itself, with its Moorish turrets and Alhambra-like embellishments; the wonderful and gigantic electric machine, without an equal in the world; the large Leyden battery; the Magneto-Electric Machine; the diving apparatus, by means of which a muscular gentleman descends into the water, and walks about in that element with a degree of ease and unconcern that must put the fishes to shame; the Chrysalis Life Preserver; and the various fairylike models, not to mention other subjects of startling effect, on a smaller scale, such as the ascending and descending carriages, by which the adventurous visitor is conveyed to and from the lower and upper parts of the building, seated (generally) in solitary glory, and looking, in spite of all his efforts to appear unconcerned, singularly ill at ease, under the gaze of the many faces directed in silent astonishment towards him.

But although, as we have said, it is impossible to describe *all* the wonders contained in the Panopticon, we may call our readers' attention to some of the principal ones. In the first place we have the moving panorama of Verona, which, with the dioramic views accompanying it, is one of the leading attractions. It is produced by Messrs. Carpenter and Westley, who are the painters likewise of the closing dioramic view—the interior of the Church of San Zenone—while the four first views are from the hand of Mr. Thomas Clare. These views present in succession the magnificent Porch of the Duomo, a Cathedral structure of great antiquity, some portions being anterior to the reign of Charlemagne; the Piazza delle Erbe, once the Forum of Verona, and surrounded by monuments of its former greatness: the tomb of the Scaligers, in the old Cemetery of Santa Maria l'Antica; and, lastly, the exterior of the Church of San Zenone, an architectural celebrity, dear to the historian and the artist.

The panoramic series of objects preceding these views includes the Church of San Vatale; the Orphan Asylum, near which is the tomb still shown as that of Romeo and Juliet; the Ponte Navi, and behind it, on the opposite side of the river, the Church of the Holy Trinity; San Fermo Maggiore, with its three gables; the Amphitheatre, and, beyond it, the Philharmonic Theatre; the Church of St. Luke; the Church of San Giovannie in Valle, seen in the foreground; Castel Vecchio, in the distance, with the Palazzo Canossa in front; the Ponte Nuovo and Ponte Vecchio, with the Tower of the Church of the Holy Apostles; the Campanile and Palazzo Maffei, both which are also shown in

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the dioramic view of the Piazza delle Erbe; the Church of San Zenone, seen also, both externally and internally, in the two concluding dioramic views, the Churches of Santa Anastasia, Saint Thomas of Canterbury, and Santa Maria Matricolare, which is the ancient Duomo or Cathedral of Verona; the Ponte Pietra; St. George's Church; the Castle of St. Peter, on its eminence, with the ruins of the Palace of Theodoric; beneath it, the Church of St. Peter; and, lastly, on the farthest hill in the distance, to the right, the Castle of St. Felix. We have named these principal objects of interest as they succeed each other in the moving chain of tableaux, but an account of Verona, embracing a notice of all the most important scenes displayed in the panorama, will be found in the catalogue. The dioramic views, already enumerated, follow the exhibition of the panorama; and these in turn are succeeded by a dioramic miscellany, consisting of the prismatic disc, which is designed to illustrate certain optical phenomena; a succession of chromatropic effects; and an allegory in which the Queen appears enthroned as the patroness of the arts and sciences, typified by figures grouped around her. This final view is preceded by the display of the central fountain, at high pressure, and rendered beautifully luminous and chromatic by scientific appliances.

The sculpture in the Rotunda, and the paintings in the north Lecture-room, are an ever-new source of pleasure to visitors. Their attraction is not of a kind that diminishes very readily; but, to those who possess a true appreciation of the excellent in art, will rather increase with familiarity.

In the Photographic department there have been some important steps made towards rendering this feature a distinct and prominent attraction. The experienced and able superintendent of the operations, Mr. Spencer, is now supported by several distinguished colourists of high standing, among them Mr. Lock, whose highly-finished and delicate miniatures form one of the annual attractions at the Royal Academy.

The galleries contain many and various expositions of industrial art; and the entire process of several branches of manufacture may here be gathered from practical illustrations. Amongst the productive machinery in operation, may be noticed Morgan's Jacquard-loom, for figured silks: Dart and Son's printing-loom; the glass-blowing apparatus; and the vertical machinery for cutting out patterns, in wood or metal, for inlaid or carved wood, such as parquetry floors, mosaic boxes, desks, bookshelves, brackets, and ladies' work-tables.

In the first gallery there is a porch well worth the attention of the connoisseur. The objects exhibited consist of bronzed statuettes and imitations of china; but the specimens are far superior to the ordinary productions, or, indeed, to anything we have ever seen. The deceptive surface of the bronze work is so marvellously perfect as to baffle the closest scrutiny of accustomed eyes. Not only is the smooth surface of new bronze imitated to perfection, but we have every stage of time's handiwork copied with the fidelity of a loving pupil. The beautiful *torso* of the Venus of Milo has been selected by the artist for a triumphant display of his skill; and the only regret which we feel on looking at it is that the original, in the Louvre, being of warmly-tinted marble, the association is incomplete—unless, indeed, we may imagine a contemporary work in bronze. But there are little antique cups and figures, the veritable originals of which are in bronze, a fact giving to the copies more interest and value in the eyes of *dilettanti*. Although this curious exhibition of skill in the production of *fac-simile* may not pretend to equal importance with the higher branches of art exemplified at the Royal Panopticon, we advise no one to terminate a visit without glancing at the specimens we have alluded to.

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Society for Encouragement of Music in the Netherlands.—The following have been recently elected members:—Mesdames Clara Schumann, Wieckin (Düsseldorf), and Messrs. H. Berlioz (Paris), W. Taubert (Berlin), H. Dorn (Berlin), W. Smits (Amsterdam), F. Liszt (Weimar), E. de Conssemaker (Dunkirke), T. P. Dupont (Detmold), H. Litveff (Brunswick), G. A. Macfarren (London), Richard Wagner (Zürich), T. Sartini (Rome), T. A. von Eyken (Elberfeld).

## REVIEWS.

"Tarentelle." Pour le Piano. Par Réné Favarger. Cramer, Beale, and Co.

This *tarantelle* is in D minor, correctly written and animated enough, but in parts somewhat common-place, and in no respect denoting the slightest amount of originality. It is very easy, and that alone will be recommendation to school girls, and masters who object to give their pupils difficult music for fear they may be asked to play it over themselves. Of these last there are a good number about. *N'importe.*

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"Près du Lac." Idylle Pour le Piano. Par Sigismond Lehmeyer. Ewer and Co.

This "Idylle," (fantastic title!) belongs to a class of music which is beginning to be obtrusive. Every foreign pianist who enjoys a summer holiday, and smokes a cigar on the edge of a lake, or pond, in the country, straightway imagines himself a poet, and inflicts his reflections upon the musical public on his return home, in the shape of a *notturno*, or something of the sort. M. Lehmeyer is like a hundred others, and has not been able to fish up anything like a new idea from "the lake" of his predilection. Let him try a hill next time and he may be more fortunate. The *Idylle* is in C sharp minor, with an episode in A flat, which said, all is said.

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"Sérénade Mauresque." Pour le Piano. Composée par Albert Jungmann. Ewer and Co.

A "characteristic" movement with very little character, and not a bit more mauresque than arabesque or grotesque. The second part, where the subject is given to the left hand, is needlessly difficult for so trifling an affair. We may advise Herr Jungmann, who is probably a young man, that it is not enough to assume the minor key and 3-4 measure, with the second quaver of the bar split into semi-quavers, to be entitled to the reputation of having composed a good serenade in the Moorish or Spanish manner. "First find your tune."

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"Barcarolle." Pour le Piano. Par W. Vincent Wallace. Cramer, Beale, and Co.

Here is another "*morçeau caractéristique*," and this time really characteristic, and charmingly melodious in the bargain. Mr. Wallace has composed few pieces more elegant or better calculated to show off the capabilities of a pianist of taste and feeling, combined with tolerable powers of execution, than this *barcarole*, which is in A flat, graceful throughout, a new interest attached to the theme on each time of its recurrence, and without one commonplace thought or passage from the first page to the last. Our countryman is certainly a better hand at the more refined class of *musique de salon* than one half of his foreign competitors and rivals.

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"Beaumont Polka." Pour le Piano. Composée par Elisabeth St.-Marc. Robert W. Ollivier.

The *trio* or second part of this polka is pleasant and lively. The whole is easy, without pretence, and can offend no one, while it may amuse many. It serves its purpose thoroughly, a quality to be recommended in polkas.

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"Chansons d'Amour." Par Charles Evers. Ewer and Co.

Four light, well-written, and very graceful bagatelles, neither easy nor difficult, but something conveniently between the two. The only fault we can find is, that there is not sufficient of what is termed *couleur locale*, by fiddlers as well as limners, to distinguish them from each other. The Turkish *chanson d'amour* (in A minor), for example, has no decided character, although the muezzin calls to mosque every now and then, and there are occasional glimpses of wild melody. Any other name would suit it as well. Nor do we find anything Russian in the Russian love-song (in G minor), which in places (instance the whole of Page 3) is much more like the French style of tune than anything. This is, however, the best-written of the four *chansons*, and is altogether an attractive piece of music, the variations and ornaments being quite as agreeable as the theme itself, which is quaint, and pretty, if not absolutely Muscovite. No. 4, the Swiss love-song (in C), has more of evident character than any of the others; and yet, without knowing why, we like it the least of the set. No. 2, "Provence" (in A), is flowing and tuneful, but the episode, which extends from page 7 to 10 inclusive, is commonplace, and written with less musical finish than the rest. As for *national* character, we really can see none in it. There is not a trace of the Provençal tune from beginning to end.

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Mdlle. Clauss has left Paris for Holland, where she will play and give concerts in most of the principal towns.

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* The Musical World, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

To Organists.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

## TO CORRESPONDENTS.

Le Chevalier de Chatelain.—*We are unable to publish the verses of our correspondent, as it is against our rule, and indeed against our licence, to interfere in politics.*

Mr. T. L. Fowle.—*It would be useless to publish the letter of our correspondent; nor can we entertain his scheme about the musical contributions to the Patriotic Fund, until we receive propositions from a larger number and on a more extended scale.*

A. K.—*We much regret our inability to give any further advice on the matter.*

The Paragraph *sent by* Mr. Mellor *is an advertisement.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, November 11th, 1854.

The paper headed "Rubini," in another part of this day's impression, is a translation of some passages from a long and elaborate essay upon that celebrated singer, which M. Scudo, the well-known musical critic, has contributed to the *Revue des Deux Mondes*. As whatever relates to Rubini must interest the majority of our readers, and as the translation has been sent us by a contributor of long standing, we have inserted it. At the same time we feel it our duty to disavow any absolute participation in the opinions of M. Scudo, and any sympathy with the extravagant tone of his appreciations. That Rubini was a great vocalist is patent to all the world, and that Bellini was in his way a charming and attractive composer. But we really cannot understand why either the man who sang "Vivi tu," however well, or the man who composed *I Puritani*, should be written about in a strain that would be hyperbolical even if applied in the one case to Mdlle. Rachel, and in the other to Rossini himself. We wish somebody would supply our literary friends over the water with an *index expurgatorium* of adjectives, figures, and comparisons, which belong more strictly to the domain of rhodomontade than to that of pure art-criticism. In reading the Parisian *feuilletons* we are struck with the fact that every singer, dancer, actor, and composer is possessed of qualities that invite excessive admiration and ensure a lasting celebrity. If a paragraph records the important fact that M. Goria, the pianist, has left Vichy, for some other spot, it is always in this strain:—

"M. Goria, after a series of brilliant concerts in the delightful watering-place of Vichy, has set out for Pau, where the most flattering ovations await the *celebrated* pianist."

Or if M. Sowinski, the composer, has organised a concert at Abbeville:—

"The inhabitants of Abbeville are on the alert for a musical treat of an extraordinary nature. M. Sowinski has made all the necessary preparations for a grand concert in that city, at which the *learned and admirable* artist promises to introduce some of his latest compositions."

Or if M. Panseron, the singing-master, is about to bring out a new treatise, with a title page containing the names of all his productions, and a portrait of himself, suggesting the idea of *M. Panseron sauté dans ses œuvres*, a dainty dish for the practisers of *solfeggi*:—

"The announcement of a new elementary treatise by M. Panseron, will be read with avidity by the whole of the world of music. The *illustrious* professor, in a series of exercises, has progressively developed the whole of his recent discoveries in the beautiful art of vocalization."

Or if M. Adolphe Adam has composed his fifty-fifth mass for some particular occasion:—

"The new *missa* just finished by M. Adam of the Institute, will be performed, for the first time, to-day, by a competent body of singers, and played at the church of St. Eustache. The musical world is in raptures with this fresh inspiration of the *piquant* and *spirituel* composer of the *Postillon de Longjumeau*, who has displayed a profound knowledge of the resources of vocal counterpoint, and, amidst startling originality, a deep and varied acquaintance with the colossal works of Cherubini and the gravest of the church composers."

Thus we find, much to our surprise, that M. Goria, the pianist, is "celebrated;" M. Sowinski, the composer, "learned and admirable;" M. Panseron, the singing master, "illustrious," and a "discoverer;" and M. Adolphe Adam of the Institute, "*piquant*," "*spirituel*," "profound," "original," "well read," and a *contrapuntist*. We could cite a thousand instances of such misapplication of terms, of unbounded eulogy thus absurdly applied. What compliment, under the circumstances, can it be to style M. Meyerbeer "illustrious," M. Auber "*piquant* and *spirituel*," Signor Rossini "immortal," and Herr Liszt "eccentric." We should really be gratified to be able to peruse the name of one given artist—singer, dancer, actor, or composer—without an adjective or adjectives prefixed. Is it not enough to say even of Rossini—"Rossini is getting better;" or of Meyerbeer—"Meyerbeer is at Spa, with Jules Janin;" or of Auber—"Auber has just finished a new work for the Opéra Comique;" or of Liszt—"Liszt is writing an essay upon Wagner and the *Music of the Future*," without swelling out the news by a preposterous overlaying of epithets? All the world knows that Rossini is "immortal," Meyerbeer "illustrious," Auber "*piquant* and *spirituel*," and Liszt "eccentric;" and it is therefore a simple platitude or truism to place a series of stereotyped adjectives before their names. How much better, in alluding to men of such universally acknowledged merit, if prefix or affix be indispensable, to place before or after their familiar and world-accepted titles, their simple *noms de baptême*. For our own parts, like all readers, we would fain enjoy the privilege of adding something ourselves, of having something left for our own imagination to supply, supposing we possess any. When we read that Giacchino Rossini is getting better, we inwardly ejaculate—"Ah! the *immortal* author of *Il Barbiere* is recovering—we are glad to hear it." Or that Giacomo Meyerbeer is at Spa, with Jules Janin:—"What, the *illustrious* author of the *Huguenots* and *L'Etoile du Nord* again at his favorite Spa, with his witty, vivacious, and ancient friend J. J.?—we should like to be with them—*Et tu Brute!* is a saying of the Latins." Or that Daniel Auber has finished a new opera:—"Bravo! *piquant* and *spirituel* we are sure it will be, like the *Crown Diamonds*." Or that Franz Liszt is analysing the music of the future:—"It's no use, *eccentric* fellow! you can never make the world swallow *Lohengrin*;"—and so on.

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When, however, from great men we descend to little, from immensities to nonentities, from giants to dwarfs, the case is different. A. Goria and Albert Sowinski may give concerts at Vichy and Abbeville; Adolphe Adam of the Institute may have completed his fifty-fifth mass; and Gustave Panseron may have issued an announcement of a new elementary treatise; it is all one and the same thing to us. But if the publication of these facts be accompanied with the various epithets of "celebrated," "learned and admirable," "*piquant* and *spirituel*," "illustrious," "profound," and what not—we are simply inclined to laugh.

Let it not be imagined that we have any idea of confounding Rubini and Bellini with the catalogue of mediocrities and nobodies. We only wish to suggest that fewer expletives would serve the turn of either, and that an adjective or so the less would not abate the well-earned reputation of singer or composer one tittle. A hint for M. Scudo.

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It will be seen by the letter of our correspondent in Paris that the Grand Opéra is likely to get over its difficulties, at least for the present. Mdlle. Sophie Cruvelli has returned to her post, and, as we anticipated in our last, all is forgiven and forgotten. Whether the resignation of M. Nestor Roqueplan, who for so many years has been associated with the management of the first lyric theatre of the French metropolis, may be regarded as an episode connected with the temporary absence of Mademoiselle Cruvelli, we are unable to say. The position of that gentleman under the control of his ministerial directors was so inconsistent with independent action, and even with personal dignity, that we are hardly surprised at receiving the news of his having abandoned it. Whether another manager, more pliable, may be found to take his place, or whether M. Fould and his satraps will assume the sole responsibility for the future, remains to be seen. For our own parts, we have little confidence in a system which makes the French Opéra a mere pocket-theatre of the Court, from which the public can be virtually excluded at will. The finance of a government is one thing, that of a theatre another. M. Fould has proved himself an adept at the first; but hitherto his administration of the last has not been successful.

Meanwhile, we await some fuller details about the Cruvelli affair, the explanation of which our intelligence has not depth of line enough to fathom. That the result will be satisfactory we entirely believe, and we have little doubt that the ministerial indulgence in favour of the erring *prima donna* will be emulated by the public, and that the reception given to Mdlle. Cruvelli will be a pledge of a new and closer alliance between herself and her Parisian admirers. Had she been less indispensable to the interests of the establishment, however, it is extremely doubtful whether she would have escaped so easily. At the same time, we cannot hold with those among her aspersers who condemn her recent conduct as part of a regular system which has characterised her public career since she first appeared upon the stage in Italy. Her disappearance from London towards the end of her second year's engagement with Her Majesty's Theatre (in 1852) bears no resemblance whatever to her recent eclipse. It is quite enough to insist upon this, without ripping up old wounds. The circumstances are known to all our readers and to the public, and whoever pleases may draw conclusions without our assistance. On the other hand the exhibition of feeling on the boards of the Opera at Genoa was the result of a political demonstration of which, being a German, Mdlle. Cruvelli (whom the Genoese people supposed to be an Austrian) was on more than one occasion an innocent victim. That she should, under a moment's excitement, have manifested her independence in a marked manner, cannot astonish and ought not to displease anyone who knows the young lady's impulsive character, or who is willing to admit that to be a German born and not to be ashamed of it, but, on the contrary, to be proud of it, is hardly to be accounted an error of judgment, much less a sin to be visited with condign punishment. Instead of being a notorious and habitual defaulter, as her unreflecting and not very charitable enemies would insinuate, the connection which Mdlle. Cruvelli has had from time to time with the principal theatres of Italy, France, and England, has been marked by a zealous and undeviating attention to her duties, which, without reference to her artistic capabilities, has won for her the esteem of every manager under whom she has served. As an instance, we would cite the year of the Great Exhibition in London (1851), when she stood so valiantly to her colours, and, with unabated energy and good will, continued the main support of Mr. Lumley's theatre until the middle of October, during two months of extra nights, at reduced prices, over and above the regular season, which she had seen through to the last—and this, as our readers will not have forgotten, under circumstances by no means calculated to sustain the professional ardour of a singer. When attacked for insubordination, therefore, or want of heart in the performance of her duties to her employers, Mdlle. Cruvelli has good grounds of defence, and her friends may espouse her cause under the shield of irrefutable arguments. What may have been the real cause of dissension between herself and the management of the Grand Opéra has yet to be explained. Perhaps, however, the matter may be hushed up, and the public be left unacquainted with the particulars. This can be effected in France, where the minister can command the silence of the press; and if, at the will of government, at the order of Manager Fould, the secret be withheld, those who know enough of Madlle. Cruvelli, to esteem her highly, will draw all the conclusions in her favour, and, until persuaded to the contrary by facts that cannot be disputed, will persist in believing her innocent of any breach of faith, mistake of judgment, or fault of conduct, in the whole affair.

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Mr. W. V. Wallace did not travel by the *Arctic* to America, but by the *Arabia*, which started a few days later. He has arrived safely in New York.

The late Madame Sontag.—*Extract from a private letter:*—"*Vera Cruz, Oct.* 4.—One great subject of conversation here for the last week has been Madame Sontag. Her husband departed from Mexico immediately after her death, leaving her remains behind. The coffin containing them has been brought to this place by one of the ordinary carrier's carts, like any common package, having been valued in the carrier's invoice at 200 dollars. On its arrival here, it was first placed in the church of St. Augustine, but, being found offensive, was taken without any ceremony, religious or other, to a deserted church outside the town, to await the consent of some ship's captain to convey it to Europe; as yet none has been found who would admit it into his vessel. Assuredly if this poor lady did not anticipate in her childhood that she should become one day *une grande dame* of world-wide celebrity, she could have dreamt still less of the indignities her remains have been subjected to, such as the poorest peasant would sacrifice everything to spare any member of his family."—*Evening Paper.*

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## PARIS.

(*From our own Correspondent.*)

While London is enveloped in the mist and fog and smoke of dull November; while asthmatic gentlemen cough in dismal chorus, as they unhappily traverse the dreary streets; while hoarse conductor shouts to hoarser cabby, and endeavours to avoid inevitable collision; while link-boys, torch in hand, threaten destruction to all they encounter, and while no sound of music is heard, save the strains of Jullien's splendid orchestra, here is Paris, bright and gay and fresh, with clear sky overhead, with a clear river joyously rushing through many bridges, with an air so mild that you take your *demi-tasse*, "*al fresco*," on the Boulevards, and refresh yourself after the opera under the fair canopy of Heaven. All the world is returning from the country, and the Paris season is about to commence. Drama and vaudeville, stately tragedy and genteel comedy, bleeding nuns and joyous ballets, broad farces and broader pantomimes *à propos* of the war, and lively operettas, follow each other in rapid succession.

In this *embarras de richesses* I know not where to begin. Shall I describe the brilliant vocalisation of Mad. Bosio in *Matilda di Shabran*, or paint the charms of Rosati in her new creation of *Jovita?*—shall I touch on the graceful singing of Caroline Duprez in Meyerbeer's admirable *Etoile du Nord*, or give some faint idea of the leaden heaviness of *La Nonne Sanglante?*—or, deserting the fashionable precincts of the Boulevard des Italiens, shall I take your readers on a pilgrimage to the Boulevard du Temple and join the crowd at the doors of the Théâtre-Lyrique? The eastern question carries the day, so walk in for the first representation of *Schahabaham II.* at the gay and pretty Théâtre-Lyrique.

*Schahabaham II.* is the son and successor of *Schahabaham I.*, of glorious memory. His harem is well filled with fair Circassians, and one lively Frenchwoman has become its inmate—Mdlle. Olivette, formerly Columbine at the Théâtre-Lyrique of the fair of St. Laurent, whose career of success was cut short by flight, and who finds herself a prisoner in the Pasha's keeping. Pursued by Valentine, her lover, the Leander of the *troupe*, who follows her with dancing master's fiddle in hand, they meet in the harem, the walls whereof are scaled by the adventurous Valentine, and Olivette has just recounted her adventures to her lover in a long aria, when they are surprised by the Pasha and his prime minister. What shall be done with the Christian dog—what new and refined punishment shall be invented for him who has invaded the harem of Schahabaham II.? The Pasha and his minister Agobar (worthy minister of so great a chief) are not of an inventive genius, and after much research, in an amusing duet, they determine to hold to the ancient ways, to impale the lover and drown the fair one.

Happily for the fond lovers, the whole *troupe* from St. Laurent has followed them to Morocco; and the old *père noble* has become an astrologer, whose fame has reached the ears of the Pasha. Before carrying his decree into effect, the latter determines to consult the astrologer, who, recognising Valentine as an old companion, informs the Pasha that his fate is linked with that of another. The same planet, Venus, who presided at the Pasha's birth, filled the same office forty years later for another. That other is Valentine. If he be happy, so are you. If he be hungry, you will starve. If he be rich, gold and diamonds will abound with you. If you wish for a happy home, marry Valentine to Olivette. The Pasha is but too anxious to comply with the destinies of Providence; he follows out the orders of the astrologer, and as Valentine and Olivette can only be happy at Paris, he loads them with presents, and sends them to the Théâtre-Lyrique.

Such is the theme of *Schahabaham II.*, most neatly written by Messrs. de Leuven and Michel Carré, and to which Mons. Eugène Gautier has set some pretty music. Mons. E. Gautier, though a young composer, has already written several operettas, of which one, *Flore et Zephyr*, was played at the Théâtre-Lyrique more than one hundred nights. In *Schahabaham II.* he has made great and evident improvement. The music throughout is lively, spontaneous, and natural, the melody abundant, the inspiration fresh. The overture is short, rattling, and gay. On the rising of the curtain, Valentine is discovered under the walls of the Pasha's harem, and sings a romance, accompanied by his dancing master's small-fiddle or *pochette*. The *pochette* keeps up a dialogue with the voice in a manner equally absurd and amusing, and the romance was encored amid peals of laughter. Arrived inside, Olivette recounts her adventures in a long aria, the details of which are worked out with skill. This is succeeded by a duet between the Pasha and his minister, full of spirit and absurdity, and the astrologer follows with an air which merits particular notice both for the melody, which is replete with sentiment, and for the orchestral accompaniment. A trio, "A Paris, à Paris," was deservedly encored; and the finale, a burlesque in the Italian school, with a tremendous *crescendo*, brought down the curtain amid roars of genuine applause. Mons. Allais, who made his first appearance as Valentine, has a small tenor voice, agreeable enough, but wanting in power and quality; he was very nervous at the outset, but gained confidence as he proceeded. Mdlle. Girard was superbly "got up" as Olivette; her voice is fresh, and she is seemingly a good musician; she was, however, very imperfect in her part, a fault which will no doubt be cured during the long course of success which I think awaits the opera. Junca is a magnificent Pasha, and Leroy (he with the nose) as his minister, proved himself an original comedian as well as a careful singer. Ribes displayed a voice of pleasing quality, sang with facility, vocalised well, and looked the astrologer to perfection. In short, *Schahabaham II.* is a great success for composer, authors, and singers, and worthily fills the place formerly occupied by *L'Ours et le Pacha*, *La Maîtresse de Langues*, and the *Cäid*.

Now that we are at the Théâtre-Lyrique, I must pay the meed of praise and admiration to Madame Deligne-Lauters, who, in a new opera entitled *Le Billet de Marguerite*, has produced a sensation as legitimate as any I remember. Madame Lauters is a pupil of the Academy at Brussels, and has appeared on the stage rather by accident than vocation. She is not more than nineteen, but her appearance is so excessively youthful that, when on the stage, she looks like a girl of fourteen, trying to assume the airs and graces of a fine lady. Her voice is a *soprano* of wide compass and agreeable quality. The freshness of her middle tones and purity of the upper are equally remarkable. She sings with sentiment, and acts with intelligence and vivacity. Though guilty occasionally of exaggeration in style, she shows such an evident determination to succeed, and has been so favoured by nature as to voice, that, when time shall have cured her defects, there will remain what is not common in these days—the instinct and feelings of a true artist. She appeared at the Théâtre-Lyrique unheralded by preliminary flourish of trumpets; she is unspoiled by critical adulation, and has made a sensation on the public which fills the

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theatre each night she plays. The piece is unworthy of her, the plot involved, the music frivolous; but notwithstanding all this, her talent asserted its right, and her *début* has thus far been a real event in the musical season. If Madame Lauters studies with care and perseverance, I hesitate not to say that she is destined to occupy one of the foremost places on the French lyric stage.

Rosati at the opera has made a triumphant *rentrée* in the new ballet of *Jovita*. She is a gipsy, whose lover and father have been carried off by brigands. She boldly enters the robbers' cave, enchants them with a *pas de tambour*, and a *pas de fusil*, and eventually releases the objects of her affection. With head proudly thrown back, and those exquisitely supple movements which have made her so great a reputation, the fair *danseuse* bounded on the stage, and into the affections of all beholders, at one swoop. When before the bandits, nothing can be imagined more graceful or elegant than her *pas de fusil*, more exciting and fascinating than her *pas de tambour*. The music, by Labarre, is very pretty, and report speaks well of that which he is writing for a new ballet, the principal part in which will also be filled by Rosati.

At the Italian Opera, Rossini holds undisputed sway. *Semiramide*, *Il Barbiere*, and *Otello* have followed in rapid succession, and, this week, *Matilda di Shabran* has been added to the list. The cast is strong, and comprises Mesdames Bosio and Borghi-Mamo, Signori Luchesi, Rossi, and Gassier. Madame Bosio has enchanted her audience by her wonderful vocalisation, her rapid and daring flights, and her elaborate *fioriture*. Madame Borghi-Mamo is by no means young, and her personal appearance is against her. She is, however, an accomplished musician, and her voice, though deficient in volume, is pure, fresh, and sympathetic. She obtained a great success in the duet with Madame Bosio, and M. Ragani has already re-engaged her for next season. Luchesi sang the music of Corradino with remarkable fluency; but, alas for Isidore! where was Ronconi, the king of wandering minstrels—the Robson of the *opera buffa*! Meanwhile, Mercadante's *Leonora* is in rehearsal, and will be produced in a fortnight.

And now for the great news of the week, the anticipation of which has fairly divided attention with the siege of Sebastopol—*Sophie Cruvelli has returned*, the administration of the Opéra has forgotten and forgiven the past, the law-suit is dropped, the fatted calf is killed, and the child on whom Providence has been so prodigal of its gifts is welcomed back to her residence at the Rue Tronchet. Scandal, which had been so busy with her name, is completely crestfallen, and M. Fould has caused the following paragraph to be inserted in the journals of the day:—"Mdlle. Cruvelli's non-appearance at the Opéra was caused by an unfortunate misunderstanding. The person commissioned to inform the administration of her departure not having fulfilled his mission, Mdlle. Cruvelli, alarmed at the serious consequences of his neglect, has been afraid up to the present time to appear before the public. Seeing, however, that a prolonged absence would only aggravate these involuntary wrongs, she has demanded and obtained permission to recommence her duties at the Opéra immediately." Thus ends this much talked of escapade. Signor Verdi's new opera will be restored to the administration, and Meyerbeer's *Africaine* will once more be on the *tapis*. Meanwhile, the consequences of Cruvelli's flight have been most serious, and the state of the house has shown how indispensable were her services. M. Roqueplan, unable to agree with the government directors, has tendered his resignation as representative manager, and it has been accepted. I hope in my next to give you an account of Cruvelli's *rentrée*. I can assure you that the directors of the Opéra have displayed feelings of kindness and sympathy for this gifted but wayward artist, which cannot be too highly commended, and for which I sincerely hope she may know how to prove her gratitude.

## PROVINCIAL.

MANCHESTER.—GERMAN, ITALIAN, AND ENGLISH OPERA.—(*From our own Correspondent.*)—Since my last notice in the *Musical World* of the 28th ult., I have but once been to the theatre—viz., on Friday, the 3rd inst., when I went to hear *Semiramide*. On arriving, I saw a placard posted up, announcing that Madame Caradori solicited the indulgence of the audience. The brilliant overture was done justice to by the band, under M. C. Hallé's direction: it was the most satisfactory performance of the night. The opera went lamely and tamely. M. Zelger, as the Ghost of Ninus, was the only artist that thoroughly satisfied the audience. After him, Miss Fanny Huddart came next. She looked and acted the part of Arsace really well; but, unfortunately, her voice lacks flexibility, and is deficient in power in the upper part of her register. Signor Fortini took great pains with the part of Assur, and looked fierce enough to murder anything; but he is not made of the stuff to give weight to the acting and singing. Poor Madame Caradori was so ill, that it is not fair to pass a word of comment on her performance. The entire of the scene of the Babylonian Queen in the hanging gardens with her maidens, in which she sings the celebrated "Bell raggio," had to be cut out; also the first duet betwixt Arsace and Semiramide. No wonder, therefore, that the opera was the least successful of any yet attempted. The opening scene commenced very fairly, and the groups of satraps, Indians, Egyptians, priests, maidens, &c., formed a most imposing *ensemble*. The choruses were respectably done. The well-known quartet, "Di tanti rege e popoli," and, indeed, the whole of the remaining portion of this great scene, suffered from Madame Caradori's indisposition. The "Giuro ai Numi" went smoothly enough, also the Ghost sentences, so sonorously delivered by M. Zelger; but the finale to the first act was very bad. *Semiramide* was again performed on Monday last—the papers say more successfully—Mad. Caradori being restored to health and voice. Two performances of the *Huguenots* have been given—Saturday, 28th ult., and Wednesday, the 1st inst.—and have both been highly spoken of, with one serious drawback, viz., that portions of it were done in French, German, and Italian! Signor Octave Benedetti was the Raoul; Madame Rudersdorff, Valentine; Mdlle. Büry, Marguerite; and Herr Formes, Marcel. *Il Barbiere* was given on Tuesday, the 31st ult. (in lieu of *Semiramide*, first announced); on Thursday, the 2nd inst., portions of *Acis and Galatea* (in English), *Zauberflöte*, and *Fidelio* (in German) were given; and, on Saturday last, *Fidelio* entire. The houses have been as indifferent as ever, the only exception being on the *Huguenots* night, when the theatre was moderately filled. M. Zelger, it is said, made a capital Dr. Bartolo, in *Il Barbiere;* Mdlle. Agnes Büry was good as Rosina; and Signor Fortini, somewhat out of his element, had too much lead about him for the light-heeled mercurial Figaro; Signor Gregory made up well as Basilio; and some of the concerted music did not go amiss. On Tuesday, I had promised myself a treat in witnessing the performance of *Il Seraglio*, for the first time, Herr Reichardt, at last, being fully restored to health and *voice*. Mdlle. Agnes Büry, however, who was to have taken the part of Blonda, was seriously ill, and could not appear; the consequence was, a Madame Heinrich had to take the part without rehearsal, and a very imperfect representation of *Il Seraglio* was given. Herr Formes as Osmin, Herr Reichardt as Belmont, Madame Rudersdorff as Constance, and even Herr Zapf as Pedrillo, are all good, but it requires a lady well up in the sprightly part of Blonda to make the opera complete. On Wednesday, *Lucrezia Borgia* was represented, cast as before; on Thursday, *Die Zauberflöte* was put up for Herr Formes' benefit, being its first performance this season entire; but, at this present writing, I cannot say if it

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was done or not, or if Mdlle. Agnes Büry was sufficiently recovered to take the part of the Queen of Night. In my next, I hope to send you a report of a successful performance of *Il Seraglio*—better houses I begin to despair of, although Herr Formes should draw a good house at his benefit.

A Mr. Tonks, of Birmingham, has been making a vain and unwise attempt to convert a temporary building, erected as an American circus, into a Philharmonic Hall. In it he gave three concerts, on the 26th, 27th, and 28th ult, with Mr. A. Mellon and the excellent band of "The Orchestral Union," and Mr. and Mrs. Weiss, and Mrs. Newton Frodsham as vocalists. The place is neither fit to play or sing in, and in spite of the talent announced all three concerts were signal failures. A fourth concert was tried on Saturday last, when the Madrigal and Glee Union, consisting of Mrs. Enderssohn, Mr. and Mrs. Lockey, Hobbs, H. Phillips, and Hatton—were engaged, with Madame Clara Novello and Mr. Sims Reeves to add to the attraction. The consequence was that, despite a very miserably wet night, the place was literally besieged by such a crowd, that the whole was crammed almost to suffocation, hundreds being turned away from the doors, many of whom had secured tickets, but could not get inside the building. Those inside were little better off, as the place was so utterly unsuited for a music hall, that neither pianoforte nor voices could be properly heard. Sims Reeves made his clarion tone tell sufficiently to be encored, first, in "Adelaida," when he substituted "My Pretty Jane," and next in F. Mori's new war song, both of which he sang superbly. Mr. Hatton, of course, got encored in his comic song, but the fine glee singing was entirely lost in such a building, and the uproarious audience were very wrath and discontented, because every piece they encored was not immediately given, and because some had to be omitted in consequence of Mrs. Lockey being taken unwell—no wonder, in such a crowded place, without any efficient ventilation.

Ibid.—Mr. C. F. Anthony's choral concert came off at the Mechanics' Institute, on Wednesday evening, when Miss Shaw, Mrs. Winterbottom, Mrs. Brooke, Mrs. Tomkins, and Mrs. Thomas, were the principal vocalists. The members of the Manchester Glee and Choral Society, comprising upwards of seventy voices, also gave their gratuitous services. Everything went off exceedingly well; the choruses, however, sadly suffered from the unfortunate necessity of singing as it were at the bottom of a well, on account of the miserably contracted dimensions of the room. Mr. E. J. Loder, the conductor of the Manchester Glee and Choral Society, wielded the *bâton*, and such a body of vocalists under his efficient guidance, could not fail to produce most satisfactory results. We were glad to see the room so well filled, and hope the result will be remunerative to the gentleman for whose benefit the performance was given.

Liverpool.—The Collegiate Choral Union is a society of young amateurs, formerly pupils in the schools of the Collegiate Institution. The union was established in April last, under high patronage, and the first private concert took place on Thursday evening. Mr. Crowe conducted; Miss Whitham, of Huddersfield, and Mrs. M'Dougall, of Birkenhead, fulfilled an engagement as the principal sopranos; and Mr. T. Radcliffe, organist of the society, and of St. John's Church, Fairfield, presided at the organ and pianoforte. The programme contained a selection from the compositions of Händel, Haydn, Dr. Croft, Mendelssohn, Donizetti, Horsley, Balfe, Purcell, Bishop, J. S. Bach, Stevens, and others. The concert, which opened with the National Anthem, and closed with "Rule Britannia," went off in a manner creditable to the society, and calculated to create high expectations.

Music and the Drama in Liverpool.—(*From our own Correspondent*).—*Fidelio* attracted a numerous audience on its first performance, with Madame Rudersdorff in the part of Leonora. The Rocco of Herr Formes was inimitable; and the music was sung with much care and finish. Herr Zapf was "not strong enough for the place" of Florestan, in which Herr Reichardt was sadly missed; but Miss Chambers made an interesting Marcellina. The prisoners' chorus was better done than we have heard it before in Liverpool. On Monday, *Semiramide* was given, with Madame Caradori as Semiramis, Miss Fanny Huddart as Arsace, Signor Fortini as Assur, and M. Zelger as the Shade of Ninus. The production of this opera was a grand mistake. Handel's *Acis and Galatea* is to be given to-morrow (Friday) night.

Madame Clara Novello and Mr. Sims Reeves, with Mrs. Lockey, Mrs. Enderssohn, Mr. Lockey, Mr. Hobbs, Mr. Henry Phillips, and Mr. J. L. Hatton, who form the English Glee and Madrigal Union, sang at the seventh subscription concert of our Philharmonic Society, which took place before a numerous and fashionable audience, on Tuesday evening. The programme consisted principally of a selection of glees and madrigals, to which full justice was done by the accomplished vocalists to whom they were entrusted. Madame Clara Novello sang a poor but difficult composition of Schimon's, and the grand scena from *Oberon*, "Ocean! thou mighty monster!" which was encored. She sang also two duets with Mr. Sims Reeves, who sang the air from the *Prophète*, "Un impero più soave," and, when encored, Mr. Hatton's "Good-bye, sweetheart," to the composer's accompaniment. In singing a ballad by Wallace, Mr. Reeves was again encored, and raised the audience to a pitch of wild delight by singing a patriotic song *apropos* to our national position, ending in "Sebastopol and Liberty." A hurricane of plaudits called the tenor forth again to repeat the sentiments which electrified the crowd, and the musical meeting for a few minutes was transformed into a patriotic body burning with ardour in a righteous cause. The sestet from *Don Giovanni*, "Sola, sola," was given by the vocalists, but the concert was too far advanced for its due appreciation. The band played an overture by Mendelssohn, "Meerstille und Glückliche Fahrt"—(Calm Sea and Safe Voyage). It is one of the finest pieces of descriptive writing ever heard in its form; in fact, it is an elaborated "song without words," but so minute and expressive the poorest imagination could fill the gap. Mr. Herrman and his talented *troupe* evinced complete appreciation of the gem, and gave it *con amore*. The band also played Weber's overture to *Preciosa*, and Haydn's symphony in E flat.—Mr. Buckstone's engagement at the Royal Amphitheatre terminated on Friday last, and on Monday he was succeeded by Mr. G. V. Brooke, who will give six farewell performances, previous to his departure for Australia.—At the Theatre-Royal, on Tuesday, Mr. Barry Sullivan appeared in *William Tell*, and on Wednesday night took his benefit, when he appeared in *Macbeth*. On Monday, Mr. and Miss Vandenhoff will appear in *Antigone*, when Mendelssohn's magnificent music will be sung by the operatic chorus.—Haydn's *Creation* will be performed at the next Philharmonic shilling concerts.—Mr. E. L. Hime gives his "Songs and Sayings of Samuel Lover" at the next Saturday Evening Concert.—Mr. B. R. Isaac is to give a classical concert, at the Music-hall, Bold-street, on the evening of the 29th inst.

Clifton.—Miss Rainforth's "Scottish Entertainment" was given on Monday evening, with complete success, at the new Athenæum-hall. The first part of the entertainment consisted entirely of Jacobite songs, and one, "Will ye no' come back again?" was encored. The second part was more general in its character; the airs were many of them old favourites, and, being tastefully sung by the talented vocalist, were warmly appreciated and some of them encored, among which was "Up in the mornin' early.". Miss Rainforth introduced each song with some few remarks as to its author and history, which, both from the usefulness and point of the information itself and the ease and emphasis with which it was conveyed, contributed greatly to the pleasure experienced. Miss Rainforth is well known as a pleasing singer and a clever and intelligent actress, and the union of these two talents well qualified their fortunate owner for doing justice to such an entertainment as that of Monday. She sang throughout with taste, intelligence, and spirit.

Birmingham.—Mr. Stimpson's benefit concert took place on Thursday, and attracted a large and fashionable audience, nearly every corner of the Hall being filled. The list of engagements embraced Mrs. Enderssohn, Mrs. Lockey, Messrs. Lockey, Hobbs, H. Phillips, and Land, Madame Clara Novello, Mr. Sims Reeves, and Mr. Hatton. The principal pieces were the "Come per sereno" by Madame Novello, and the new war song by Mr. Reeves. In the first, the clear flexible voice and artistic training

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of the lady were shown to great advantage. She was loudly encored, and showed the versatility of her style by substituting a *naïve* Scotch ballad, "Somebody," which she sang with expressive grace. She also sang "With verdure clad" very successfully. Mr. Reeves created quite a *furore* by his vigorous interpretation of Frank Mori's war song, "On the Danube's banks," a composition of great merit. The applause was tremendous, and to an encore he replied, raising the war fever still higher by the apt substitution of the words "Sebastopol and Liberty," for the printed phrase "England and Victory." The words were dashed out as if they had been sounded by a trumpet, and peal upon peal of applause followed, until he came forward for the third time, and delivered the stirring sentiment. We have rarely seen a more excited audience. Mrs. Lockey sang a song by Hatton, the theme, a prayer for the brave. Mrs. Endersohn gave a piece by Meyerbeer. Mr. Lockey sang "Nina," and Mr. Hatton assisted with his comic sayings. The concerted music was well sung, and notwithstanding the number of the pieces the concert terminated early.—*Birmingham Journal.*

York.—Mr. Willy's concert took place on Wednesday evening last, and was attended by a select audience. Mr. Willy's reception was highly flattering, and he was ably supported by the local talent. The selection of music was excellent, and consisted of Haydn's quartet in D, No. 63; a fantasia on national airs; a quintet in G minor, by Mozart; Beethoven's trio in G major; Beethoven's quartet in G major; and Paganini's "Perpetual Motion," played by Mr. Willy. The execution of the programme was highly satisfactory, and the announcement of another concert for next week, with a complete change of programme, was received with unanimous applause.

Leeds.—The second of the People's Concerts was given in the Music Hall on Saturday evening last, the vocalists being Miss Whitham, Miss Megson, Mr. Dyson, and Mr. Winn, with Mr. John Pew as solo violinist, and Mr. Broughton as accompanyist. The attendance was not good, and it is but fair to say that the concert was not one of the best given by the Recreation Society. The omission of four pieces in the second part of the concert and the substitution of others, put the audience out of sorts, and must be carefully avoided on future occasions, otherwise the managers will peril the success of their undertaking.

Wakefield.—On Thursday evening last a concert was given in the Corn Exchange buildings, by the committee of the Church Institution. The vocalists were Miss Forsythe, of Leeds, Mr. Lambert, from the Cathedral Choir, York, and Mr. Thomas Dyson, tenor, from her Majesty's Chapel Royal, Windsor.

Newcastle Potteries Musical Festival.—This event came off during the present week. The success of this undertaking to provide musical entertainments of a high order for the people, and thus conduce to the improvement of taste in the provincial towns is highly laudable of itself; but when this appeal of musicians and discriminating amateurs is responded to by the people with a proper spirit of appreciation and support, the result is a feeling of unmixed gratification and delight that labour has not been spent in vain, and that the public are fully alive to the efforts made to contribute to their profit and amusement. The object of the festival was the benefit of the North Staffordshire Infirmary, but until the accounts have been made up, we have no means of knowing how far the Infirmary has benefitted; we may, however, presume that the receipts have been good from the fact that the attendance both at the oratorios and concerts has been very numerous. The collection at the doors of the church amounted to forty pounds. The artists engaged were the members of the Glee and Madrigal Union, comprising Mrs. Enderssohn, Mrs. Lockey, and Messrs. Phillips, Lockey, Land, and Hobbs; Madame Clara Novello, and Mr. Sims Reeves; together with the London Orchestral Union, conducted by Mr. Alfred Mellon. The choruses were composed of a large majority of the Birmingham Choral Society, with the Hanley and Shelton sacred Harmonic Society, and accessions from the various societies of Newcastle, Longton, and Burslem. The opening work on Tuesday was Händel's Coronation Anthem, which was followed by the *Creation*, or rather two parts of it; after which a selection was given from Mendelssohn's *Elijah* and *St. Paul*; the "Hallelujah Chorus" from *The Mount of Olives*, by Beethoven, closing the performance. On Wednesday morning the *Messiah* was produced, and in the evening there was a concert at the Town Hall. The attendance was numerous and highly respectable, comprising most of the leading families of the potteries, Newcastle, and the surrounding neighbourhood.

Bath.—By the kind invitation of Herr Roekel his numerous pupils and friends were present at a "Recital" of classical and modern pianoforte music, on Thursday morning last, at the Assembly-Rooms. Herr Roekel's performance might well be called a "Recital;" and, as he ranged through various styles, "from grave to gay, from lively to severe," every harmonious word was given with such "emphasis and discretion" that not a syllable failed of its full and due meaning. The programme comprised compositions of Haydn, Beethoven, J. N. Hummel, Weber, Esain, Chopin, Thalberg, E. Schulz, and Herr Roekel. Herr Roekel is himself an excellent composer, but it has always appeared to us the mark of a higher talent to give (as he does) a perfect interpretation of all the varied difficulties, thoughts, and beauties, originated by others, than to execute any music, however excellent, emanating from the pianist himself. The whole was charming, but we especially enjoyed the Andante in Haydn's Sonata, in E flat, Op. 70; Weber's "L'invitation a la Valse;" Esain's "Dolores Serenade Mélancolique;" Chopin's "La Consolazione;" Nocturne, Op. 32; and Herr Roekel's masterly compositions, "Mirth and Frolic," Bravura Galop, Op. 36, and his Grande Fantaisie on Meyerbeer's "Prophète," after which the party broke up, delighted with the gratification for which they had been indebted to Herr Roekel.—*Bath Journal.*

Cheltenham.—Dr. Mark, of Bristol, gave a concert with his young pupils at the Royal Old Wells on Wednesday last. The efforts of these incipient musicians were considered highly satisfactory, but the room was not well attended.

Dublin.—Miss P. Horton is now starring it at the Theatre Royal.

Birstal.—On the evening of Thursday week a miscellaneous concert was given, under the management of Mr. Bentley. The principal vocalists were Mr. and Mrs. Sellers, Miss Farrell, Mr. G. Kirk. Mr. Bradley presided at the pianoforte. The attendance was good, and the performance gave satisfaction.

## FOREIGN.

Vienna.—(*From our own Correspondent.*)—There has been no novelty, since my last, at the Imperial Opera-house; indeed, almost the only circumstance worth mentioning is the appearance of Mdlle. La Grua as Alice, in *Robert le Diable*, and Donna Anna in *Don Juan*. M. Auber's opera, *Le Dieu et la Bayadère*, is in rehearsal for Herr Ander, and Donizetti's *Don Sebastian* will shortly be produced, with Herren Ander, Beck, and Mad. Hermann in the principal characters.—On the 17th December next, on which day 84 years ago Louis van Beethoven was born, the *Academie der Tonkunst* will give a grand concert, in memory of the illustrious composer.—The festival in honour of the foundation of the Männergesangverein came off on the 28th ult., in the Sofienbad-Saal, which was tastefully decorated for the occasion. The members sang eight pieces, of which Mendelssohn's magnificent choruses to *Antigone*, and Herr J. Otto's *Tanzlied* were encored. Herr Erl, of the Imperial Opera-house, sang three songs, Herr J. A. Pacher executed two original compositions on the piano, Herr Rörer played a solo on the violoncello, Herr Carl Treumann recited a poem, by Herr E. von Steinhauser, in praise of the German *Lied* (after which he was called on, as well as the author), and concluded with some comic verses, beginning, "Es kommt nur alle Jahr' einmal." The company did not separate till past midnight.

Berlin.—(*From our own Correspondent.*)—Herr Dorn's opera: *Die Niebelungen*, of the first production of which I sent you an account last season, has been repeated, at the Royal Opera-house to a very numerous audience. It was favourably received, Mdlle. Johanna Wagner, and the other artists who sustained the principal parts exerting themselves to the utmost, and being liberally applauded. The composer conducted in

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person. Méhul's operetta, *Je toller, je besser*, has also been revived, and proved as attractive as ever.

The second *Sinfonie-Soirée* has come off since my last. It commenced with one of Haydn's symphonies in D major. This was followed by a *Lustspiel Overtüre*, of Herr Julius Rietz, admirably performed. We then had Mendelssohn's magnificent overture to *Athalie*, and the concert wound up with Beethoven's symphony in B major.—Mad. Sophie Förster gave a concert, last Thursday, in the rooms of the Singacademie, for the benefit of the Gustav-Adolph-Stiftung, when she sang the air: "Nun schwinget sich der Adler stolz" from the *Creation*, M. Meyerbeer's *Mailied*, and several other well-known pieces. Herr Steifensand performed Mendelssohn's Concerto in G minor, and a *Ballade* by Chopin.—Herr Bazzini is still playing at Kroll's establishment.—M. Meyerbeer has arrived, and Herr Joachim is shortly expected. It is the intention of the latter gentleman to give a series of concerts, in conjunction with Madame Clara Schumann.—Billert's Gesangverein gave a performance of sacred music, last Saturday, in the St. Nicolai-Kirche, for the benefit of the sufferers by the floods in Silesia.—The first subscription-concert of the Königliche-Singacademie is announced for Saturday, the 11th instant. The 103rd Psalm, by Herr Blumener, Mendelssohn's "Lauda, Sion," and Cherubini's *Requiem*, will form part of the programme.—Herr Joseph Gungl has returned, and will shortly recommence his concerts.

NEW YORK.—Among the drawbacks which Grisi and Mario have had to encounter, not the least is the serious indisposition of the latter, who has taken such a violent cold that he has not been able to sing for a week. On Mario's first appearance in *La Sonnambula* he was so hoarse that he could scarcely sing a note. This is the more annoying as Elvino is one of Mario's finest efforts, and a part in which he could not have failed to captivate his audience.—At the Broadway Theatre, English opera seems to be doing well. Since our last, *The Bohemian Girl* and *Maritana* have been brought out. Mr. Wallace, the composer of the latter opera, directed its performance in person. The American journals are shocked at the immorality of the *libretto;* but, on the other hand, they unite in praising the music. *Où la vertu va-t-elle se nicher?* said the witty French author. We suppose the *New York Musical Review* will answer the question. We request our puritanical contemporary to give us his opinion on *Don Giovanni*, *Il Barbiere*, *Le Nozze di Figaro* and many others of the grand school, before he condemns the witty *libretto* of M. de St. Georges. As we said, the opera was received with immense enthusiasm in spite of the *libretto*, and has been played every night with increasing success. All are agreed on the high merits of Miss Louisa Pyne. Mr. Harrison, too, and Mr. Borrani come in for a fair share of applause.

## THE MUSIC PUBLISHER'S CIRCULAR.

IN this column it is the intention of the proprietors to publish, every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

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LONDON SACRED HARMONIC SOCIETY, Exeter-hall.—On Monday, November 20, the season will commence with HANDEL'S ORATORIO, JUDAS MACCABÆUS. Principal vocalists:—Miss Birch, Miss Wells, Miss M. Wells, Mr. Augustus Braham, and Mr. Farquharson. The band and chorus will consist of nearly 800 performers. Conductor, Mr. Surman, who, during the performance, will be presented with a testimonial for valuable services rendered to the cause of sacred music. The subscription to the Society is one, two, or three guineas, two tickets to each concert, and a valuable musical present from the Conductor.—Only office, No. 9, Exeter-hall.

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VOL. 32.—No. 46. SATURDAY, NOVEMBER 18, 1854. {PRICE 4d. STAMPED 5d.

## RUBINI.

(*Continued from page 729.*)

To the physical qualities—which may be considered as the implements of a singer's mind—and intelligence, Rubini added a profound sensitiveness and great aptitude in making himself master of the different styles of music. He sang Beethoven's "Adelaida," the character of which is so eminently lyrical, as well as the music in Mozart's *Don Juan*, and Cimarosa's *Matrimonio Segreto*. Certainly, no artist of modern times imparted to the air, "Il mio tesoro," in Mozart's *chef-d'œuvre*, so much finish, ease, and perfect intonation combined, and we recollect with what daring Rubini, instead of executing the rather old *trait* in the twenty-sixth bar of the andante, took the part of the first violin, and executed upon A and B flat * a vigorous trill which hastened the cadence, and ensured the enthusiastic applause of the audience. Since the time of Viganoni, who created the part of Paolino in *Il Matrimonio Segreto*, no tenor ever sang so well as Rubini the air: "Pria che spunti." What suavity and what delicacy of accent! How well the singer had seized the meaning of this hymn of youth and chaste love, gushing forth, without an effort, like a perfume of the soul, and presenting us with a real picture of domestic happiness and peace. What has become of this style *di mezzo carattere*, so fine and so difficult, which is to music and the art of singing what, to ancient statuary and poetry, was the serene and restrained emotion which constituted their principal characteristics? Read an eclogue of Virgil, or an idyl of André Chénier, and compare them, for instance, with a piece of poetry by M. Victor Hugo; you will immediately perceive what distinguishes the beautiful from the picturesque—that is to say, Raphael from Rubens.

Although Rubini likewise sang with great effect in the operas of Rossini—a little of whose *brio* and passionate fervour he himself possessed—and though he was admirable in certain parts of the character of Count Almaviva in *Il Barbiere di Siviglia*, as well as that of Otello, and executed in a most extraordinary manner the tenor part of the famous duet in *Mosè*, "Parlar, spiegar," in which he disputed the palm for bravura and vocal dexterity with Tamburini; it was emphatically in the works of Bellini that he proved himself the grand master of song. It is necessary to have heard him sing the first air in *Il Pirata*, "Nel furor delle tempeste," and especially the second motive, "Come un'angelo celeste"—in which we already find the germ of that short and touching *melopœia*, constituting the prominent feature of Bellini's genius—to form an idea of the power of emotion possessed by this incomparable artist. He was no less remarkable in the duet in the second act of the same opera, and I can still hear the phrase, "Vieni, cerchiam pe' mare," still re-echoing in the inmost recesses of my heart. It was only surpassed by that which follows, and which was the complement of it:

"Per noi tranquillo un porto
L'immenso mar avrà . . ."

There was, in Rubini's voice, when he sang this charming and expressive *cantilena*, a kind of melancholy which gradually evaporated into a magic horizon, and impressed you with the sentiment of Immensity.

In the part of Elvino, in *La Sonnambula*, Rubini's talent rose with the genius of his favourite composer. Every one at Paris remembers how he gave the phrase, "Prendi, l'anel ti dono," in the duet of the first act, and with what a mixture of grace and *naïve* emotion he sang the pleasing madrigal which forms the subject of the second duet, "Son geloso." In the quartet of the finale in the first act, Rubini displayed the most sublime pathos when singing the phrase so well known and so touching—

"Ah! tel mostri s'io t'amai
Questo pianto del mio cor!"

Who, too, would not give ten five-act operas, as they are performed every day, to hear Rubini sing, only once a week, that cry of despairing love, in the duet in the second act of *La Sonnambula*—

"Pasci il guardo, e appaga l'alma
Dell' eccesso de' miei mali;
Il più tristo dei mortali
Sono, cruda, e il son per te!"

In the character of Arturo in *I Puritani*, which was his last creation, Rubini has left us such recollections of emotion and enchantment, that we can only recall them to the mind of those who heard them, without pretending to transmit an idea of them to the generations who were not so fortunate. Let us first quote the phrase of the quartet in the first act—

"A te, o cara, amor talora
Mi guidò furtivo e in pianto,"

in which the artist's voice burst forth into bloom like a rose beneath the first beams of a morning in spring; while, to this phrase, serene and *spianata*, he vigorously opposed that accompanying the words, "Tra la gioja e l'esultar," by sending forth from his chest a magnificent *la*, which re-echoed to the clouds, and then bounded back again from the depths of harmony. In the finale of the first act he gave with prodigious power the passage, "Non parlar di Lei ch' adoro," where he made a most bold *point-d'orgue*. Lastly, we may mention the romance of the second act, "A una fonte afflitto e solo," which Rubini only murmured, and allowed to escape from his lips like a sigh. In the duet following this romance, the phrase, full of brilliancy, "Nel mirarti un solo istante," and, finally, the duet between Elvira and Arturo, where Rubini rose to great energy of expression in the memorable passage—

"Non mi sarai rapita
Fin che ti stringerò."

In the *Anna Bolena* and *Lucia* of Donizetti, Rubini was not less admirable than in the operas of Bellini. In the first of these works, in which he created the part of Percy, he sang, with profound emotion, the well-known air, "Vivi tu, te ne scongiuro," where Donizetti has evidently imitated the melodious manner of his young rival. As for the scene of the malediction, which forms the dramatic climax of the second finale of *Lucia*, no singer has ever been able to imitate the cry of anguish which escaped from Rubini's quivering lips.

Like a great number of Italian singers—of whom Garcia, Lablache, Tamburini, Pasta, Malibran, and Grisi, are re-

* A successful departure from the original score, and followed by most of the Italian tenors, who, however, wanted Rubini's shake to give it the greatest effect. In fact, without the shake, the violin passage is not imitated at all. For our own part, we prefer the passage being sung as it is written, especially if sung by a tenor like Donselli.—Ed. *M. W.*



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marvellous exceptions—Rubini was not a finished actor. He did not trouble himself much about anything but the *scena* or *morceau*, the interpretation of which placed him in the foreground. When this was past, he voluntarily disappeared, and retired, like Achilles in his tent, without caring much for the story of the drama or the conduct of the other personages. In the air, the duet, or the finale, in which he had an active or preponderating part, Rubini would suddenly rouse himself and display all the energy and charm of his incomparable talent. His abrupt but earnest gestures, his expressive and picturesque pantomime, satisfactorily seconded and carried out his internal emotions, and appeared rather to assist the expansion of his lungs than to be the plastic manifestation of the personage he was representing.* It was in the tone and sonorousness of his organ, in the artistic management and accents of his voice, that all Rubini's dramatic power consisted. When he had to sing a quick air, like the "Pria che spunti," in *Il Matrimonio Segreto*, or a phrase palpitating with feeling like that of the quartet in *I Puritani*, he advanced to the front of the stage, and, standing perfectly motionless, with his hand naïvely placed upon his heart, exhaled *i suoi dolci lamenti*, which, like an electric shock, ran from one person to another, and spread sympathy and delight throughout the house. This was the method pursued by Rubini, who, nevertheless, when he pleased, proved himself no mean actor; and we have likewise seen Pasta, whose dramatic intelligence was never questioned, completely absorbed, like some chaste muse, while singing the air, "Di tanti palpiti," in which even Malibran, with all her voice and more acting, was never able to produce the same impression.

It was not only in vocal combinations, in the variety of accent, colour, and melodious arabesques or *ricami*, that Rubini displayed a great fertility of imagination. His most usual ornaments were the double scale, ascending and descending, the shake perfectly and vigorously sustained upon the high notes of the chest register; a certain pathetic vibration which he imparted to one note, causing it to glitter as if progressively; a broad and powerful emission of his chest voice, from which he dashed, by means of a daring *portamento*, into the high regions of the head voice; and, lastly, that grand stratagem of *chiaro-oscura*, the abrupt transition from the full voice to the most imperceptible *smorzato* sound, a sort of dim twilight, in which it was sometimes difficult for the ear to find its way. By this method, which he constantly employed, and appears to have borrowed from Davide junior, as well as a great number of boldly conceived inflexions and *gorgheggi*, Rubini clearly proved himself to be a modern singer, sprung from the new school of dramatic music, which Rossini inaugurated in History. Were we required to characterise, in a few words, the tendencies of modern art, in music as well as in painting and literature, we should say that the prominent feature distinguishing the productions of the present age, is a *noisinest*† of colours, a tumultuous heaping-up of effects, violent *peripetieie*, and an abrupt juxtaposition of the lights and shades, rendering superfluous that supreme good taste which knows how to prepare and gradually lead up to emotion—in the same manner as rich fruit ripens slowly on the branch where God has placed it. In life, as well as in the works of the mind, nothing is more uncommon at the present day than a distant horizon, over which light distributes its tints equally, conducting the eye slowly towards a desired point. This ascending progression of sonorousness, increasing by movement, and suddenly bursting into a mass of electric light—in a word, the *crescendo*, which Rossini has so much abused—is found everywhere; in political events and moral life, quite as much as in matters of imagination. By his good qualities, as by his defects, Rubini belonged to his time and to the school of music which has expressed the tendencies of it.

Queen Marie Antoinette is reported to have one day asked Sacchini, whether Garat, the famous singer, was a good musician. "No," replied the *maestro*, "he is not a musician; *but he is music itself.*" This happy remark of the author of *Œdipus in Colonnos* might have been applied to Rubini also. His instinct was so perfect and so sure; his ear so quick and so delicately susceptible of seizing the most fugitive tints as they swept past, that, in order to perceive the defects of his musical education, a person must have lived on terms of the most intimate friendship with him. Before the public, or in the most difficult concerted piece—such, for instance, as the sestet in *Don Giovanni*, Rubini never betrayed the slightest hesitation. He even manifested the docility of a child in following the movements any one was kind enough to point out to him; and would frequently say to his comrades and the conductor of the orchestra, if they appeared to consult him upon the propriety or suitableness of a rhythm: "Never mind me; go on, I will follow you." Such instances of artists of eminence scarcely able to decipher a few notes of music, but divining by instinct the most profound combinations of genius, is a phenomenon which has often been witnessed in Italy. Ansani, M. Lablache's master, at the Conservatory of Naples, did not literally understand a single note. His pupils were obliged to sing and teach him by heart the piece of music on which they wanted his advice. Davide junior, Mad. Pasta, and a great many other celebrated singers, were almost in as bad a position. We could cite far more remarkable instances of the power of intuition in the arts of Genius, as Voltaire terms them; and it would be an easy task to prove that the greatest things in this world are the result of instinctive perception. This is why poetry is the essence of all that is beautiful and durable.

Rubini was a man of simple and reserved manners, fond of living in the privacy of his home. In 1819, he married at Milan a French singer, Mdlle. Chomel, who was educated at the Conservatory in Paris, where she received lessons from Garat. This marriage, which appears to have been a happy one, so absorbed the affections of Rubini, that one of his greatest causes for fear was the dread of awaking his wife's jealousy. After singing one of his favourite airs, and exciting the transports of the public, he would, on going off at the wings, where all present crowded around him to express their admiration, quickly escape into his dressing-room, in order, as he used to say, laughingly, to avoid a family quarrel. The most rigid mother could not have given her own son better advice than that Rubini gave to the young tenors who meant to embrace the profession of the stage. And it is true that, in order to sing well and long, we must not forget the hidden sense of the verse in which Juvenal, speaking of a Greek singer, Thrysogonus, who had lost his voice, says:

"——— sunt quæ
Thrysogonum cantare vetent."

Rubini took great care of himself. Temperate and easily satisfied, he avoided all excess. The days on which he performed, he used to dine at two o'clock, and then, proceeding to the theatre, sleep till six, at which hour his servant woke him: he then dressed, and appeared fresh and in admirable condition before the public, and this was the means of his preserving the freshness and power of his voice up to the day of his death. We have been assured that, during the ten years he spent in St. Petersburgh, having no longer any care for the future, Rubini created effects unknown to his admirers in Paris, London, and Milan.

Rubini was of middling size, and rather stoutly built. His broad shoulders supported a head whose characteristic was not precisely nobleness; but when his face, seamed with the small-pox, once lighted up by the power of song, the somewhat vulgar man was suddenly changed into the sublime artist, whose affections the most beautiful women in Europe would have been glad to possess. Such is the marvellous force of inspiration and sentiment—

"Du moment qu'on aime
On devient si doux!"

Rubini had two brothers, one of whom obscurely pursued the same career as himself, while the other remained a singer in a church. As he has left no children, his immense fortune will, no doubt, go to enrich his nephews.

The part of the country where Rubini was born has produced, at different times, the most celebrated tenors of Italy. In wall

* We confess we are at a loss to fathom the meaning of this sentence.—Ed. *M. W.*

† So in the original.

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from this province of the ancient Venetian Republic, in which Bergamo is situated, that Viganoni, Davide, father and son, Nozzari, Bianchi, Donzelli, and Bordogni sprang. The worthy successors of these great artists, Rubini, raised himself to the rank of the first dramatic singer of his day. Gifted with an admirable voice and superior instinct, he quickly guessed the secrets of his art, and astonished Europe by the splendour and fluidity of his vocalisation, and the charm, perfect intonation and great force of his tones. Understanding every style and every master, as familiar with the music of Mozart and Cimarosa as with that of Rossini and Donizetti, he was fortunate enough to meet, at the outset of his career, a young composer, whose melodic genius was eminently suited to the nature of his own talent and sensitive disposition. The author of *Il Pirata* and *La Sonnambula*, as inexperienced in the art of composing as Rubini in the faculty of reading music, found in his heart the new and touching melodies which established his own fame and that of his interpreter.

Bellini and Rubini, names so soft and charming to the ear, you will go down to future ages united by an indissoluble bond, as a double instance of the superiority of poetry and sentiment over the artifices of mere art and intention. Both were children of gracefulness and nature. Bellini, a pupil of genius, discovered by instinct harmonies as delicate and penetrating as his melodies, while Rubini, like an inspired singer, when rendering the music of his favourite composer, appeared to be expressing the *naïve* emotions of his own heart.

## MENDELSSOHN'S ST. PAUL AT ERFURT.

(*From a Correspondent.*)

*Berlin, Nov. 5th.*

Your readers will be interested to know that Mendelssohn's oratorio, *St. Paul*, was lately given with brilliant success in the Kaufmannskirche, which was lighted up in honour of the occasion, on the king's birthday. A correspondent of the *Berliner Musikzeitung* writes of this event in the following terms:—

"This work had not been heard in Erfurt for several years, and the Erfurter Musikverein deserves the highest praise for having, by its performance, procured the public an evening's entertainment as delightful as it it was deeply impressive, and as artistically-instructive as it was moral, illustrative, and edifying. The reason that oratorios bear away the palm from all other musical creations is because, in them, art does not cease to delight us a single instant, although at the same time, enlisted in the service of those thoughts which we all obey. It never fails to set the soul in a condition of pleasing excitement, although, with elevated earnestness, and blended with sacred ideas, it speaks, in wonderful accents, not for itself but for the sake of truth and admonition. In Mendelssohn's oratorio, this peculiar quality of the sacred works under consideration stands forth more boldly than in the compositions of any other composer. In the same manner that he so beautifully blends the fugue with his choruses, does he subdue the powers of art, and lead them in all their magnificence and fulness, in humble strains, to the altar of the Lord. This entrancing nature of his sacred works finds its way to our inmost souls. Mendelssohn is the great sacred psalmist of the age, and the swelling fullness of the spiritual and sacred life contained in it. It is our own inward excited feeling to which he lends utterance in the midst of the hurry and turmoil of earthly things; the voices which would fain wing their flight to God, but die away in the tumult of worldliness, he frees, to the astonishment of the latter, from their bondage, and bears upwards.

In his works he causes, with prophetic strains, the believing heart of the Present, so sorely pressed by almost heathen influences, to awake to a consciousness of itself and assume its rightful position. It is the influences of the great system of modern life, in its arrogance and obstinacy, and in its idolatry of worldly things, which he exhibits to us, bowed down beneath awakening and suffering Truth. We feel that our own being, woes, and life have been taken by the artist as the chords on which to sound his strains. This is the reason why his works are so profound, moving us deeply, and carrying us away with them. There are some particular choruses (for instance, No. 16) and airs ("Paul," No. 18), as well as the cavatina No. 40, that both heart and ear are unwilling should die away; they feel raised upon their tones from this world to another and a higher one. The Erfurter Musikverein never achieved a greater or more noble triumph than when it undertook this performance on its own resources. Everyone concerned displayed enthusiastic zeal, impressive seriousness, and, in some of the recitatives, a captivating charm. The king's birthday could not have been celebrated in a more worthy manner. "Sei getreu bis in den Tod" is the noble injunction addressed to all mortals for the present and the future, towards the kings of this world and towards the King of Eternity."

According to report, a new association, to extend over the whole world, will shortly be formed at Erfurt, for the propagation of sacred music. A Herr G. W. Körner is named as the person by whose instrumentality the scheme is to be carried out

## REVIEWS.

"Boosey's Opera Journal," for the Pianoforte. Books 1 to 12. Boosey and Sons.

There is surely no reason now why the miners of Cornwall, or the mechanics of Birmingham, or the weavers of Yorkshire, should not recreate their leisure hours with music from the modern Italian opera. We meet with it in every shape, with words and without words; in large books for the piano, and in small books for the flute; at high prices for the rich and learned, and at low prices for the poor and ignorant. Messrs. Boosey, among others, are favouring the extreme circulation of popular music, by presenting it to the public at a price which the neediest enthusiast cannot cavil at. The works before us are samples of the class of publications which in music correspond to the "Travellers' Library" in literature. They consist of twelve operas reduced for the pianoforte by well-known manipulators of the instrument; among others, Rudolph, Nordmann, and W. Hutchins Callcott. The arrangements are both for one or two performers, and thus the fair recluse, or two sisters, may seek and cannot fail to derive every amusement from the Opera Journals. We observe there are similar works for the flute and violin. They will, no doubt, reach the hands of amateurs of those instruments.

"The Duke of Cambridge's March." By H. Schallehn. Distin.

Herr Schallehn was one day inspired to dedicate a March to His Royal Highness the Duke of Cambridge. As soon as his imagination had developed the title-page, he was again inspired to seize the fourth figure of a very pretty quadrille, by Bilse, known as the "Frederick William," and convert it into the "Cambridge March." This saved Herr Schallehn the pains of composition, and we congratulate him on his excellent taste and judgment. How much better, and more profitable it was for Herr Schallehn to borrow Herr Bilse's "Trenise," than to attempt to compose a March himself! The only fault we find with the Director of the Crystal Palace Band, in the aforesaid "Duke of Cambridge's March," is, in allowing a typographical error to escape on his title-page, which states the March to be composed by Herr Schallehn, whereas it should have been by B. Bilse.

Vincent Wallace.—Private advices from New York, of date October 20, mention the arrival of Mr. Vincent Wallace in that city. This intelligence will dispel the anxiety of his numerous friends and admirers in this country, as there was too much reason to fear that he was involved in the fearful catastrophe of the "Arctic." It is also stated that Mr. Wallace's opera, *Maritana*, was performed, for the first time in America, on the 19th ult.

The Conservative Land Society.—The twenty-third public drawing for rights of choice on the Society's estates, took place in the offices in Norfolk-street, on Saturday, the 11th inst., in the presence of the Rev. Dr. Worthington and Mr. Cribb, members of the executive committee, the Rev. Mr. Goodchild, and other shareholders. The Rev. Mr. Goodchild and Mr. Troughton were nominated scrutineers. The rev. chairman, at the conclusion of the drawing, stated that the East Retford Estate, in Nottinghamshire, would be distributed amongst the members on the 11th of January, and that allotments of other estates would speedily follow. The twenty-fourth public drawing would be held at Exeter Hall, on Tuesday, the 12th of December, at the annual general meeting of the shareholders, on which occasion one hundred rights of choice would be drawn, and fifty shares added by seniority. The holders of shares who had been placed on the order of rights for the last four months would have the opportunity of selecting the remaining lots on estates in various counties on the 29th inst., without any increase of the prices marked on the plans. The rev. chairman concluded by announcing that the balance-sheet for the close of the financial year would exhibit the most satisfactory evidence of the continued prosperity of the Society.

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## ORGAN.

ORGAN FOR THE PARISH CHURCH AT HENLEY-ON-THAMES.

As Mr. George Maydwell Holdich, the builder of this instrument, informs the public, by circular-letter, that "He has completed a very large and magnificent organ," and—a few lines further—that "this is really a large organ, and persons will be able to judge what G. M. Holdich can do with great instruments," it may, perhaps, be only doing justice to his opinions on these points to print the list of its registers;—

The compass of the keys are of the German scale, namely, from CC to F in alt. The great organ contains the following stops:—

8 feet large front open diapason, 8 feet open diapason, 16 feet stopped diapason, with clarabella in the treble part, 4 feet flute, 4 feet principal, 2⅔ feet twelfth, 2 feet fifteenth, 1⅓ feet tierce, 1⅓ feet sesquialtera, mixture, 8 feet trumpet, 4 feet clarion.

The Choir Organ contains—8 feet dulcina, 8 feet clarabella, 8 feet stopped diapason bass, 4 feet principal, 4 feet flute, 2 feet fifteenth, 2 feet piccolo, 8 feet cremona.

The Swelling Organ contains—8 feet open diapason, 8 feet stopped diapason, 16 feet double diapason, 16 feet bourdon CCC, 8 feet viol di gamba, 4 feet principal, 2 feet fifteenth, 1⅓ feet tierce, 1⅓ feet sesquialtera, 16 feet double trumpet, 8 feet cornopean, 8 feet hautboy diaocton.

The Pedal Organ contains—16 feet grand double diapason, 16 feet grand bourdon, 8 feet grand principal, 16 feet grand trombone.

About the "largeness" of this instrument our readers are now able to judge for themselves;—as to its "magnificence," we can inform them in very few words. It is a fair instrument; but certainly nothing more. It has considerable strength of tone, but its quality is by no means unmixed with coarseness. The reeds are the most questionable parts of the work; there is one highly respectable reed in the swell, but those in the Great and Pedal Organs are very deficient in quality and finish.

Mr. Holdich is evidently a good hand at "blowing his own trumpet"—somewhat, perhaps, of a desirable capability in an organ-builder—though the amount of his self-esteem and his felicity in expressing it are not altogether as nicely balanced as they might be. Thus he tells us,—"The whole of the movements are exceedingly simple in contrivance, and work well. A new flute stop is introduced in the Great Organ, which has a beautiful quality of tone. The touch is by no means heavy for so large an instrument, there being no artificial means used to make the same light; altogether the organ is a good specimen of a large instrument. The stops of pipes mix well together; the varieties of tones are very numerous; and the whole combined makes a grand concert of music." After this, what need we say?

These organ-builders are certainly funny people about inventions. The "Diaocton," which figures in the list of the swell registers, is claimed by Mr. Holdich as an "invention." Our readers will be surprised to learn that this sounding Hellecism is made to imply simply an octave-copula!—not an octave copula between two manuals, but a copula which affects the upward octaves of every note on the *same* key-board. The propriety of this contrivance we do not, at present, mean to discuss, although we highly disapprove of it, for many reasons. Our object is merely to settle the claim to "invention" here put forth; and, when we say that precisely this octave-coupling was done fully five-and-twenty years ago by Flight and Robson, and has been repeated multitudinously since, both here and abroad, it will, perhaps, be unnecessary to further agitate Mr. Holdich's claim to parentage in the matter.

Public performances on this organ took place on Monday and Tuesday last; but as the name of the player was not announced, we are unable to render him, personally, justice.

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MR. GROVES has sent us a long letter in defence of *his* "direct-action system of organ-building," which we must decline to print for several reasons. Firstly, for his own sake; we do not think the appearance of a production in which the principles of mechanics and the laws of English composition are treated with equal disrespect, would do him much good. Secondly, on our own account; did we insert a letter which is one continuous advertisement of Mr. Groves' performances, past, present, and to come, we should manifestly neglect the duty we owe to the concluding columns of our journal. And, lastly, Mr. Groves' communication neither invalidates any of our statements nor throws the smallest light on the question. Everybody knows the old objections urged against the use of rollers—that they are liable to twist, work loose at the centres, etc.; but these vices, in every case, are due, not to the principle, but to its faulty execution. We expressly stated that, "when *properly constructed*," there was no theoretical or practical evil in the use of roller-boards.

On the other hand, it is notorious enough that, in many cases,—and a reference to two or three would, perhaps, surprise Mr. Groves himself—where materials have been injudiciously selected, dimensions ignorantly proportioned, and workmanship performed in the cheap and slovenly fashion which the competition-system is so apt to engender, every possible mischief to which machinery is liable, has occurred. But, we can take no account of such a condition of things in discussing a principle. While our judgment is fortified by the practice of such men as Cavaillé and Ducroquet in France, and Hill in England, we do not apprehend being made seriously uneasy by the fact of Mr. Groves's dissent. To the German builders we do not refer, since they have seldom been remarkable for refined contrivance in these matters. Walkier is, perhaps, the best of them; but his mechanism is in no degree comparable with that of the great French and English makers.

We are obliged to Mr. Groves for his polite offer of furnishing our correspondents with every information on the "Direct" and other systems; yet, strange as it may seem to him, and notwithstanding his "ten years' experience with the late and eminent John Gray, and about six years in his own establishment," we really feel quite competent to deal with all these matters without any assistance.

ERRATUM.—In the article on the "Direct Action System of Organ-building," in our last Number, for "wrangle in private," read "wrangle in print."

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HERR JANSA has been appointed organist to the *Rolls* Chapel.

BAD COPY FOR PRINTERS.—The worst case on record of bad copy for compositors will be found in the following paragraph, which we take from the *Oxford Herald:* "The late Sharon Turner, author of the *History of the Anglo Saxons*, who received three hundred a year from government as a literary pension, wrote the third volume of his 'Sacred History of the World' upon paper which did not cost him a farthing. The copy consisted of torn and angular fragments of letters and notes, of covers of periodicals, grey, drab, or green, written in thick round hand over a small print; of shreds of curling paper, unctuous with pomatum or bear's grease, and of the white wrappers in which his proofs were sent from the printers. The paper, sometimes as thin as a bank-note, was written on both sides, and was so sodden with ink, plastered on with a pen worn to a stump, that hours were frequently wasted in discovering on which side of it certain sentences were written. Men condemned to work on it saw their dinner vanishing in illimitable perspective, and first-rate hands groaned over it a whole day for tenpence. One poor fellow assures the writer of this paper that he could not earn enough upon it to pay his rent, and that he had seven mouths to fill besides his own. In the hope of mending matters in some degree, slips of stout white paper were sent frequently with the proofs: but the good gentleman could not afford to use hem, and they never came back as copy."

MEXICO—(*From a Correspondent*).—Madame Fiorentini has been creating a *furore* at the Opera. Her beautiful voice, charming style, and splendid person, have turned the heads of all the Mexicans, young and old. She has appeared in *Norma*, *Maria di Rohan*, *Roberto Devereux*, *Clara di Rosenberg*, etc. The theatre is crowded every night in every part, and the places are taken days before each performance. There has not been so great a success in Mexico for a long time as that of Mad. Fiorentini.

VARESE.—The last opera of the season was *I Falsi Monetari* of Rossi, with Signora Vigliardi, Signora Corbetta, the tenore Devoti, the baritone Bartoluca, and the buffo Favretti. The execution was satisfactory.

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## PROVINCIAL.

MANCHESTER.—GERMAN AND ITALIAN OPERAS.—(*From our own Correspondent.*)—This has been a busy week in Manchester, in regard to musical and operatic doings. To begin where we left off—Herr Formes' benefit on the 9th, with *Die Zauberflöte*, attracted a better audience to the Theatre Royal, and the performance on the whole was satisfactory. Friday, the 10th, *La Favorita* was repeated to a very thin house. Saturday last, I assisted at the best performance of the *Huguenots* ever yet given in Manchester. It was the third performance this season (but the first I had been able to hear), and, doubtless, went all the better for being rehearsed. This time, too, it was done entirely in Italian. Herr Reichardt also resumed the part of Raoul, into which he throws so much tenderness and pathos, as well as power and force. Herr Formes, of course, was the Marcel; Madame Caradori, Valentine; Madame Rudersdorff, Marguerite. The subordinate characters were not ably filled; still they sang sufficiently well to make the opera go smoothly. M. Charles Hallé was again the conductor, and the band under him were very efficient. Several of the instrumental performances were applauded during the evening, more especially Mr. Baetens' admirable viola obbligato to Raoul's aria "Ah! più bianca," and the succeeding movement, "Vergin divina." The opening drinking chorus, "Piacer della mensa," went firmly and well. Herr Hubert Formes, as Nevers, though still wanting in self-possession and confidence, evidently improves. His voice is of fair quality; with experience, he may become both a singer and actor. Herr Reichardt, as Raoul, was all that could be desired. He seems fully restored to health, and gave the romance above alluded to most charmingly, and with infinite taste and expression. Herr Formes delivered the corale, "O tu che ognor," with all the fervour of a zealous Huguenot; and his "Piff-paff" song was vociferously encored. Miss Fanny Huddart played the part of the page, Urbain, well, and sang the popular "Nobil donna" with decided effect. The difficult music allotted to Marguerite was somewhat high for Mad. Rudersdorff's voice, but the lady acquitted herself well, nevertheless. Mad. Caradori did not appear in her best force in this scene. The chorus of maidens and the incidental dance were well performed. Urbain's second song was omitted. After the finale the principals were recalled before the curtain. The Rataplan chorus was done more correctly than I have yet heard it, and produced a great effect. The fine duet between Valentine and Marcel, beginning "O terror!" was, perhaps, the best thing of the night. The celebrated conspiration scene was satisfactorily given, and Mad. Caradori and Herr Reichardt were enthusiastically recalled after the duet, "O ciel, dova vei tu!" The opera was brought to an impressive termination by the acting and singing of Herr Reichardt, Mad. Caradori, and Herr Formes On Monday, *Il Seraglio* was given (again without Mdlle. Agnes Bury, whose indisposition still continues). Mad. Heinrich had not this time to take her place at a moment's notice, but had rehearsed the part of Blonda, so that the opera was much better done. Herr Reichardt is admirably suited to the part of Belmont, in which he has a good deal to do in the tender, pathetic, and sentimental line. Mad. Rudersdorff made an excellent Constance. Herr Formes, in his Osmin, added another picture to the gallery of characters he sustains and embodies so powerfully—Caspar, Rocco, Marcel, Sarastro, and Oroveso. The disguise was complete. We should hardly have known him as the jealous old Turk, but for the unmistakeable quality and power of his voice. He and Herr Zapf, as Pedrillo, kept up the fun of the opera. The only piece left out was Blonda's song, "Welche Wonne, welche Lust." The double duet or quartet of Lovers, "Ach Belmonte! ach mein Lieber!" was well done. Herr Formes gave all he had to do with great gusto, as though it was easy to him—yet as though it was music he liked—but there was nothing to compare with his *triumph* song at last, when he has captured the two pairs of Christian lovers—it was glorious. The mournful yet loving duet of Constance and Belmont, and the more happy finale, brought the opera to a close with such spirit as to occasion the recall of the principal artists. We are sorry to add that there was a very indifferent house. Tuesday, *Norma* was repeated as before. Tuesday, also, there was a grand military concert at the Concert Hall, for the Patriotic Fund, with two military bands: Tickets, gentlemen, 10s. 6d.; ladies, 7s. 6d. We are sorry to learn the hall was not nearly filled. The other operatic doings announced for the week were, Wednesday, *Zauberflöte;* Thursday (for Reichardt's benefit), *Der Freischütz;* Friday, *Il Barbiere. Robert le Diable* was announced for this (Saturday) evening, but we question if it will be done before Monday next.

Thursday was the first Classical Chamber Concert of M. Charles Hallé's series, of which I trust to be enabled to send you a good report in my next. Ernst and Piatti have been engaged.

IBID.—A concert was given on Saturday, at the Philharmonic Hall. The performers were the same who appeared on Friday week, and the selections were similar. In the course of the evening considerable uproar was occasioned by the refusal of Madame Clara Novello to repeat "With verdure clad;" she at last came forward and gave a favourite Scotch song.

LIVERPOOL.—The *Creation* was produced on Tuesday evening, at the Philharmonic Hall, the solos taken by Miss Stott, Mr B. Robinson, and Mr. Armstrong. Mr. Sudlow was conductor, and Mr. Hirst presided at the organ.

BRIGHTON.—The amateur concert in aid of the Patriotic Fund, at the Town Hall, was numerously attended. The whole of the workmen employed by Baron Goldsmid at Wick, have contributed a day's pay towards the fund, which is still being rapidly augmented, and will probably exceed £2,000 in the course of a few days.

IBID.—(*From a Correspondent*).—The intense sympathy evinced throughout the country in behalf of the suffering soldiers in the East, has given rise to several musical and dramatic entertainments for their benefit; among others, to a concert last Thursday here, in which the following amateur singers and musicians lent their valuable aid:—Sir Edward Deering, Bart., M.P., Sir M. Farquhar, Bart., Captain Thelluson, Harry Les Carter, Esq., and Walter Maynard, Esq., with Mesdames Newton Frodsham and C. Oury, Messrs. Oury, Grattan Cooke, Herr Kuhe, etc. Mr. Carter's performances on the flute were much admired, as was also Captain Thelluson on the cornet-à-piston. All the amateurs met with a hearty success, and great praise is due to Mr. W. Maynard for his effective delivery of Balfe's song, "I would be a soldier still," the words being well adapted to the occasion. He has undertaken to play the part of Hecate, in *Macbeth*, which is to be performed, in aid of the "Patriotic Fund," by a company of musical and literary amateurs, at the St. James's Theatre, on Monday, Dec. 11th. The Macbeth of the evening will be Dr. John Joy (a name well known in Dublin private theatricals); Macduff, Mr. W. R. Markwell (the "Don Cæsar" of the *New York Herald*, and author of *Schamyl, Faust and Marguerite, Louis XI.*, etc.); Rosse and Malcolm, the Messrs. Wilkinson; Banquo, Mr. C. Viner; Siward and the Doctor, Messrs. Hogarth and Benedict; the Witches, Messrs. John Messent, Morris, and Kean; Singing Witches, Messrs. Tennant and Messent, and Mrs. Tennant; Lady Macbeth, Miss Glyn, who has given her valuable services. The orchestra will consist of the Musical Amateur Society, conducted by Mr. Henry Leslie, and the chorus will be complete, under the direction of Mr. Frank Mori.

YORK.—Mr. Willy gave his second concert of classical music, in the De Grey Rooms, on Thursday evening last. Mr. Willy secured the services of Miss Senior, who sung, "Let me wander not unseen," and "I am alone," in a pleasing manner. Mr. Willy's two solos on the violin were executed with skill and brilliancy.

MARGATE.—The first Catch Club of the season took place on Friday evening, at the Royal Hotel. The principal vocalists were Mrs. Pillow, of Canterbury, and Mr. W. C. Gough, of the same city. The band executed the overtures and lighter music in a spirited manner.

ROCHESTER.—The committee of the Mechanics' Institution gave a concert at the Corn Exchange on Wednesday. The vocalists were Miss Cox, and Messrs. Stourbridge, Harcourt, and Armes.

BATH.—The first concert of the present series took place at the Pump Room on Saturday last.

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LEEDS.—Miss Cushman appeared on Monday at the theatre, as Meg Merrilies, in *Guy Mannering*; on Tuesday as Queen Catharine.

SHEFFIELD.—The second subscription concert of the Choral Society was given at the Music Hall on the 2nd inst., with Miss Megson, Mrs. Sanderson, and Mr. Harper, as vocalists; Mr. G. Haddock, first violin; and Mr. Priestley, violoncello. The principal solos were taken by Miss Megson and Mrs. Sanderson.

BRADFORD.—A performance of *Elijah* will take place on the 20th inst. Mesdames Clara Novello, Weiss, Lockey, and Messrs. Sims Reeves and Weiss are engaged.

OLDHAM.—On Wednesday evening, a concert was given in the Lyceum Exhibition, by the Lancashire Choral Union and Mr. Mellor, assisted by the Quintett Party, under the leadership of Mr. James Taylor.

CHESTER.—The lay clerks of Chester Cathedral gave their benefit concert at the Royal Assembly Room, on Tuesday evening. They were assisted by Miss Shaw; and Mr. H. V. Lewis presided at the pianoforte.

BELFAST.—(*From a Correspondent.*)—The Belfast Anacreontic Society commenced their forty-first season on Monday night. The vocalists were the English Glee and Madrigal Union, with Madame Clara Novello and Mr. Sims Reeves. The two last were, of course, the Lancaster guns of the evening. The lady sang the opening cavatina from *La Sonnambula* and a romanza of which I forget the name. Both produced a great effect, the last especially. Mr. Sims Reeves sang Beethoven's "Adelaide" divinely, and infused infinite tenderness and expression into the romance, "Un Impero," from *Le Prophète*. The grand effect, however, was produced in a new song, by Frank Mori, entitled "England and Victory," which was given with prodigious power and *entrain*, and literally electrified the audience. The song was vociferously encored.

## FOREIGN.

VIENNA.—(*From our own Correspondent*).—At the Imperial Opera House, Mad. Hermann has appeared as Elvira, in Verdi's *Ernani*, and produced a more favourable impression than as Valentine, in the *Huguenots*.—Herren Beck and Campe distinguished themselves in *Guillaume Tell*.—*Ferdinand Cortez* has been revived, and well received.—Herr Wasche's annual concert, in the Imperial Opera House, for the benefit of the *Barmherzige Schwestern* (Sisters of Mercy), has been put off.—On Sunday, the 5th instant, Righini's mass in B was performed, in the parish church of the Piaristæ, in the Josefstadt. The soprano-solos were sung by Mad. Betti Ruder, a pupil of the Academie der Tonkunst. Mozart's *Requiem* was also performed, in the same church, a short time since, the principal parts being sung by Herren Erl and Staudigl.—Mad. Marlow will appear in a round of characters, at the Imperial Opera House, in December, on the first of which month Mdlle. La Grua will leave.

BERLIN.—(*From our own Correspondent.*)—The only novelties, if so they may be called, at the Royal Opera-house, since my last, have been a repetition of *Die Niebelungen* and *Fidelio*. On the birthday of her Majesty the Queen, *Tancredi* will be performed; and, on the occasion of the marriage of His Royal Highness Prince Friederich Carl with the Princess of Anhalt-Dessau, *Oberon*, with new dresses, scenery, and appointments.—The *Quartett-Soirées* of Herren Zimmermann, Ronneburger, Richter, and Espenhahn, commenced last week. As I have already informed you, we have another similar series, the *Quartett-Versammlung of* Herren Oertling, Rehbann, Wendt, and Birnbach, in Sommer's Rooms. Both are attended by all lovers of classical music; but I am sorry to say that these latter are not as numerous as could be wished.—Mad. Förster gave a second concert in the rooms of the Singacademie. She sang the grand air from Flotow's *Stradella*, Donna Anna's air, "Ich grausam," from *Don Juan*, and one from *Semiramide*. The orchestra played the overtures to *Prometheus* and *Titus*, and Herr Steffensand, Mendelssohn's *rondo brillant* in E flat (with orchestra), and, assisted by a gentleman whose name I could not catch, Beethoven's Sonata in A.—The brothers Stalknecht and Herr Löschhorn gave a *Trio-Soirée* last week. Among other pieces, they played a trio by Marschner, Op. 138. They were very successful in the *scherzo*, but less happy in the *andante*.—At his tenth concert, Herr Bazzini performed an original *concerto* in E. Madlle. Hugot was the vocalist, and sang two romances.—On the 2nd inst., Wendel's Gesangverein performed Handel's *Judas Maccabeus*. The execution was, in general, highly satisfactory, although in some places—for instance, in the chorus, "Nein, niemals beugten wir das Knie"—rather too great an amount of indecision was manifested. The solo parts were sung by Herren von den Osten and Krause.

COLOGNE.—M. Roger still continues his engagement with great success. He is very popular.—The first *Gesellschafts-Concert*, under the direction of Herr Ferdinand Hiller, went off admirably. Haydn, Gluck, and Beethoven were the representatives of the old, R. Schumann, Ferdinand Hiller, and Verdi of the modern school. Mad. Nissen sang the grand air from *Ernani*. M. Vieuxtemps will play at the second concert.—The opera company will, this week, give four performances in Amsterdam, while the French opera company, under the direction of Herr Naej, from the latter city, will come to the Stadttheater here. They will play *Le Songe d'une Nuit d'Été*, by M. Ambroise Thomas, *Les Mousquetaires de la Reine*, by M. Halévy, and *Les Diamants de la Couronne*, and *Haydée*, by Auber.

POSEN.—The operatic company from Berlin have given great satisfaction by their performance of *Martha* and *Lucrezia Borgia*. The chorus and orchestra, under the direction of Herr Conradi, were very good.—A concert has been given by the Princess Czartoryska, in the Djalynski Palace, for the benefit of the poor of the town. It was most numerously and fashionably attended. Her Highness played several of Chopin's pieces, and, among others, (with Herr O. Greulich) the *larghetto* and *rondo* from the *concerto* in F minor, for two pianos, as well as a *nocturno* and *Mazurka*. Of course, the distinguished pianist was loudly applauded.

ERFURT.—Although the manager has engaged an excellent operatic as well as a very good dramatic company, theatrical affairs are far from flourishing here.

COBLENZ.—The Männergesangverein "Concordia," in conjunction with the band of the 39th Regiment of the Line, lately gave a concert for the benefit of the sufferers by the inundations in Silesia.—The theatrical season is unexpectedly good. The manager, supported by the Prince of Prussia and his Court as well as by the general public, displays laudable activity, having already produced *Martha*, *Belisarius*, *I Montecchi e Capuletti*, *Das Nachtlager von Granada*, *Le Nozze di Figaro*, and *La Muette de Portici*.

BONN.—M. Roger has appeared here with the same success as at Cologne.

DANZIG.—There was a "grand night" at the theatre on the 15th ult., the King's birthday. The performances commenced with a prologue, written for the occasion by Dr. Denecke, and spoken by Herr Wenzel. Previously to this, Herr von Lindpaintner's *Jubel-Ouverture* had been played. Then came Herr von Flotow's opera of *Indra*, for the first time.—*Tannhäuser* has been brought out.

LEIPSIC.—Madame Clara Schumann played last week in two concerts, with great success. She has since gone, for a few days, to Weimar, where she will play at Court, and also at a concert got up for her benefit, in the theatre, by Dr. Franz Liszt.

MUNICH.—Three remarkable works: *Antigone*, *Ein Sommernachtstraum*, and *Wilhelm Tell*, have been revived in the course of a week. The next opera will be Herr Nicolai's *Lustige Weiber von Windsor*.

HAMBURGH.—Mr. Balfe's opera, *Les Quatre Fils d'Aymon*, was given for the benefit of Herr Haimer.—It is now almost certain that the Thalia Theatre will re-open under the previous management.

ULM.—A grand event took place on the 13th ult. Händel's oratorio of *Sampson* was performed in the splendid cathedral, which was lighted up for the occasion. There must have been almost four thousand persons present. Some of the principal members of the Stuttgardt and Munich orchestras, as well as Mesdames Marlow, Marschalk, Herren Pischeck, and Rauscher, lent their aid. The whole affair was under the guidance of Herr W. Speidel, director of the *Verein für Classische Kirchenmusik* (Association for Classical Church Music.)

BUCKEBURG.—At a concert, under the direction of Herr Goulomy, the overture to *Euryanthe*, by Weber, the symphony in A major, by Beethoven, and *Die Walpurgisnacht*, by Mendelssohn, were performed in good style. The vocal music, too, included the air "Jerusalem," from the *St Paul* of the last mentioned great composer.

CASSEL.—Herr Bott's opera, *Der Unbekannte*, has now been performed six times.

FRANKFORT-ON-THE-MAINE.—The receipts of the monster-concert, given on the 8th inst., for the benefit of the Silesian sufferers, by the united Männergesangverein, assisted by the bands of the five battalions (the Austrian excepted) in garrison here, amounted to the sum of 2,300 guldens.

BRESLAU.—The management has displayed very laudable activity lately, having given *Maurer und Schlosser*, *Oberon*, *Norma*, *Robert le Diable*, *Figaro*, and *Der Wildschütz*, in a very short period. *Lohengrin* has been produced.

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STOCKHOLM.—Mozart's *Die Zauberflöte*, with new scenery, dresses, and appointments, has proved a great hit. It has attracted crowded houses all through the autumn. Donizetti's *Fille du Régiment* is also very popular. Meyerbeer's *Prophète* was produced on the 9th Oct., with great success. The parts of Jean de Leyden and Fides were sung respectively by two German artists, Herr Rademacher and Madame Romani, in their mother tongue. In spite of this little drawback, however, the audience were delighted.

ST. PETERSBURGH.—The opera season is in full swing. Madame Lagrange had a great reception in *Lucia di Lammermoor*. Sig. Lablache has appeared in *Il Barbiere*, and Sig. Tamberlik in *Otello*. Madlle. Yella has also appeared in M. Perrot's ballet of *Katharina*. The second part, selected by Mad. Tedesco, was Fides. She was called on at least twenty times in the course of the evening. There were also loud shouts of *Vive Meyerbeer!* Mad. Tedesco will sing next in *Lucrezia Borgia*.

AGRAM.—The first operatic representation having proved an utter failure, the committee of management have determined to dismiss the operatic company, and limit the performances, for the present, to plays and farces, the latter in the national tongue, though there is some talk of an Italian Opera Company being engaged for a limited number of performances, in a month or two.

HEIDELBERG.—Herr Schatterer, formerly *Musikdirector* in Zweibrücken, has been appointed Universitäts-Musikdirector.

POSEN.—The band of the 11th Regiment have commenced their series of subscription concerts for the season, under the direction of the bandmaster, Herr Wendel. The first concert took place on Wednesday last, on which occasion Beethoven's Symphony in A major was the principal attraction. The Gesangverein, under the direction of Herr Voigt, will perform Mendelssohn's *Antigone* and Spohr's Symphony in D minor, next week. M. Auber's three-act opera, *Der Schwur, oder die Falschmünzer* (*Le Serment*), was given last week for the first time in this town. It pleased greatly.

COLOGNE.—M. Roger, the French tenor, was announced to appear on the 20th ult., as George Brown (*La Dame Blanche*), and, on the Saturday following, in *Le Prophète*, as Jean of Leyden. M. Vieuxtemps will play at the Subscription Concerts this season.

DARMSTADT.—Weigl's *Schweizer-Familie* has been revived, after a lapse of sixteen years, but did not produce a very favourable impression. Among other operas lately produced have been *Le Prophète*, Wagner's *Lohengrin*—the King of Bavaria being present at the performance of the latter—and Flotow's *Martha* and *Indra*. Herr Ander, brother of the tenor of the same name, has made his first appearance on the stage, as Fischer, in *Guillaume Tell*. The members of the orchestra of the Hof-Theater will give four Philharmonic Concerts, this winter, under high patronage.

HANOVER.—Mad. Nottes has re-appeared, after her late severe illness, as Valentine in *Les Huguenots*. *Das Nachtlager in Granada*, *Catharina Cornaro*, and *Robert le Diable*, will be the next operas produced.

AMSTERDAM.—The German Opera Company, under the direction of Herr Vries, have commenced a series of performances in the Dutch National Theatre, with *Der Freischütz*. Herr D'Alle Aste, who is here on a starring engagement, sang the two airs from Mozart's *Die Entführung*, before the curtain rose for the opera.

MUNICH.—In consequence of the death of her Majesty Queen Theresa of Bavaria, the Theatre Royal was shut on the 26th of October for a fortnight.

BRUSSELS.—Mr. Henry Litolff will shortly visit this city, in obedience to an invitation he has received, to play some of his compositions in the Conservatory.

BUCHAREST.—The theatre was opened on the 21st ult., with *Ernani*; the principal parts sustained by Signora Benedetti, Signori Erfiè, Mancusi, and Bremond. The whole of the artists were well received, and re-called. *Rigoletto* and *Otello* are both in preparation.

STUTTGART.—(*From a Correspondent.*)—The first "Musée" Concert was given at the theatre on the 7th inst. The King and Queen and all the Royal Family were present. Herr Lindpaintner's new overture, *Der Standhafte Prinz*, began the concert; an aria from *Il Pirata* was then sung by Herr Schutky, followed by a violin fantasia on *Don Juan*, composed by Alard, and performed by Herr Barnbel. Madame Palm sang an aria from the *Marriage of Figaro*. The gem of the concert, however, was Mendelssohn's concerto in G minor, magnificently played by Miss Arabella Goddard, who created so profound an impression here at a concert given by her a short time since. So great was the sensation the young English *pianiste* made on the present occasion, that the King and Queen applauded her several times, and, at the conclusion, she was recalled with the utmost enthusiasm to receive the homage of the audience, whose exclamations of "Wunderschön, wunderschön!" were repeatedly heard during the performance. One of the royal suite was specially sent to express the great pleasure his Majesty and royal consort had experienced in listening to her splendid performance of the concerto, which, by the bye, was included in the programme by command of his Majesty, with whom it is an especial favourite, and who particularly desired that Miss Arabella Goddard should play it. The Princess Augusta and the Prince of Saxe Weimar also sent their congratulations to the fair *pianiste* on her success: so that altogether Miss Arabella Goddard may be proud of the sensation she has made in the capital of Wurtemberg. A Stuttgart journal (the *Neues Tagblatt*), after eulogising the performance of Miss Arabella Goddard, goes on to say:—"She is a *pianiste* of the first rank (Pianistin vom besten Wasser), with a pearly touch and a perfection of scale playing both in *forte* and *piano* passages we never heard equalled. Her tone is remarkably full and resonant, and her command over the piano so extraordinary, that she overcomes the greatest difficulties without any apparent effort." Two "Gesänge," by Schubert, concluded the concert, sung by Madame Palm and Herr Schutky—viz., "Der Erlkönig" and "Der Wanderer," both of which had full orchestral accompaniments, specially arranged by Herr Lindpaintner, and admirably instrumented. Altogether, the concert gave the greatest satisfaction to the *dilettanti* of Stuttgart.

IBID.—*Nebucadnezar*, *Martha*, *Joseph und Seine Brüder*, and *Wilhelm Tell*, have been the last operas produced. *Wilhelm Tell* had not been performed for five years: it had a tremendous success.

MILAN, *4th Nov*, 1854.—(*From our own Correspondent.*)—The Maestro E. Petrella has arrived to superintend the rehearsals of his opera, *Marco-Visconti*. At the Teatro Canobbiana, Sig. Rota's new ballet, *Ida Badoe*, has had but moderate success; it has, however, had about ten representations during the last fortnight. *Lucia di Lammermoor* was reproduced on the 24th ult., with Signora Marinangelli as the heroine. This artist possesses a pure and flexible soprano voice, but it is sadly fatigued. Her impersonation of Lucia was indifferent. The cavatina, "Regnava nel Silenzio," and the duet with the tenor, were sung almost without either expression or accent. The second act passed off better. The Signori Armandi, and Della-Santa, resumed their parts of Edgardo and Enrico. There have also been several other representations of *Il Barbiere* and *La Fiorina*. This evening we have had quite a commotion amongst the musical circles, on account of the first representation of *Il Pirata* of Bellini, which, I believe, has not been played for nearly twenty years at Milan. Since the time of Rubini, scarcely any tenor has been found willing to risk his reputation in this most trying part. Sig. Carrion has succeeded beyond the expectation of all present: his first aria, and the duet with Imogene, were splendidly executed. The finale of the first act, and the trio with the Duca and Imogene, went rather coldly. Some of the difficulties which followed seemed almost insurmountable, the music for the tenor being written so exceedingly high, with occasional low notes, that the music scarcely admitted of transposition. We have certainly never heard this tenor display his decided abilities to such advantage; he obtained several recalls during the evening, although the audience are strangely severe. Signora Viola (Imogene), and Signor L. Della-Santa (Il Duca), were applauded in their respective parts.

NAPLES.—Verdi's *Ernani*, which followed upon *Norma*, drew very good houses for two or three nights; the attraction then fell off, and the directors of San Carlo could only boast of a miserable show of empty benches. Madame Medori's singing, at first lauded to the skies, is now severely criticised, and Coletti also comes in for a share of criticism. His voice is said to be fatigued, and it is only by the superiority of his artistic talent that he manages to get through an opera. The tenor (Naudin) is spoken of as a superior artist, and as possessing a good method; but the Neapolitan journals strongly advise him to cut Verdi's music, if he have any regard for his voice. The advice of the Neapolitan journals is full of meaning, and Sig. Naudin would act wisely in profiting by it. It is said *Il Trovatore* will soon be brought out, with Madame Goggi, for whom the part of Azucena was originally written. Signor Pacini is about to start for Paris, to superintend the rehearsals of his opera, *Gli Arabi nelle Gallie*, to be produced at the Italian opera.

FLORENCE.—Signor Capecelatro's new opera, *Gastone Chanley*, will be produced in a few days. This opera was originally written by order of the administration of the theatre of the Porta Carinzia at Vienna, in 1852, and has since been altered and arranged to suit the exigencies of the Italian stage, and the company now engaged at the Pergola.

SORRENTO.—The second opera was *I Due Foscari*, the execution of which was praiseworthy; sustained by Signora Rota-Galli, Signori Piccinini, and A. Grandi.

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* THE MUSICAL WORLD, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

TO ORGANISTS.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

## TO CORRESPONDENTS.

P. Q. R. S.—*We are much obliged for our Correspondent's offer, but cannot make any use of his contributions.*

MESSRS. KIRKLAND AND JARDINE'S *letter, and many other communications are postponed until next week, in consequence of press of matter.*

MR. FOWLE'S *letter has been discovered, and will be inserted in our next number.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 18TH, 1854.

AN appeal is made to us, in our columns to-day, which we cannot resist. A German artist, of the name of Manns, was engaged by Herr Schallehn as sub-director of the Crystal Palace Band; possessing the quality of a musician, which the director himself so much needed, Herr Manns soon made himself very useful as composer and arranger for the orchestra. On the occasion of the performance for the benefit of the Patriotic Fund, at which "Les Guides" and several military bands assisted, the sub-director composed a quadrille on national melodies, at the request of his superior in office, Herr Schallehn. The director was so well pleased with the performance, that he immediately published the quadrille under his own name; and, according to Herr Manns, sold the copyright to a publisher for ten guineas. These unusual proceedings were protested against by the composer, but the only compensation which the director offered him in return was a pound for his time, which he said was ample compensation. However, Herr Manns did not feel disposed to give up so easily his reputation and profits to another, and continued his expostulations, which the director at last silenced emphatically by discharging the refractory composer from the orchestra.

Thus the poor musician is suddenly deprived of his means of subsistence, and for no other reason but that he is talented, and will not quietly allow another man to appropriate the fruits of his brains.

The tale requires no comment; every Englishman will burn with indignation at such an act of injustice, and will watch with eagerness the result of the injured artist's appeal to the managers of the Crystal Palace Company. There is but one step to take, and we trust the directors will take that step. It is to restore Herr Manns to his place in the orchestra, and to discharge the man who, without talent and character, acts the part of tyrant over the unfortunate men who are his superiors in everything but salary.

CHARLES KEMBLE expired on Sunday last, at his residence in London, in the 79th year of his age. He had been for many years afflicted with an internal complaint, by which his life was frequently endangered, and from the sudden attacks of which he suffered great agony. Latterly, too, he became so deaf, that he was compelled to use an ear-trumpet, which he carried everywhere with him. Still his constitution was good, and his frame powerful; and so, even against the fearful odds of an insidious disease and intense suffering, he carried himself bravely on, and lasted to a goodly green old age.

As an actor, Charles Kemble "flowered late." It was not until he was past forty that his excellence was acknowledged. The discriminating few could not fail, indeed, to detect the artist when he played; but with the public he passed by, not totally unregarded, but producing little or no impression. It is possible, nay probable, the public were right. Charles Kemble for many years was completely obnubilated in the splendour of his brother's name. Attached to John Kemble's company for a long period, he had little or no opportunity of appearing in those parts which subsequently made his reputation;—such as Benedict, Mercutio, Romeo, and Hamlet; since the first four had seldom an opportunity of being represented under John Kemble's management, and the last was of course reserved for the manager himself. It was unfortunate also for Charles Kemble that his brother on all occasions avoided playing in *Othello*—neither the character of the Moor nor that of Iago at all suiting him. He was thereby deprived of appearing in Cassio, one of his most finished and masterly performances. It seems, moreover, that Charles Kemble was no very eager student in his early days, and that he followed the profession of the stage rather from necessity than liking. Perhaps from all these causes combined a reason might be made out, why, until after the retirement of John Kemble from the stage, Charles was received as the mere walking gentleman, to whose fine face and gentlemanly appearance the little success he obtained was in no small part owing. When John Kemble quitted Covent Garden, the drama of Shakespere was for a while absorbed by Edmund Kean. In fact, the London public would identify no other actor besides Edmund Kean with the name of Shakspere. Young made a feeble stand in the legitimate drama for a while at Covent Garden against the idol of the other house, and Macready had only just stepped upon the stage. Shakspere at Covent Garden, in consequence, was forced to give place to less popular writers; and several new plays were written, by Barry Cornwall, Milman, Shiel, Sheridan Knowles, and others, which, with the powerful assistance of Young, Macready, Charles Kemble, and Miss Kelly, came into vogue. Miss O'Neill, in addition, soon after John Kemble's secession, appeared in London at Covent Garden and fairly divided the general enthusiasm with Edmund Kean. The result of all this was to bring Charles Kemble more frequently before the public, and to place him in parts more fitted to his powers and genius. Mercutio was the first character, we believe, in which Charles Kemble made a profound impression on his audience—so profound indeed, as to divide the palm with Miss O'Neill's Juliet. He had at first played Romeo; but resigned the part, after one season, to Abbott, who was a good, sensible actor, but of the mouthing George Bennett-Diddear school. Charles Kemble also played Jaffier to Miss O'Neill's Belvidera, Cassio to her Desdemona,

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and, generally, all the lovers' parts with the great actress. His reputation was soon made, and his superiority acknowledged. One of his most remarkable performances—and one in which he literally took the town by storm—was Falconbridge, which he played to Macready's King John. He had previously played the part with his brother, but, strange to say, with little effect. Hardly less fine, as a piece of acting, was his Young Mirabel, in the *Inconstant*, which was revived for him at Covent Garden, and in the last scene of which he was eminently great.

Charles Kemble had qualities which distinguished him essentially from all contemporary actors. Without possessing the dignity and grandeur of his brother John, the electric fire and impetuosity of Kean, or the romantic sensibility and abstract passion of Macready, he had yet a grace beyond them all, and could shine in a heaven in which their lustre would flicker and grow pale. No actor of his day—most probably, no actor who preceded him—possessed that true nobility of humour which gave an importance to the most trivial utterance, and constituted him the veritable exponent of the higher comic characters of Shakspere. There was a weight in his sprightliness, a gravity in his mirth, which was absolutely Shaksperian. Had he made Falstaff his study, it would have been one of the greatest performances ever chronicled on the stage. We believe he performed Falstaff occasionally, but he had not mastered it. His Mercutio and Benedict, on the contrary, were elaborated to an extreme degree, and perfected with consummate art. There was hardly a flaw in these two glorious realizations, from the performance of which, the critic mut have been sour indeed, and difficult to please, who did not rise delighted and thoroughly satisfied. Charles Kemble's manly grace and elegance were proverbial, and, although his walk was perhaps too measured and stately for comedy, his deportment on the stage was singularly easy and natural. He was, moreover, finely formed, and, take him all in all, one of the handsomest men in Europe.

As a tragedian, we think Charles Kemble was overrated. In the lighter parts of Hamlet, his suavity and gentlemanly bearing set him off to immense advantage; but, in the tragic scenes, his want of power and energy were sufficiently evident. He copied Young in this character, and reached him—perhaps surpassed him—in all but force and passion.

Every artist has his specialty. Taking Charles Kemble as the representative of some of the loftiest and most subtle characters drawn by the poet of nature, he was beyond a doubt one of the greatest Shaksperian actors who ever lived. Those who have seen his Mercutio, Benedict, Prince Hal, Cassio, Falconbridge, and other parts, will sigh over their recollection, and vainly hope to look upon their like again. Charles Kemble has passed away from the stage of life, but has left behind him a name that will endure with the dramatic annals of his country.

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Vivier, the incomparable and eccentric, is at Weimar, where he is specially retained to play at several concerts and private soirées. Thence he proceeds to Hanover, where various engagements await him. In consequence of the great impression his performance made at the Court Concerts in Berlin, last month, handsome offers have been made to him for those fixed for the 19th and 29th instant, under the direction of M. Meyerbeer. It is uncertain, however, whether this "erratic virtuoso" will be able to accept them. Vivier is expected in Paris the beginning of December, where he will, no doubt, be welcomed with open arms.

## PARIS.

*(From our own Correspondent.)*

*November 16th.*

There has been very little stirring since my last, and the clouds and rain and dirt that have invaded the city have not added much to the gaiety of Paris or the vivacity of its inhabitants. The theatres have been dull, and except Marie Cabel at the Théâtre-Lyrique, and the *Etoile du Nord* at the Opéra-Comique, nothing can be said to have excited any particular degree of attention on the part of the public.

For those who are fond of operatic music it is worth a month's sojourn in Paris, if only for the sake of the Opéra-Comique, which is open every night, Sundays and all, where the best works of the French school may be repeatedly heard, and where the *ensemble* is really superior to that of any other theatre—although there is not one first-rate singer in the company. Besides the *Etoile* of Meyerbeer, which, in spite of the indisposition of M. Bataille, who, *pro tem.* is inefficiently replaced by M. Faure, continues to fill the theatre three times a week, an evening may be profitably and agreeably spent in hearing that charming opera of Herold, *Le Pré aux Clercs*, which has been revived with extraordinary success, and is played on the "off-nights." In this the singing of Mad. Miolan-Carvalho, a lady of small stature and smaller voice, but a vocalist of singular accomplishments, has created a sensation unparalelled at this theatre since the best days of Mad. Ugalde, who now in vain seeks for an engagement at one of the lyric establishments of the metropolis. On Sunday, an immense audience was attracted by a monster performance, consisting of one of Auber's best works—*L'Ambassadrice*—and of Boieldieu's masterpiece—*La Dame Blanche*. Here was enough for a very cormorant in musical sounds. The part of Henriette in the first, which, it is well authenticated, was originally intended by M. Scribe for the late unfortunate and admirable Madame Sontag, was sustained by Madame Miolan-Carvalho, with remarkable ability. The other parts were allotted to MM. Jourdan, Ponchard, Carvalho (husband of Mad. Miolan), Mdlles. Félix and Decroix. The cast of *La Dame Blanche* was not so strong. M. Puget, as Georges Brown, only made us regret M. Roger, who, had he been well advised, would never have quitted the Opéra-Comique, where he was everything, for the Grand Opéra, where he was comparatively lost. Nor is Mdlle. Rey—who has made a very agreeable impression in the second *rôle de femme* in *L'Etoile du Nord*—quite equal to the music of the "White Lady" of Avenel. Mdlle. Decroix, who played in both pieces on Sunday, is a very pretty woman and a lively actress. You should see her as one of the *vivandières* in *L'Etoile du Nord*—it would be difficult to dream of anything more fascinating.

At the Italiens, *Ernani* has been received with success. I need not describe to you how brilliantly Madlle. Bosio vocalises the music of Elvira. But that said, all is said that can be fairly said in favour of the chief performers. Sig. Bettini is a very loud singer (Ernani); Sig. Graziani (Carlos), is, after all, but a second-rate barytone; and, M. Gassier is a Don Silva of the Borrani school, a little refined. If you want an amusing and *spirituel* description of how these artists roared and screamed against one another, in the true Verdian style, in ord r to satisfy the composer, who assisted at the rehearsal, and was present at the performance, read the *feuilleton* of M. Fiorentino in Tuesday's *Constitutionel*. The orchestra, under Sig. Bonetti, an energetic and able conductor, out-bellowed the singers; and the general effect was vociferous enough to have deprived Sig. Verdi himself of the faculty of hearing for at least a month. The chorus was *not* good by any means. However, the audience were pleased, and the manager, Sig. Ragani (the uncle of Giulia Grisi), is justified in keeping *Ernani* in the bills. *Rigoletto* will shortly be produced, for Mdlle. Bosio, who is quite as great a favourite in Paris as in London, and who is really singing better than ever.

Some important changes have taken place at the Grand-Opéra. By an Imperial decree, dated Nov. 11, M. Crosnier (formerly director of the Opéra-Comique) a deputy in the *Corps Législatif*, has been charged with the administration of the first

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lyric theatre, in place of M. Roqueplan, whose resignation, as you were informed, has been accepted. M. Crosnier was officially installed in his functions, as general administrator of the affairs of the Imperial Theatre, on Tuesday (the day before yesterday). M. Certain, who served under M. Crosnier at the Opéra-Comique, has been appointed inspector-general of the greater establishment. These decisions have given satisfaction —M. Crosnier especially being generally popular. To this gentleman, and not to M. Basset, his successor, or to M. Perrin, the present manager, must be attributed the great prosperity which for many years has been enjoyed by the Opéra-Comique. Under his rule were produced most of the *chefs-d'œuvre* of Auber, which, after all, have been the main support of that popular and delightful theatre.

The *rentrée* of Mdlle. Sophie Cruvelli is to take place on Monday, in the *Huguenots*. The greatest excitement prevails on her account, and the scene of her re-apparition will be well worth witnessing. She will probably be received *in silence* by the audience, and no manifestation of any sort will take place until after she has sung her first important *morceau*. If she sings it well—good; if ill ——— ! ! Meanwhile, the new opera of Verdi has again been put in rehearsal, and every day the "illustrious" composer of *Ernani* rehearses his music, at the piano, with the *prima donna*, whom, to his credit be it said, he declared "indispensable." The opera is to be brought out with extraordinary splendour, and if Verdi—whose *Jerusalem-Lombardi* was a dead failure in 1847-48—does not this time win back his laurels, it will be his own fault, not that of the manager, the scene painter, or the *prima donna*. With regard to the *tenor*—I pity Sig. Verdi. The *Nonne Sanglante* has given the last stroke to M. Gueymard, who was never very great, and is now *essoufflé*. M. Roger has quitted the Opéra in dudgeon, and unless Sig. Gardoni, whose re-engagement has been the first act of M. Crosnier's administration, be induced to accept the principal tenor part, it will be disastrous to the composer. Of course, Gardoni will look to his voice, which continues to be fresh, and which he will not lightly peril for Signor Verdi or anybody else. On the other hand, we have M. Boulo, the Belgian; but he is of small account, and was foolish to leave the Opéra-Comique, where he was respectable, though not Roger or Couderc. We have M. Admès, who is on the wrong side of mediocrity; and we have M. Poultier, who never could do anything except sing, half in *falsetto* (which spoiled it), the "Sommeil," song of *La Muette*, and whose re-engagement—to judge by his feeble efforts as Edgard, in *Lucie*, and Fernand in *La Favorite*—has been little fructuous. We have them, it is true; but I doubt greatly whether Sig. Verdi would be satisfied with the three of them rolled into one. He requires a pendant to Sophie Cruvelli, and that can only be recognised in Gardoni. What would not M. Crosnier give for Tamberlik or Sims Reeves! They are wise enough, however, to keep aloof. I have just heard that the first act of M. Crosnier's administration was *not* the engagement of Gardoni, but the dismissal of *his mother*, Madame Crosnier—who, for many years, although in prosperous circumstances, had obstinately persisted in guarding the seemingly (but not really, according to her system), humble and unprofitable post of *concierge* at the stage-door, or *porte des artistes*. He has done well. There is a talk of reviving Auber's delicious opera, *Le Cheval de Bronze*, with some new ballet-music by the great composer himself. This would be wise and give a little relief to M. Meyerbeer, whose operas are played so often that it is marvellous how they preserve their attraction. It is lamentable in such a theatre as the Opéra to witness performances like the *Favorite*, with Mdlle. Wertheimber and M. Poultier; and *Lucie de Lammermoor*, with Mdlle. Dussy and M. Poultier. The first theatre in France is literally disgraced by them. Meanwhile *La Muette de Portici* is to be revived —for whom ?—for Mad. Fanny Cerito ! The idea is not happy. Fenella demands an intelligent pantomimic actress, with an expressive countenance—not a mere dancer, however skilful. Cerito is neither an intelligent pantomimic actress, nor has she an expressive countenance; she is a mere dancer, however skilful. Rosati, who is a vast favourite, would be better; but even Rosati is not enough. Mdlle. Robert, as a *mime*, is worth them both together; and Mdlle. Robert belongs to the Opéra.

I have little more to add. The Cruvelli affair—*in all its phases*—has been arranged, to the honour and satisfaction of every one. I expected just as much: and so did you. Everybody asks—Where is Mad. Stoltz ? Can you inform us over here ? The Opera is absolutely in want of her—if, on the non-Cruvelli nights, it is not intended to adhere strictly to mediocrity, or worse.

At the Théâtre-Lyrique, you will be intoxicated to hear, the *Bijou Perdu* has been revived, and a new opera of M. Adolphe Adam, of the Institute, is in rehearsal, for poor Mad. Cabel—*pauvre* Marie ! M. Perrin must take care not to lose himself in the conceit of his infallibility. He has the direction of two theatres, at the two extremities of the Boulevards, the Italiens and the Temple; but he is not infallible—far from it. At the Français, Rachel, the incomparable and much calumniated, fills the theatre to the walls, in modern melodrama, like *Adrienne*, or in ancient "classic," like *Les Horaces*. So much the better; it shows the taste of the French *bourgeois* to be correct and *fine*. I will tell you something of the other theatres—*non*-musical—in my next.

Hector Berlioz has announced a grand concert for the 10th of December, when his new oratorio, or *trilogie*, as he terms it, of *The Birth of Christ*, will be given, with a pianoforte trio of Mendelssohn. The Société St.-Cecile has given up the ghost, I hear: so much the worse. M. Seghers was an innovator of the boldest, and gave a good lesson to the Conservatoire or *Société des Concerts*, with its apathetic chief, M. Girard, by which it was slow, but sure, to profit.

## ST. MARTIN'S HALL.

HANDEL'S oratorio, *Judas Maccabæus*, was performed, on Wednesday evening, under the direction of Mr. John Hullah. On the whole we may, perhaps, be justified in saying it was the best performance of one of the great composer's masterpieces yet given by Mr. Hullah. The principal vocal performers were Mrs. Sims Reeves, Miss Julia Bleaden, Miss Huddart, Mr. Augustus Braham, and Mr. Weiss. The chorus consisted of the members of Mr. Hullah's first upper singing school. The excision of some of the airs and several of the recitatives was, as usual, resorted to, a circumstance that must not be regretted, as the great length of the oratorio, owing to the interminable length of many of the recitatives, and the want of anything particularly striking in the omitted airs, would have wearied the audience unnecessarily. The choruses went surprisingly well—for instance "Oh! wretched Israel," "Oh, never bow we down," "Fallen is the Foe," and the popular "See the conquering Hero comes" (encored). The solo singers acquitted themselves evidently to the complete satisfaction of the audience, who were often more boisterous than judicious in their applause. Several of the favourite songs were encored, a practice, however, which would be more honoured in the breach than the observance. Mr. Augustus Braham's force and distinct articulation must be commended in "Sound an Alarm," and Mr. Weiss's vocalisation in "The Lord worketh wonders," merits eulogy. Miss Huddart, in the recitative "From Capharsalama," betokened improvement since we last heard her. Mrs. Sims Reeves was deservedly applauded throughout the evening for her extremely artistic singing, especially in the airs "O liberty" (the violoncello accompaniment admirably played by Mr. Lucas), and "From mighty kings," as well as in the duet "O lovely peace," with Miss Huddart. Miss Julia Bleaden had not much to do, yet did it well. This lady is making steady progress in her profession. The orchestra was under very good control, and did its duty in a praiseworthy manner. The horns, perhaps, might have been better; we must not, however, be hypercritical, considering the almost impossible difficulties allotted to them in certain parts of the score of *Judas Maccabæus*. Mr. Hullah has cause for congratulation in the improvement of his pupils, and in the patronage bestowed upon him. The Hall was crowded.

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## THE RE-UNION DES ARTS.

On Wednesday evening, the second *soirée musicale* of the winter season took place. The principal feature of the evening was a new pianoforte quartet by Herr Golmick, which was executed by the composer, assisted by Herr Goffrie, and Messrs. Ries and Hancock. Our impression of the quartett, after one hearing, is very agreeable. It is remarkable for clearness of treatment, and simplicity of style. The *andante* movement, especially, is a charming specimen of unaffected melody distributed with striking effect, between the violin and piano. We were almost as much pleased with the original and quaint *scherzo* which followed the *andante*, and which obtained an involuntary burst of applause from the audience. Mr. Gollmick's quartet is altogether a composition of decided merit, and will always be listened to with pleasure by audiences of all classes, not as most modern quartets are, for the sake of the skilful performance, or on account of the author's learned and elaborate instrumentation, but as a work full of pleasant subjects ingeniously treated. Herr Golmick's quartett was followed by several Italian pieces, of which Signor and Mad. Lorenzo, and M. Eustace took especial charge. We may notice, as worth a second hearing, a very pretty duet by Campana entitled "Una sera d'amore," which gave general satisfaction. Miss Sims Reeves (sister to *the* national tenor) took part in a duet by Verdi "Qual mare," and displayed a very agreeable quality of voice. The young Messrs. Holmes performed a duo concertante by Spohr, on two violins, with their usual ability and taste. An "Elégie," by Herr Ries, on the violoncello, made up the programme.

We have now a few words to say to the gentlemen who call themselves the directors of the "Ré-union des Arts," and who addressed their subscribers last year in a very pompous and self-laudatory circular. We have not a prospectus before us; but, if we mistake not, therein was contained a profession that new composers and new performers should, from time to time, be introduced to the world at 76, Harley-street. The Society purported to be established solely for the advancement of the interests of music, apart from all mercenary considerations. With so promising a prospectus before us, we naturally anticipated hearing the initiatory notes of a newly discovered nightingale at 76, Harley-street. We looked forward, too, with pleasing expectation and curiosity of listening to the fresh strains of some modern Orpheus, and discussing the merits of the successor to Mendelssohn. We were not quite so weak, however, as to expect that an institution of this kind would create talent, and so we were willing to waive our expectations for the first two seasons; but we certainly believed that the directors, who promised so much, would make some attempts to appear scrupulous and consistent. They have obtained the subscriptions of a large body of artists and their admirers, but the plea on which these were sought has, to all appearance, been thrown aside with contempt immediately on the receipt of the subscriptions. Where are the new singers? Where are the new composers? In the prospectus, and no where else. The directors have not introduced a single composer of any worth to secure audiences—not one solitary artist of any merit. The whole of the concerts have been characterised by the stalest music, and the most hacknied executants. Any one who desired to rehearse a song, or practice a trio, could do so in Harley-street. If anybody will take the trouble to put together the programmes of the two seasons, he will observe the elements of the concerts have been generally such as the iron-souled Lancashire audience would reject, and common-place and tedious. The result is demonstrating itself. Every artist of any reputation is keeping aloof. The "Ré-union des Arts" has lost its character as an art-institution, and, unless a speedy reformation takes place in its conduct, will fall to the level of the conciliatory subscription concerts which, in Hackney, Walworth, and Greenwich, are supported by the shopkeepers and others who are glad to fill up the evening with a cheap musical entertainment.

## ORIGINAL CORRESPONDENCE.

### THE PATRIOTIC FUND.

*To the Editor of the Musical World.*

21, *Soho-square, November 6th*, 1854.

DEAR SIR,—In the last number of the *Musical World* there is an able letter from the Rev. Thomas Lloyd Fowle, suggesting that all musicians and amateurs should give their mite towards the object which is at present absorbing all minds, that of contributing to the funds for relieving the wives and children of those brave men who fall during the present war in the East. I perfectly agree with Mr. Fowle's ideas, and would suggest that a committee of gentlemen be formed for giving a grand concert, and feel confident that there is not one member of the musical profession who would not willingly give his services gratuitously, for I am sure there is not a more loyal body of men in Her Majesty's dominions.—Apologising for this intrusion, I remain, yours obediently,

JOHN WEIPPERT.

N.B.—Should the committee think it preferable to give a grand ball, I would guarantee to provide "Weippert's Quadrille Band" gratis.

### HARMONIC UNION, EXETER HALL.

*To the Editor of the Musical World.*

SIR,—I did not reply to an anonymous letter, inserted in your Paper two or three weeks back, because I considered that such communications receive, as they are worth, but little attention. As, however, in your last number you have embodied in an editorial article some of the mis-statements contained in the letter referred to, I feel called upon to address you.

1. With reference to the assertion that the "Harmonic Union no longer exists," and is not likely to be revived, it will only be necessary for me to state that the Society never ceased to exist, and that the directors will issue their prospectus, in the course of a few days, with prospects of success much more favourable than at the commencement of either of the preceding seasons.

2. The assertion (made I find also by an anonymous writer in one of your contemporaries) that the whole of the superintendents of our Society have joined Dr. Wylde's Society, I beg unequivocally to deny; and I believe I shall be correct, if I add that Dr. Wylde's superintendents this year are precisely the same as last, so that no new strength has been obtained by him in this department.

3. The assertion that the majority of our members have gone over to Dr. Wylde is somewhat ambiguous. If *subscribers* are intended, it must unquestionably be *at least* premature, for, as the concerts of the New Philharmonic Society are announced not to commence till *next March*, the subscription list can scarcely be opened. If the *members of our committee* are intended, I simply give the statement a flat denial, and, as a proof, state that our committee last season consisted of twelve gentlemen, eight of whom I *know* have not the slightest connection with Dr. Wylde's Society. The friends of the Harmonic Union will be glad to learn that the directors who during the last season attended the Board most frequently, and who were by far the largest subscribers to its funds, are firm in their attachment to its interests, and unhesitating in their resolution to give it continued and increased support.

I have no ill-feeling towards Dr. Wylde or his Society, and I sincerely hope his friends will not provoke any, by resorting to unnecessary and unfair opposition. Honest rivalry I respect; malicious opposition I abhor, and this I am happy to know the public and the press will alike discountenance.

Whether the selection for Dr. Wylde's rehearsals of the evening appropriated to the rehearsals of the Harmonic Union is evidence of either good taste or a spirit of fair competition, I leave to the consideration of Dr. Wylde and your readers at large.

I am, Sir, yours faithfully,

HENRY JOHN LIAS, Jun.,

*November 2nd*, 1854. *Hon. Sec.*

### THE HARMONIC UNION.

*To the Editor of the Musical World.*

SIR,—On reading last Saturday's number of the *Musical World*, I found a note to the effect that Jules Benedict, Esq., had sent a request to the Secretary of the late Harmonic Union, Mr. H. J. Lias, jun., to have his name erased from all the notice-boards, etc., in Exeter-hall. Knowing myself that such an order had been given as long ago as the 3rd inst., I went to Exeter-hall this day (Nov. 10th) for the purpose of seeing whether or no the request of Mr. Benedict had been attended to; when I discovered that it had not, as the name appears on the

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notice-boards in the Strand and Exeter-street entrances, and on the office door No. 5, in the building. I will not trust myself to comment on the conduct of those gentlemen whose duty it is to attend to such an order, and also the impropriety of asking the public to enter their names as subscribers to a society on whose office-door the name of Mr. Benedict appears as conductor, precisely as it did from the commencement, but will leave it to them to explain why they still persist in an act which, to say the least of it, does not come within the bounds of propriety, and will prove a serious impediment to their imaginary prospects for the formation of another society bearing the same name, with a different conductor. I will not seek further means to reprove the parties concerned, for an act so unworthy of them towards a gentleman of such unblemished reputation; but should feel myself much wanting in gratitude if I did not seek to make the plain facts of the case known as widely as possible through the pages of your valuable journal.

I would, in conclusion, suggest that it may be some mistake has occurred as to who is the proper person to whom application should be made; and if the secretary is not, perhaps Mr. Benedict would do well to apply to the Reverend Gentleman advertised in the *Times* of Tuesday last as President, or the person who occupies the position of hall-porter to the building.

I am, Sir, yours obediently,
ONE OF THE FIRST SUBSCRIBERS TO THE LATE
*Nov.* 10, 1854. HARMONIC UNION.

## THE CRYSTAL PALACE BAND.

*To the Editor of the Musical World.*

*Sydenham, November 9th*, 1854.

SIR,—You being the worthy exponent of the wrongs of artists, may I trouble you to inform the musical world, the treatment I have received at the hands of a person in "a little brief authority." I am certain that I have only to appeal for justice to Englishmen—that which I am denied by a countryman of my own—when I shall receive it, more especially from those who hate petty tyranny and counterfeitism, if I may so use the word, in that art which should be above anything mean or despicable. I was engaged last May to be sub-conductor of the band of the Crystal Palace—my duty was to play an E flat clarinet, and conduct the band when the conductor was not present—I have done so, and, besides, corrected the mistakes in all the music played, the palpable inefficiency of the proper party not being able to discern whether the parts were right or not. I have tried also to put into some correct shape, the collection of useless music, not suitable, nor ever will it be, for the said band, purchased at the expense of the Company. On the occasion of the *fêtes* in aid of the Patriotic Fund, I arranged a set of quadrilles suitable for the occasion, combining English, French, and Turkish melodies, together with some original matter added of my own, and christened them "The Alliance Quadrille." I had them well rehearsed for the occasion, and they were played with *éclat*. I arranged them for the pianoforte and gave them to Mr. Schallehn, the conductor, who said he could *sell them for me*. What was my surprise to perceive, in a day or two, my quadrille announced by a publisher in the City as "The Alliance Quadrille," *composed by Henry Schallehn*. I went to Mr. Schallehn and demanded his reason for so acting, when he coolly offered me one pound, stating that that even would pay me, and *rudely informing* me his name would sell them better than mine. I spurned his offer, when he stated, for my impudence, I should then and there be dismissed and leave the Crystal Palace band. I have served in some of the first orchestras in Europe, and I have never heard of such uncalled-for and futile vengeance from a party in power—whether the true artist could act so or not, I leave your readers to determine. I have made a full and true statement to the chairman of the directors of the whole circumstance, and it rests with them, whether artistes who join their band are to be thus treated for merely protesting against appropriation of their property by their conductor.

I have the honour to remain, Mr. Editor,
Yours respectfully, AUGUSTUS MANNS.

## HARMONICS,

### ITS REFERENCE TO THE CHORDS OF THE MINOR AND MAJOR 9th, THE 11th, AND THE MINOR AND MAJOR 13th.

*To the Editor of the Musical World.*

SIR,—As, I believe, the greater part of the *learned* in the musical profession deny the existence of any harmonics beyond the minor seventh, and even laugh at the idea, I would ask, do the above harmonics exist, and if so, where can they be heard? If such harmonics exist, they can be heard, and if heard, they cannot be denied.

In Dr. Day's "Treatise on Harmony," the excellence of which is testified by Mr. G. A. Macfarren, a man universally admitted to be the most scientific musician and the cleverest musical thinker, perhaps, in Europe, it is stated, "The harmonics from any given note (without taking the order in which *they arise*, but their practical use), are, major third, perfect fifth, minor seventh, minor or major ninth, eleventh, and minor or major thirteenth." Mr. Macfarren, in a letter attached to Dr. Day's work, says, "Since I have become familiar with your system, feeling as I have done that it was true, and that as Truth is single, so none but your's could be true, I have taught upon it, and have found it most easily comprehended by pupils who had no foreknowledge of the subject." Mr. Macfarren ends by saying, "I firmly believe, that should your theory be generally read, it will greatly improve and facilitate the study of harmony." If, then, the ninth, eleventh, and thirteenth are only *imaginary* harmonics, is it possible that so able and truthful a musician as Mr. Macfarren would so emphatically have advocated Dr. Day's system by saying that "None but *his* could be *true?*"

Having questioned a most eminent musician as to whether he had ever heard these harmonics, I was answered, "No! but *I know they are to be heard*, although faintly." Another musician whom I asked, informed me that there was *no doubt* of their existence, and immediately taking off the top of a square pianoforte, he placed his finger lightly on one of the bass strings, and while forcibly striking the key, he moved his finger slowly and gradually up the string, when, to the best of my remembrance (it was my firm impression at the time that I *did*), I heard from the note he struck—the ninth minor and major, the eleventh and the thirteenth minor and major, but they were very faint, and not in the order I name them. I have not since been able further to investigate the matter. On my naming this to a professional friend, he smiled and said the sounds I heard were the vibrations of the other strings. If such was the case, which I am not willing to allow (the harmonics being too faint to cause any vibration of other strings), the vibrations of the other strings must have *first been generated* by the different harmonic sounds from the strings which were struck.

If this subject could once be set at rest, there could no longer be any diversity of opinion respecting the *roots of chords*.

You have said in your leading article on the Royal Academy of Music, "While, as to the grammar of music, we much doubt if six Academy lads could be found to *parse* a tolerably stiff sentence from one of Bach's five part preludes, and agree as to its particulars;" and also, "It should be impossible to find two harmony-scholars who would disagree as to the spelling of a dischord."

There is great carelessness or ignorance among musicians respecting musical orthography; some say they write *so* because it is easier to read. One *eminent* musician told me he had been advised by several music publishers not to write his chords *correctly*, as they had been objected to on account of their not being so easy to read. As well might one say that as such words as Warwick, Physiognomy, etc., might be pronounced incorrectly by *the ignorant*, it would be better to write them, *Warrick* and *Fizzionnomy*. But I deny that the incorrect way is easier; in writing *words* it would be so, but would it be tolerated? In the systems of harmony generally taught there are many inconsistencies which create difficulties—the fingering of chords is very complicated—the chromatic intervals are given in all sorts of keys, having no relation to the key in which the exercise may be in. If there are no difficulties in the way to a *clear understanding* of chords, how is it to be accounted for that the best Italian operas (twelve at least) I have examined, are filled with progressions of chords which, as *they are written*, have no relation one to the other, nor to the key?

I am prevented entering more fully upon this subject, as I had, at first, intended, and will, therefore, merely add a few words respecting the chromatic scale.

It is most clearly proved by Dr. Day that it would be wrong to write it in any other way than the one he has given. He proves that the intervals forming the chromatic scale are taken from the chords of the minor ninth on the *tonic*, the *dominant*, its first harmonic, and the *supertonic*, the first harmonic of the dominant and the first harmonic which is common to both, it being the fifth of the dominant and the major ninth of the tonic (A); and that if this chord be taken on any of

the other notes of the diatonic scale of C, major and minor, they would give harmonics having no relation whatever *with the key*. It is an

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established law, that unless a change of key takes place *no note can be introduced which is foreign to it.* The chords of the seventh on the *tonic* and *supertonic* are considered as strictly belonging to the key, being the *only two chords of the minor seventh* which can be used in the key without modulation.

The following is a complete analysis of the chromatic scale, and it may be doubted if so *consistent* a one (*if any*) could be given of it, according to the old system, (B).

The harmonics of the *tonic* up to the minor ninth, and of the *dominant* with the ninth minor and major and thirteenth minor *are equally consistent*, and include every note, except the chromatic semitone, of the *diatonic, minor*, and chromatic scales (C).

I am, Sir, your obedient servant,

Oct. 30th, 1854. INVESTIGATOR.

*To the Editor of the Musical World.*

MR. EDITOR,—In your number of the *Musical World* for 21st Oct. I read with pleasure a short article on "The equal temperament system of Organ Tuning," in which I fully concur, and trust to hear of its being adopted generally in Britain.

You mention several organs lately built which have been tuned on the equal temperament, among others the organ for the City Hall in Glasgow. Now, as I happened to be consulted about that organ, I beg to say, that it was by my advice that it was so tuned.

I beg also, for the credit of the art in Scotland, to inform your readers, that Mr. Hamilton, organ builder in Edinburgh, has, to my knowledge, built and tuned organs on the equal temperament, twenty years ago in Scotland, and that my organ in St. Paul's here is so tuned, as well as many others I could name. This start in advance may easily be accounted for, as Mr. Hamilton is not only an organ builder, but a player, and studied his art in Germany.

Your giving the above a place in your journal will oblige a constant reader.

ROBT. DAVIDSON,
Organist of St. Paul's, Edinburgh.

Edinburgh, 15th November, 1854.

TRIESTE.—At the Teatro Grande, Balfe has arrived, and distributed the parts of his new oper *Il Duca e Pittore*, written expressly for this theatre. On the 25th ult., *Don Sebastiano* of Donizetti was produced, sustained by Signora De-Gianni-Vives, and the Signori Mirate, Ferri, Benedetti, and Carapia. These artists were much applauded.

# THE MUSIC PUBLISHERS' CIRCULAR.

IN this column it is the intention of the proprietors to publish every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

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VOL. 32.—No. 47. SATURDAY, NOVEMBER 25, 1854. {PRICE 4d. STAMPED 5d.

## MUZIO. CLEMENTI.

This celebrated pianist and composer was born at Rome, in the year 1752. His father was a worker in silver of great merit, and principally engaged in the execution of embossed vases and figures employed in the Catholic worship. At a very early period of his youth, he evinced a strong disposition for music, and as this was an art which greatly delighted his father, he anxiously bestowed the best instructions in his power on his son. Buroni, who was his relation, and who afterwards obtained the honourable station of principal composer of St. Peter's, was his first master. At six years of age he began solfaing, and at seven he was placed under an organist of the name of Cordicelli for instruction in thorough bass; at the age of nine he passed his examination, and was admitted an organist in Rome. This examination consists in giving a figured bass from the works of Corelli, and making the scholar execute an accompaniment, after which he is obliged to transpose the same into various keys. This Clementi effected with such facility, that he received the highest applause from his examiners. He next went under the celebrated Santarelli, the great master of singing.

Between his eleventh and twelth years he studied under Carpini, the deepest contrapuntist of his day in Rome. A few months after he was placed under this master, he was induced by some of his friends, and without consulting his preceptor, to write a mass for four voices, for which he received so much commendation, that Carpini expressed a desire to hear it. It was accordingly repeated in church in the presence of his master, who, being little accustomed to bestow praise on any one, said to his pupil, after his dry manner, "Why did not you tell me you were about to write a mass? This is very well, to be sure; but if you had consulted me, it might have been much better." Under Carpini he was practised in writing fugues and canons in the *canto fermo*, and his master was frequently heard to say, that had Clementi remained under his instruction a year longer, he might have passed his examination in counterpoint. During these studies he never neglected his harpsichord, on which he had made so great a proficiency between thirteen and fourteen, that Mr. Peter Beckford, nephew of the alderman of that name, who was then on his travels in Italy, was extremely desirous of taking him over to England. The declining riches of the Romish church, at this period, not giving much encouragement to the trade of his father, he agreed to confide the rising talents of his son to the care of Mr. Beckford, and soon after this Clementi set off for England. The country seat of Mr. Beckford was in Dorsetshire, and here, by the aid of a good library and the conversation of the family, Clementi quickly obtained a competent knowledge of the English and several other languages.

With regard to his own art, his early studies were principally employed on the works of Corelli, Alessandro Scarlatti, Händel's harpsichord and organ music, and on the sonatas of Paradies. His efforts to acquire pre-eminence on the harpsichord were in the meantime as indefatigable as they were successful; and at the age of eighteen he had not only surpassed all his contemporaries in the powers of execution and expression, but had written his Op. 2, which gave a new era to that species of composition. Three years afterwards this celebrated work was submitted to the public. The simplicity, brilliancy, and originality which it displayed captivated the whole circle of professors and amateurs. It is superfluous to add, what all the great musicians of the age have uniformly allowed, that this admirable work is the basis on which the whole fabric of modern sonatas for the pianoforte has been erected. The celebrated John Christian Bach spoke of it in the highest terms; but, although one of the most able players of his time, he would not attempt its performance; and when Schroeter arrived in England, and was asked if he could play the works of Clementi, he replied, that "they could only be performed by the author himself, or the devil." Yet, such is the progress which executive ability has made, that what was once an obstacle to the most accomplished talent is now within the power of thousands. A well-known popular air with variations, his Ops. 3 and 4, and a duet for two performers on one instrument, were the next productions of his youthful pen.

Soon after he had quitted Dorsetshire to reside in London, he was engaged to preside at the harpsichord, in the orchestra of the Opera House, and had an opportunity, which he never neglected, of improving his taste by the performances of the first singers of that age. The advantage which he derived from this species of study was quickly shown by the rapid progress he made beyond his contemporaries, in the dignity of his style of execution, and in his powers of expression. This, also, he carried into his compositions; and Dussek, Steibelt, Wolefl, Beethoven, and other eminent performers on the continent, who had no opportunity of receiving personal instructions from Clementi, declared that they had formed themselves entirely on his works. His ability in extemporaneous playing had, perhaps, no parallel. The richness of harmonic combination, the brilliancy of fancy, the power of effect, and the noble style of execution which he displayed, made him stand alone in an age which produced such a host of executive talent. His reputation, without the protection of any patron, rose with such rapidity, that, in a very short time, he received the same remuneration for his instructions as J. C. Bach; and the fame of his works and of his executive talents having spread over the Continent, he determined in the year 1780, and at the instigation of the celebrated Pacchierotti, to visit Paris.

In that city he was received with enthusiasm, and had the honour to play before the Queen, who bestowed on him the most unqualified applause. The warmth of French praise, contrasted with the gentle and cool approbation given by the English, quite astonished the young musician, who used jocosely to remark, that "he could scarcely believe himself to be the same man." Whilst he remained in that capital, he composed his Ops. 5 and 6, and published a new edition of his Op. 1, with an additional fugue. Having enjoyed the unabated applause of the Parisians until the summer of 1781, he determined on paying a visit to Vienna. In his way there he stopped at Strasburg, where he was introduced to the then Prince de Deux Ponts, since King of Bavaria, who treated him with the greatest distinction; and also at Munich, where he was received with equal honour by the elector. At Vienna he became acquainted with Haydn, Mozart, and all the celebrated musicians resident in that capital. The Emperor Joseph II., who was a great lover of music, invited him to his palace; where, to the latter end of the year 1781, he had the honour of playing alternately with Mozart before the Emperor and the Grand Duke Paul of Russia and his duchess. At Vienna he composed three sonatas (Op. 7.), published by Artaria; three sonatas (Op. 8.), published at Lyons; and six sonatas (Ops. 9 and 10.), also published by Artaria.



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On his return to England, he deemed it necessary to publish his celebrated *Toccata*, with a sonata (Op. 11)—a surreptitious copy, full of errors, having been printed without his knowledge in France. In the autumn of 1783, John Baptist Cramer, then about fourteen or fifteen years of age, became his pupil. He had previously received some lessons from Schroeter, and was studying counterpoint under Abel. Clementi, at this time, resided in Titchfield-street, and Cramer used to attend him almost every morning, until the following year, when Clementi returned to France. Previous to his undertaking this second journey, he was engaged at the nobility's concerts, and had published his Op. 12: upon one of the sonatas of which work both Dr. Crotch and Samuel Wesley afterwards gave public lectures in London. In the year 1784, he again went back to England, and soon afterwards published his Ops. 13, 14, and 15. From this period to the year 1802, he remained in England, pursuing his professional labours with increasing reputation; and wishing to secure himself sufficient time for the prosecution of his studies, he raised his terms for teaching to one guinea per hour. His fame, however, was so great, that this augmentation of price rather increased than diminished the candidates for his instruction. The great number of excellent pupils, of both sexes, whom he formed during this period, proved his superior skill in the art of tuition; the invariable success which attended his public performances, attested his pre-eminent talents as a player; and his compositions, from Op. 15 to Op. 40, are a lasting proof of his application and genius Before the publication of this last work, he had produced one, the advantages of which have been and are still felt and acknowledged by almost all professors; we mean his excellent and luminous "Introduction to the Art of Playing on the Pianoforte."

About the year 1800, having lost a large sum of money by the failure of the well-known firm of Longman and Broderip, 26, Cheapside, he was induced, by the persuasions of some eminent mercantile gentlemen, to embark in that concern. A new firm was accordingly formed, and from that period he declined taking any more pupils. The hours which he did not thenceforward employ in his professional studies he dedicated to the mechanical and philosophical improvement of pianofortes; and the originality and justness of his conceptions were crowned with complete success.

The extraordinary and admirable talents of John Field are still fresh in the memory of most lovers of classical music. These talents Clementi had cultivated with unceasing delight. With this favourite pupil, in the autumn of 1802, he paid his third visit to Paris, where he was received with unabated esteem and admiration. This pupil delighted every one who heard him; and what is still more worthy of remark, he played some of the great fugues of Sebastian Bach with such precision and inimitable taste as to call forth from a Parisian audience the most enthusiastic applause. From Paris he proceeded to Vienna, where he intended to place Field under the instruction of Albrechtsberger, to which his pupil seemed to assent with pleasure: but when the time arrived for Clementi to set off for Russia, poor Field, with tears trembling in his eyes, expressed so much regret at parting from his master, and so strong a desire to accompany him, that Clementi could not resist his inclinations; they therefore proceeded directly to St. Petersburg. In this city Clementi was received with the greatest distinction; he played extemporaneously in the society of the principal professors with his accustomed excellence, and to the admiration of his audience; and having introduced Field to his friends, soon afterwards left Russia, in company with a young professor of the name of Zeuner. Zeuner was the principal pianoforte player and teacher in Petersburg; and having received some instructions from Clementi during his residence there, he became so attached to his master, that he left all his scholars for the sake of accompanying him to Berlin. In the latter city Clementi played, both extemporaneously and from his works, before all the most eminent musicians, with his wonted vigour and effect; and, after remaining there two months, took Zeuner with him to Dresden, the place of his birth, where he left him well prepared to acquire the reputation which he afterwards obtained. In Dresden, an unassuming, but very able and excellent young musician, of the name of Klengel, introduced himself to the acquaintance of Clementi, and, after obtaining some instructions, became exceeding desirous of accompanying his master in his travels. Clementi was so much pleased with his character and talents, which have since become well known to the public, that he consented; and after a few weeks' residence at Dresden, he took him on to Vienna, where, during some months, his pupil worked very hard under his instruction.

It was at this time that he became acquainted with and cherished, by counsel and the frequent exhibition of his own powers on the pianoforte, the rising talents of Kalkbrenner, who has since raised himself to such distinguished eminence. During the summer following, Clementi took his pupil Klengel on a tour through Switzerland, and returned immediately afterwards to Berlin, where he married his first wife. In the autumn he took his bride through Italy, as far as Rome and Naples; and on his return to Berlin, having had the misfortune to lose her in childbed, he immediately left the scene of his sorrows, and once more visited Petersburg. In this journey he took with him another promising young pupil, of the name of Berger, who had previously received his instructions, and who is now the principal professor of the pianoforte at Berlin. At Petersburg he found Field in the full enjoyment of the highest reputation—in short, the musical idol of the Russian nation. Here he remained but a short time; and finding relief from the contemplation of his severe loss in the bustle of travelling, he again went back to Vienna.

The following summer, having heard of the death of his brother, he proceeded once more to Rome, to settle the affairs of his family. He then made short residences at Milan and various other places on the Continent, where he was detained, in spite of his inclinations, by the disastrous continuation of the war; and seizing a hazardous opportunity of conveyance, in the summer of 1810, he once more arrived in England, and the year following married. Although, during this period of nearly eight years, he published only a single sonata (Op. 41), his mind and his pen were still occupied in the composition of symphonies, and in preparing materials for his "*Gradus ad Parnassum*." His first publication, after his return, was the appendix to his "Introduction to the Art of Playing on the Pianoforte,"—a work which has been of infinite use both to the profession and to the public. He next adapted the twelve grand symphonies of Haydn for the piano-forte, and accompaniments for the flute, violin, and violoncello. This work was a great *desideratum*, since that which had already been published by Salomon was awkwardly and imperfectly done. Before he went abroad, he had adapted Haydn's "Creation" for the piano-forte and voices; and he now published the oratorio of the "Seasons," which he had done in the same manner. He afterwards adapted Mozart's overture to "Don Giovanni," besides various selections from the vocal compositions of the same author. The Philharmonic Society having been now established, he gave two grand symphonies, which were received there, and at various other concerts, with enthusiastic applause. He produced several other symphonies at the Philharmonic Concerts, in March, 1824.

Clementi enjoyed the highest consideration in England. Having become rich, in the last years of his life he abandoned the direction of his mercantile house to his associate, M. Collard, and retiring to a pretty country seat, lived in repose, and seldom visited London. Once when he did come, Cramer, Moscheles, and others gave a banquet to the patriarch of the piano, at the close of which he improvised to the astonishment and delight of all present. This was his "swan song." He died on the 10th of March, 1832, at the age of eighty years.

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GREENWICH.—Mr. G. Gathercole gave an evening concert on Monday, at the Lecture Hall. The vocalists were Mesdames Weiss and Poole, Messrs. George Tedder and Weiss:—instrumentalists—Mr. Phillips (cornet), Mr. Phaley (euphonian), Mr. Pollard (clarionet), Mr. Hawkes (trombone), and Mr. Farlie (petite clarionet). Herr Wilhelm Ganz and Mr. Godfrey were conductors.

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## ORGAN.

Our friend, the *Magnus Apollo* of the *Athenæum*, with his usual facility and power in attacking all musical subjects, has been lately falling foul of Organs and Organists. In commenting on the epistle of some unlucky writer who, with more zeal then discretion, has recommended organists to study orchestral music, and very thoughtlessly called the organ "an orchestra in itself," the *Athenæum* thus delivers judgment:—

"Every executant on every instrument (the human voice included) will do well to become 'acquainted with orchestral music and instruments'—to study that branch of musical knowledge as well as the science of harmony and the power of reading at sight.—But an organist who analyzes an orchestra and its varieties with the view of representing them on the organ wastes his time, loses his way, and does not know his duties and their limit. The organ can hardly be called an 'orchestra itself' (even of wind instruments), and the fancy of devoting it to arranged music has brought it into low estimation. How shall an orchestra, the basis of which is the brisk and pungent stringed quartett, be represented by its coarser and heavier tones, among which every *staccato* becomes a '*quack*' and every rapid *arpeggio* a yawn or a scream—according as the stops are of wood or metal—and every chromatic scale a confusion analogous to the blot of mixed tints on a painter's pallette?—A writer who lays down the law as above is not one to whom the dignity of the organ and its professors can be safely entrusted."

About all this there is, doubtless, some truth; yet, so overlaid with misrepresentation, or, rather, non-comprehension of the facts, as to become really valueless. If an organist "analyzes an orchestra," &c., with the view of reproducing on his instrument precisely the effect of the score, for example, of one of Beethoven's symphonies, he certainly "loses his way," and deserves all the *Athenæum* may say of him. And it is, unfortunately, true that many organists, not thoroughly conversant either with the orchestra or their own instrument, do commit this very obvious blunder. If, however, it is intended absolutely to prohibit all adaptations for the organ—however artistically contrived—of modern orchestral and vocal music, we must emphatically dissent from the conclusion. In the first place, such an expurgatorial process must be applied analogously to every thing. All "arrangements," of every sort and kind, must be condemned. All "*Pot-pourris*" and "selections" for military bands, for instance, must be accounted unrighteous proceedings; for how can clarionets, cornet-à-pistons, alt-horns, and the like, represent, better than the organ, the string quality of an orchestra or the voices of the singers? Again, on this principle of rigid exactitude, M. Thalberg and all his fraternity must be summarily interdicted from all further fantasia-making for the pianoforte; for an instrument which has only one quality of tone, must obviously have less chance of imitating an orchestra than one which has many. And, strangest consequence of all, to carry out the integrity of his views, the critic of the *Athenæum* must straightway forbid a process to which time must have reconciled even him—namely, the playing of Händel's choruses on the organ; for, if it be a question of exact resemblance of effect, we cannot see the slightest difference of impropriety between the transfer to the organ-keys of "For unto us," and a like manipulation of the first movement of the *Eroica* symphony. The effect of the one will be not an atom more like the orchestra than that of the other. And, indeed, the more modern the music, and, therefore, the more individual the employment of the wind-band in its instrumentation, the less will the organ be at fault in the imitation of its score. That an organ is "an orchestra in itself," no one, who values the meaning of words, has ever maintained. But it can be most justly asserted that the organ affords to the performer a command of the extremes of light and shade, of force and delicacy, of variety of qualities both separately and in combination, which no other single instrument can approach. If it can do nothing towards the "brisk and pungent stringed quartet," it can boast an unrivalled grandeur in the mass of its tone, an almost unlimited command of gradation and variety of character, and a few individual qualities of sound so nearly resembling their orchestral prototypes, as to be sufficient for the exactest purposes of imitation. In fine, without possessing the power of precisely copying, the organ can render more closely a *general* resemblance, or, rather, perhaps, can suggest more forcibly an idea of the effect, of an orchestral score, than any other instrument; and whoever seeks more from it than this, either "loses his way" in the pursuit, or was a bad judge of his means from the beginning.

On the assertion that the "fancy of devoting it to arranged music has brought it into low estimation," we are again completely at issue with the *Athenæum*. There are, doubtless, abundance of instances in which vile taste has been manifested in the selection of music for organ-arrangements and in the arrangements themselves; but the habit of cultivating this species of performance in general has, we must maintain, been of the utmost service both to organs and organists. To the players it has opened an entirely new vista of ideas; without in the least deteriorating their love for, or capability of executing, the music of Bach, it has increased their mechanical accomplishment both in finger-skill and the management of their instrument, and has refined and spiritualised their style; while to its urgent demands for improvement, the organ itself is almost wholly indebted for the immense ameliorations in tone and mechanism it has in late years displayed. The English organists are now, undoubtedly, the first in the world, and no long period will elapse, we hope, ere their organs will attain the same supremacy. Whenever this happens, the result will be very mainly due to this "fancy" for "arranged music," in which the *Athenæum* finds so much to censure.

In his concluding sentences, the critic from whom we quote, gets wrong in his technics, as most people do who discuss matters with which they are not familiar. The information that "every *staccato* becomes a *quack*," and "every chromatic scale a confusion analagous to the blot of mixed tints on a painter's palette," can only have originated in the writer's exclusive acquaintance with bad instruments and worse players: while the special effects "yawn" and "scream," attributed respectively to wood and metal stops, evince total ignorance of the qualities of either. All this may be very sharp writing, but it is, nevertheless, very flat nonsense.

In another part of the same paper we find another organ reference, not, to our notion, at all more fortunate than that just noticed. Of the band of the *Guides* we read that, "the tone is crisp and ready,—brilliant, though (like the tone of French organs) not possessing that rich body and mellowness which the Germans and the English love." Now, what may be here meant by the word "body," is, of course, not for us to say; but if it be intended in the usual English sense, we may, perhaps, effect a practicable breach in the comparison thus insinuated between the French, and English and German organs, by quoting the amount of "foundation stops" in the most celebrated of the former instruments. Thus, the Great Organ of St. Denis contains an open diapason* of 32 feet, one of 16 feet, and four of 8 feet; two stopped diapasons of 16 feet, and two of 8 feet,—the whole number of stops in the clavier being thirty two. The Great Organ of the Madeleine contains two open diapasons of 16 feet, five open diapasons of 8 feet, one stopped diapason of 16 feet, and two of 8 feet; the number of stops in this Great Organ being twenty two. The number and proportion of registers in Cavaillé's new organ at St. Vincent de Paul, also in Paris, are nearly the same as at the Madeleine. Will the *Athenæum* be kind enough to point out any English or German organ in which the proportion of "foundation stops"—(we purposely omit all mention of reeds)—holds out anything like the promise of "body" of tone displayed in the French examples we have given? Or has it not occurred to our critic that the brilliance he seeks to contrast with "body and mellowness" is

* We use the word "open diapason" for want of a better, and to avoid confusion by translation of the French terms. We intend it to apply to all *flue* stops, whatever be their pitch; and, in the French organs, they are almost invariably of metal, and include every variety of character,—the open diapason, bourdon, salcional, gamba, and harmonic flute.

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more likely to be found on the side of the English and Germans, whose large employment and admirable voicing of mixture work altogether eclipses, by this same "brilliant" quality, the comparatively small use and feeble voicing of the *Pleins jeux* and *Cornets* of their French rivals?

## DRAMATIC.

THREE dramatic novelties have been produced lately, at different theatres, all derived from the Crimean War. At the Surrey, we have had—and have still—*Brothers in Arms;* at the Strand, *The Battle of Alma;* and, at the Haymarket, *The Sentinel of the Alma.* These *pièces de circonstance* need no further mention than that they have—thanks to the spirit of the times—proved successful. The Haymarket production is from the pen of Mr. Samuel Lover, and is entirely unworthy of his reputation. A more senseless attempt at a dramatic entertainment, or one written in worse taste, we never witnessed. Had Mr. Lover perpetrated a burlesque, he could not more violently have outraged facts, or more ridiculously have coloured known things and persons. It is no compliment—to say nothing of the *invention*—to the British army, to prove vanquishers over men who have not one quality for soldiers, and whose officers are all cowards and cut-throats. The allusion in the piece to Prince Menzikoff's cowardice was received with a volley of hisses. But the *Sentinel of the Alma* is worthless in every way. Mr. Lover's humour must have run dry indeed, when he is forced to borrow for his hero one of Joe Miller's oldest jokes. There are, moreover, three ballads introduced, not one of which has a tune. The piece was supported by Messrs. Hudson, Compton, Rogers, Misses Ellen Chaplin and Woulds.— *The Battle of the Alma,* at Astley's, is a piece well suited to that theatre. It is got up with great splendour and magnificence, and has proved highly attractive.—The new tragedy produced at the Marylebone, called *Love and Loyalty*, is from the pen of Mr. J. W. Robson, son of a gentleman well known in the literary world. Mr. Robson is a young man, and, we believe, *Love and Loyalty* is his first attempt in dramatic writing. It is a highly creditable work, and displays undoubted poetical talents. As yet, however, Mr. Robson is but a young dramatist, and must not be criticised too closely in the most difficult field of literature. As yet he shows too much timidity, and his plot and characters bear too strong a resemblance to familiar stories and features to permit us to call him an original writer. Mr. Robson has caught with some felicity the manner of the Elizabethan writers, although he appears to have studied them through the pages of Sheridan Knowles. We shall be glad to see another work from the pen of Mr. Robson, whose first contribution to the drama is really so full of promise. Mr. and Mrs. William Wallack supported the whole weight of the piece, and carried it through with great success.—Two new farces have appeared at the Adelphi—the first entitled *The Slow Man;* the second, *The Railway Belle.* The first is a singularly slow affair, and fell flat even with Mr. Keeley's assistance to keep it alive. It is written by Mr. Mark Lemon, to whose talents it does no credit. *The Railway Belle* is a brisk piece, but wanted better actors than Mr. Charles Selby and Mr. Rogers to do it justice. It was, nevertheless, entirely successful, and will, no doubt, have a merry run.—At the Olympic, the old and favourite piece of the *Beulah Spa* has been successfully revived, and has a strong cast. Mr. Robson plays the small part of Magnus with wonderful comicality; but the part is not strong enough for him. Miss Julia St. George sings two songs with much effect; the well-known ballad, "By the margin of fair Zurich's waters," being nightly encored. This young lady has capital material, and would sing well if she were well taught. She requires much teaching.—A new drama, entitled *The Transformed*, was produced at the Surrey, on Monday. It is written by Mr. Courtney, and is a melodramatic piece of the supernatural and blue-fire order, and was successful. Mr. Creswick played the principal character, and Messrs. Widdicomb and Yarnold "did" the comic business. Miss E. Saunders was encored in a song.—A very well written and well-contrived little comedy, called *The Balance of Comfort*, was produced at the Haymarket, for the first time, on Thursday, with decided success. Mr. Bayle Bernard, a good and practised hand, is the author. The notion of a husband and wife parting by mutual agreement, and, after a time, reuniting their fortunes, is no novelty in the drama. The idea, however, is treated in an entirely new manner, and many of the details are Mr. Bayle Bernard's own. The principal parts are sustained by Misses Reynolds, Ellen Chaplin, Messrs. Howe, Rogers, Clarke, etc. The new "Alma" piece has been withdrawn. It would have disgraced the management, to have retained it in the bills.

## PROVINCIAL.

MANCHESTER.—*German and Italian Operas.*—(*From our own, Correspondent.*)—Wednesday the 15th, *Die Zauberflöte* was performed for the second time. Taken in its entirety, it was a worthy performance—Herr Reichardt, as Tamino, sang more sweetly than ever; Mad. Rudersdorff, as Pamina, exerted herself to the utmost; and Herr Formes, as Sarastro, was excellent as usual. Madame Heinrich quite surprised me by the way she got through the terribly difficult music of "The Queen of Night. Her acting, however, was not so good as her singing. Signor Gregorio came out strong as Papageno. He played his bells, he danced, he whistled, and, better still, he both acted and sang the part with real effect. I could not have supposed that there was so much fun and activity in him. He is, nevertheless, always useful and to be depended upon—no small praise. Mdlle. Sedlatzek made much of her small part of Papagena. Herr Zapf was very fierce as Monostaton. The subordinate parts of the hierophant, priests, three lady attendants, &c., were all fairly filled; the three boys or genii, being perhaps the least effective—one of them not singing at all. Herr Reichardt delivered all the music of Tamino with great delicacy, feeling, and finish, his picture song in the first act, "Dies Bildniss," being very fine. The well known quintetto, "Hm! Hm!" went effectively. The still better known duet "Bei Männern," so familiar in the English version as "The Manly Heart," was encored. The three grand solemn pieces for Sarastro and his attendant priests were given splendidly. Herr Formes was recalled after the famous "In deisen heil'gen Hallen"—but judiciously bowed, without repeating it. The chorus, "O Isis" was extremely grand. There was but an indifferent house, I am sorry to say. Mozart seems to possess but little charms for the people of Manchester. I noticed Herr Ernst and Signor Piatti in the front of the dress circle. Their presence seemed to create quite a sensation amongst the gentlemen of the orchestra.

Mr. Charles Hallé opened his winter campaign on Thursday, the 16th inst. Ernst and Piatti are his great guns, strengthened by Herr Baetens and young Carrodus, who is quite a favourite here. With these four, Mr. Hallé was enabled to give a quintet with pianoforte; the one chosen being the E flat, Op. 44, by Dr. Schumann, of Düsseldorf, about whose compositions there has of late been no little controversy. As a matter of novelty for the subscribers, Mr. Charles Hallé was warranted in choosing such an example of modern composition. Of course the quintet had the best chance possible of being heard to advantage. Herr Ernst has now few equals; Mr. Carrodus made a capital second; Herr Baetens is an admirable tenor, and where could a better exponent be found than Piatti for the violoncello—to say nothing particular about Mr. Hallé for the pianoforte? There is nothing to astonish any one in the quintet—but something to please. Beethoven's sonata in G, Op. 96, for pianoforte and violin, is one not often heard. It was no ordinary treat to hear it by such players as Herr Ernst and Mr. Charles Hallé. The applause at the conclusion was hearty and general.

The trio of Beethoven, which opened the second part, is one well known to the frequenters of Mr. Hallé's concerts. It was the C minor, Op. 1, No. 3. I will venture to say it was never heard in Manchester so finely played as on this occasion by Herr Ernst, Mr. Hallé, and Signor Piatti.

Another old favourite of the subscribers was Mendelssohn's "Tema con variazioni," in D, for pianoforte and violoncello. The expressive manner in which Signor Piatti gave out the subject alone was a great treat, the variation which followed

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giving ample scope both to him and Mr. Hallé for a display of their powers on their respective instruments. The "Tema" was applauded most vigorously. A pleasing selection of short pieces for violin and pianoforte—the joint productions of Ernst and Heller—closed this concert.

The large room at the Town Hall was quite full, containing many familiar faces of former seasons, and the audience was, as usual, appreciative and enthusiastic—a most successful opening concert of the Classical Music Society, and one which must have been highly gratifying to Mr. Charles Hallé himself, as well as to his committee of management.

Since my last, the operas have been chiefly repetitions of those I have before seen and reported in the *Musical World*—as *Der Freischütz*—the night of Mr. Charles Hallé's concert, which helped to thin the house. It was, I understand, the best performance this season. Friday, *Il Barbiere*, as before. Saturday last, as we expected, no *Robert le Diable;* in lieu of which *Acis and Galatea* in English—with the last act of *La Favorita* was first announced—but *Lucrezia Borgia* was substituted—and that *not* satisfactorily—since Madame Caradori was hoarse, and Signor Fortini played Alfonso in place of Herr Formes. On Monday, the *Huguenots* was repeated by desire. Tuesday, *I Puritani* was announced but was changed for *Fidelio*. Wednesday, *Robert* was again put forth, but was changed to *Lucia di Lammermoor*. Thursday, *Robert le Diable* was promised for the third time, for Madame Rudersdorff's benefit—and if *done* will be reported in my next.

Ibid.—We copy the following from the *Manchester Courier*:—"On Tuesday evening, a concert in aid of the Royal Patriotic Fund was given in the Concert Hall, by the bands of the two regiments at present stationed here, assisted by the members of the Madrigal Society, with Miss Armstrong, Mr. Perring, and Mr. Guilmette, as solo vocalists. The room was not half filled! When the object for which the concert was given is considered, we are at a loss to account for so strange a want of sympathy. Let the cause be what it may, the disappointment to all concerned in the charitable undertaking must have been great, and, as a matter of course, the concert went off flatly. The bands, conducted by their respective chiefs, Herr Brosang and Mr. Wilson, gave the music allotted to them with great care and effect. Weber's *Jubilee* overture, introducing at its close the music of the National Anthem, formed a very appropriate opening to the concert.".

On Saturday last, Miss Amelia Bellott made her second appearance at the Saturday Evening Concerts, and gave much satisfaction.

Leeds.—The fourth of the People's Concerts took place at the Music Hall, on Saturday evening last. The performers were Miss Witham, Mr. Delavanti, Mr. Jahns, and Mr. Bowling at the pianoforte. The band, which gained the prize a few weeks ago at Manchester, obtained several encores in the course of the evening.

Stalybridge.—A concert, by blind performers, was given in the large room of the Town Hall on Monday evening last, from the works of Händel, Haydn, Mozart, Bishop, Barrowclough, etc. The performers were Thomas Skinner, Mr. and Mrs. Rose, Mr. Ellicott, Mr. Newton, and Mr. Sherwood, who, with the conductor and getter-up of the concert, all received their musical instruction at the School for the Blind at Liverpool, under the tuition of Mr. Platt, and are now holding situations as organists, singers, etc., in Liverpool and the neighbourhood. The concert attracted considerable attention from its singularity, and gave great satisfaction from the merit of the performers.

Stockport.—A concert in aid of the Patriotic Fund was given in the Temperance Hall, on Monday evening last. There was a large attendance, including members of many of the principal families of the borough. The principal vocalists were Miss Shaw, Mrs. Thomas, and Mr. Delavanti, of Manchester, assisted by members of the Stockport Choral Society. We have not heard the amount realised, but we imagine it will not fall short of £20. We understand that the present is but one of a series of concerts to be given during the winter.

Dover.—On Thursday evening, the Catch Club commenced its seventieth season. The vocalists engaged for the season were Mrs. Temple, Mr. Russell Grover, and Mr. W. Pigot. The list of subscribers at the present time is very large. The orchestra, led by Mr. G. Binfield, although not very numerous, is efficient.

Tunbridge Wells.—On Monday and Tuesday evenings, the Tyrolese Minstrels, Herr Haimberger, Madame Kramer, and Madlle. Kramer, gave an entertainment.

Liverpool.—At the Theatre Royal, the tragedy of *Antigone*, with Mendelssohn's music, has been played several times this week, Mr. Vandenhoff and his daughter sustaining the characters of Creon and Antigone.—At the Royal Amphitheatre, Mr. G. V. Brooke's engagement terminated last Saturday, when he played Macbeth.—During the present week, the Spanish dancers from the Haymarket Theatre have commenced an engagement, which is to last for twelve nights.

Malton.—On Wednesday a concert was given in the public rooms. The principal vocalist was Miss Senior, and the great attraction of the evening Mr. Willy, the violinist. The concert was conducted by Mr. Hunt, and the entertainment gave great satisfaction.

York.—The York Choral Society, on the evening of Tuesday last, ushered in another season of its successful career by giving a very excellent concert, the first of the series for 1854-55, in the Festival Concert Room. There was a numerous auditory. The programme was well chosen, and comprised the works of some of the most eminent composers. A selection from Händel's *Samson* formed the first part, and some of the peculiar beauties of this great oratorio were given in a manner highly creditable to all. The concert was conducted by Mr. Hopkinson.

## FOREIGN.

Italy.—At Milan, Bellini's *Il Pirata* has been played with considerable success at the Canobbiana. Sig. Carrion seems to have got through his part much better than was expected, considering that the music is much too high for his voice. It must be remembered, that *Il Pirata* was written for Rubini, and that the music called into play all the peculiarities and eccentricities of his extraordinary voice. No tenor since has undertaken the part with any chance of success, except Mario. Sig. Carrion sang the part as it was written, and in so doing has acted unwisely, as he is not furnished with those high head notes of Rubini, which were equal in power and beauty to the finest chest voice. Besides which, Rubini's medium voice was higher than Signor Carrion's, so that the latter appeared to considerable disadvantage. To have achieved a success under such circumstances, before an audience who remember Rubini, is no small triumph for Sig. Carrion. Madame Viola was not equal to the part of Elvira. She is described as cold, and wanting in execution; Sig. Della-Santa is not a Tamburini. His Riccardo was, however, tolerable.—At Verona, all the operas produced, since the opening of the theatre, have been successively hissed; *Nabuco, Don Pasquale*, and *La Sonnambula*, have all shared the same fate.—At Florence, the new opera, *Gastone di Chanley*, the music by Sig. Vincenzo Capacelatro, was produced at the Pergola, on the 2nd inst., with success. There is much clearness in the vocal writing, and regularity in the form of the pieces; at the same time there is an abuse of reminiscences, and an unfair call on the higher notes of the voice. Sig. Battista's new opera, *Ermelinda*, has created a *furore* at the theatre Pagliano. Nothing is now heard but the *motivi* of *Ermelinda* about the highways and bye-ways of Florence, and at all the cafés. Mad. Alaimo is described as having a splendid voice and an excellent method. The tenor Asmodio is also spoken of most favourably, as well as Sig. Catani, who is a good *buffo* singer.

Bologna.—*Il Cavalier Nero*, a new opera by Signor Badia, has met, at theTeatro Comunale, with the most decided success.

Vienna.—(*From our own Correspondent.*)—In consequence of the approaching secession, on the 1st December next, of Mdlle. La Grua, the management have determined to make her appear in most of her principal characters before leaving. She has already played Alice, in *Robert le Diable*, and Leonora, in *Fidelio*. She was also announced to appear as Amina, in *La Sonnambula*, but was prevented by sudden indisposition. *Fra Diavalo* was substituted; but this, too, had to be changed, on account of the unexpected illness of Herr Ander. The third opera "put up" was *Der Freischütz*, which, as every one required in it was fortunately well, maintained its place in the bills. There is every probability that Madlle. La Grua will be re-engaged next April, the difference between her and the management being, according to report, satisfactorily arranged. Mdlle. Taglioni has made a hit in the ballet of *Satanella*.—Mdlle. Schmidt, *prima donna* of the theatre

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at Gratz, will shortly appear at the Imperial Opera-House.—A new ballet, entitled *Die Seeräuber*, by Herr Taglioni, is announced for to-morrow, the 19th inst., in honour of the birthday of her Majesty the Empress.—The Gesellschaft der Musikfreunde of the Austrian Empire will give two concerts, on the 3rd and 10th December respectively. A grand concert will also be given, on the 8th December, in the Imperial Theatre an der Wien, by the Academie der Tonkunst. The first Philharmonic Concert, under the direction of Herr Eckert, will take place on the 17th December.

BERLIN—(*From our own Correspondent.*)—A young *danseuse*, Mdlle. Agnes Köbish, appeared, last week, for the first time at the Royal Opera-house, as Fenella in Auber's *Masaniello*. She bids fair to prove an acquisition to the establishment, where she had formerly danced in the ballet. *Euryanthe* was given on Sunday, with Mdlle. Johanna Wagner, Mad. Köster, Herren Theodore Formes, Krause and Bost, in the principal characters. The entire performance was highly satisfactory.—On the 9th instant, Stern's Gesangverein gave its annual performance, in memory of the immortal Mendelssohn, in the Theerbusch-Saal, the programme being composed of Mozart's *Requiem*, the 114th Psalm for eight voices, and the recitative and choruses from Mendelssohn's unfinished oratorio of *Christus*. Mendelssohn's bust, crowned with a laurel-wreath, was placed in the middle of the room.—The third *Sinfonie-Soirée* took place, last week, in the Schauspielhaus-Saal. The performance was a remarkable one for the composition with which it concluded; I allude to Mozart's Symphony in C major. Previous to this we had Beethoven's lesser Symphony in C major, Spontini's overture to *Ferdinand Cortez*, and the *Scherzo* from Mendelssohn's *Sommernachtstraum*. The latter composition was unanimously encored—On the same evening, Herr Bazzini gave his farewell concert in Kroll's Rooms. He played his own compositions exclusively. He was assisted by the two Dopplers, the flautists. The rooms were numerously and fashionably attended.—Last Wednesday, Herr Josef Gung'l, who has returned from St. Petersburgh, began his series of concerts in the Gesellschaftshaus, on which occasion he introduced two new specimens of the particular class of music to which he owes his reputation: the *Cajetana Walzer*, and *Ein Tropfen aus der Walzerwelt*, both of which were much applauded.—On the same evening, Herr Kéler Béla produced what he calls an *Idyllische Tongemälde* (an Idylic Tone-painting), entitled *Die Karpathen*. It is not without merit, though rather full of reminiscences.—The Abonnements-Concert of Herren von den Osten, Grünwald, and Radecke, took place in the EnglischesHaus. The programme was satisfactory, including Beethoven's charming sonata, in G major, for pianoforte and violin (Op. 96), the same composer's "An die ferne Geliebte," so seldom performed, Franz Schubert's *Jäger's Abendlied*, Beethoven's well-known romance in G major, and, lastly, Herr Robert Schumann's quartet in E flat, for pianoforte and stringed instruments. The concert was listened to with the profoundest attention by a most intelligent audience, who, at the conclusion, expressed their satisfaction by loud and continued applause.

STUTTGART.—(From the *Swäbische Kronik*).—Nov. 13.—Concerts have been given in the Oberer Museum by Mdlle. Cäcilie Leich, from the Hague, Miss Arabella Goddard, from London, and two young pianists, Marie Hirt and Pauline Eichberg, of this city. Besides appearing at her own concert, Miss Arabella Goddard played at the first Subscription Concert, where she was received with tumultuous applause. She performed Mendelssohn's Sonata in G minor with a certainty, finish, brilliancy, and melting tenderness that stamped her as an artist of the first rank. Although we do not entirely agree with her reading of this enchanting work, for she took some liberties with the *tempo*, treating the concluding part, which is only a *molto vivace allegro*, as a most brilliant *prestissimo*, we cannot but admire the calm manner in which she overcomes the greatest technical difficulties, the extraordinary purity, smoothness, and warmth of her touch, and the total absence of anything like slurring over the notes with her desperate *tempo*; and we most sincerely rejoice that she will afford us another opportunity of hearing her inimitable playing. The two other fair concert-givers, who are yet very young, should adopt so beautiful a model, for there cannot be the slightest doubt that it is only by the most rigid system of instruction and a perfectly consistent method that Miss Arabella Goddard has attained such fulness and softness of tone.

BRESLAU.—Herr R. Wagner's *Lohengrin* has been produced with success.

KÖNIGSBERG.—Herr Marpurg, the director of the orchestra at the theatre, revived Herr Wagner's *Tannhäuser* for his benefit.

MAGDEBURG.—*Johann von Paris* has been given, with Mdlle. Bölken as the Princess. The Page and Don Johann von Paris were played by Mdlle. Schramm and Herr Bölken respectively.

COLOGNE.—M. Roger is still singing at the theatre with undiminished attraction.

HANOVER.—The revival of *Das Nachtlager zu Granada*, which opera has not been performed here for several years, was completely successful. M. Roger is expected very shortly. He will appear in three parts: Georges Brown, Jean de Leyde, and Edgardo. The first novelty next year will be Herr R. Wagner's *Tannhäuser*.—The Subscription Concerts begin on the 10th December. So popular are they that, when the list was opened, 1550 tickets were taken in the first ten minutes.

BRUNSWICK.—Mr. Henry Litolff has just composed a new symphony for piano and full orchestra. It was played, for the first time, on the 13th of of last month, by the Hautboisten-corps, under the direction of Herr Zabel, and was very well received.

MUNICH.—Otto Nicolai's *Lustige Weiber von Windsor* has been successfully produced. The principal parts were sustained by Mad. Diez, Mdlle. Schwarzbach, Herren Sigl, Kindermann, and Young, who were all recalled, both during the performance and at its conclusion.

AMSTERDAM.—*Lucia di Lammermoor* has been produced, with Mad. von Marra in the principal female part. The next operas will be *Norma, Die Zauberflöte, Les Huguenots*, and *Robert le Diable*. Herr Dalle Aste has appeared with success, at the German opera-house, as Caspar, in *Der Freischütz*, and Osmin, in *Die Entführung*.

COPENHAGEN.—*L'Etoile du Nord*, with the *libretto* translated into Danish, has been performed with great success.

GRATZ.—The management of the opera-house displays considerable activity, having produced a considerable number of operas this season. Among them are *La Sonnambula, Masaniello, Le Prophète, Les Huguenots*, and a host of others.

ST. PETERSBURGH.—The management of the Imperial Opera-house have announced that this season there will not be three performances a week.

MALTA.—Donizetti's *Pia de Tolomei* has been repeated with but indifferent success. Signore Morra and Marini-Testa, Signori Gamboni and Storti have both succeeded in establishing themselves as favourites.

GENOA.—At the Carlo Felice, *Le Prigioni d' Edinburgo* of F. Ricci, has had a successful reception, executed by the Signore Borsi-Deleurie and Bottaro, and Signori Stecchi-Bottardi and Frizzi.

AMERICA.—NEW YORK.—Since our last, the elections have suddenly thrown a blight over everything unconnected therewith, so that the *Academy of Music* has been in abeyance for awhile. The only novelty has been the production of *Semiramide*, with, of course, Madame Grisi as the Queen of Babylon; Arsace being played by Mad. Donovanni, Assur by Sig. Bernardi, and Oroë by Sig. Susini. With the exception of Mad. Grisi, who produced a very powerful sensation, all the other parts were indifferently filled. We are not at all astonished at this result, when we reflect that *Semiramide* has not been played in London, because the company was not considered equal to the undertaking, since the secession of Mad. Alboni. *Il Barbiere* is promised as soon as Sig. Mario has recovered his voice, and there is also a talk of *Le Prophète* and *Les Huguenots*. During the last week, the Opera has been entirely suspended, to the serious loss of Mr. Hackett; and it is even hinted that it is in contemplation to bring the present unfortunate state of things to an abrupt close by mutual agreement between the manager and the singers. The Misses Pyne, and Messrs. Harrison and Borrani, have left New York for Philadelphia, where they have an engagement. Their places will be supplied by Mdlle. Nau, Messrs. St. Albyn, G. Harrison, Irving, and Horncastle. Mr. Thomas Baker will be the conductor. The first opera will be Auber's *La Sirène*.

BOSTON.—On the 5th inst., there was a large gathering at the Music Hall, for the opening concert of the Mendelssohn Choral Society. The programme included an entire oratorio and selections from different composers. The first consisted of Rossini's *Stabat Mater*, with the recitative and air "Behold, I tell you a mystery" and "I know that my Redeemer liveth," from the *Messiah*. The second part was devoted to the *Widow of Nain*, by Lindpaintner. The solos were sustained by Mrs. Wentworth, Miss Bothamly and Miss Twitchell; Messrs. Wetherbee, Adams, Arthurson and Mozart. It is curious to observe that not a single piece of Mendelssohn's was given by this Society, which bears his name. There is a great flourish here about the promised doings of the different musical societies. The Händel and Haydn promise eight concerts and almost as many oratorios, among which are *Elijah, Moses in Egypt*, the *Creation*, and the *Messiah*, with selections from *Israel in Egypt* and *Mount Sinai*. The Musical Education Society announces six public rehearsals, meaning concerts no doubt, of which the first has already been given, not with that success which was anticipated, the choruses being anything but perfect. Then there is the Orchestral Union, the Musical Fund Society, the Quintet Club, the Germania, and several others too numerous to mention.

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## REVIEWS.

"LIDI AMATI." Romanza composed by Adolfo Schimon. J. A. Novello.

A capital song in its way, and this by no means a bad way. It is fashioned on the model of many of the smaller kinds of good concert songs—a recitative followed by a single movement—in this case, an *andante*. Both recitative and *Romanza* have many good points to recommend them. In both will be found traits of strong musical feeling, just expression of sentiment, melodic facility, and a fair share of skill in its treatment. Moreover, M. Schimon does not, in the manner of some ambitious vocal composers, neglect the consideration of what is fit for the voice, what singers like to do, and what they can do with ease and effect. The theme of the *Romanza* is strikingly elegant; and the whole movement, in the style of its phraseology, the harmonic tendency of its development, and its general warmth of colouring, highly suggestive of—not to say, apparently imitated from—Rossini, in his *Guillaume Tell* humour. Sundry little awkwardnesses, however, which would not have happened to the *gran maestro*, rather spoil the comparison; and these, as we really like M. Schimon's song, we shall take the trouble to point out. For example, in the recitative, the full close on the tonic harmony at the words "dei padri miei," is about the weakest thing that could here have occurred. The composer seems to feel this, for he tries to make a pretty strong diversion in the succeeding bars; but all—even the very effective passage with which the recitative concludes—will not do; we have had the tonic harmony given us in the baldest and flattest manner imaginable, and everything after that seems like going out of the way for the mere purpose of returning. There is a weak place, again, in the *Romanza*, at the foot of the fifth page. After passing enharmonically from the key of C flat to that of C natural, the method adopted to secure an arrival at the half-close on the dominant (F) within the space of three bars, has an effect of much abruptness. Of course, in ordinary cases, the mere march, either way, between two keys so nearly related as C and F, need be the least offensive thing in the world; it is the *previous* extent of the modulatory circuit which, in this instance, gives the point that semblance of a "short cut" to which we object. The coda, also, of this *andante*, though effective and quite in the style of the remainder, certainly wants extension to satisfactorily match that effect of breadth and size which this movement, short though it be, is made to assume.

All being said, however, M. Schimon's "*Lidi amati*" is undoubtedly a charming song; and Madame Clara Novello shows much taste in selecting it for frequent performance.

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"AH! SE GIUNGO:" Recitative and Cavatina. Composed by Cagnione. J. A. Novello.

This is another song which Madame Novello sings frequently, though we hope much against her own inward estimate of its value. We could, perhaps, best and most briefly describe it by reversing the opening sentence of our notice of M. Schimon's song,—namely, that it is a very bad song in its way, and this by no means a capital way. It is the old story over again. Stamped from a die, cast in a mould, cut to pattern stereotyped—anything you will, it is, form and spirit, body and soul, the very counterpart of any of the display-songs of the heroines of any of the hundred and fifty sixth-rate Italian operas that may first come to hand in an *impresario's* lumber-room. It has, of course, a short recitative, a lackadaisical *larghetto* in 12-8 time, and a brilliant *allegro*, very martial and bombastic in character, trumpery in idea, full of passages, and empty of sentiment. It is not worth disputing that a song of this kind, delivered with all the force and dexterity of a highly-trained vocalist, may, and must, have an effect with that large class of auditors who think only with their ears; but the difficulty is to reconcile one's mind to the ease with which a man can dub himself a "composer" on the strength of such a thing as this. To say that it exhibits no striving after novelty is a very mild way of putting the case. There is about it a swaggering self-sufficiency, while parading other men's cast-off garments, and, withal, an air of contentment and satisfaction under the circumstances, that can be called nothing else than contemptible.

Who is Cagnione? Further than that, like Beethoven, he is too great a man to need the particular identification of a Christian name, we know not. Perhaps he is another pupil of that "great Tritto," to whose discipline—according to some chroniclers—the musical world is already indebted for some of its choicest luminaries.

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"PSALMS AND CHANTS." Compiled and arranged by William Shelmerdine. J. A. Novello.

There are few articles of musical utility that are more wanted, or would pay better for the providing, than a *good* book of Psalm tunes. The assertion of such a want may appear strange in face of the existing heaps of Psalm-tune collections—each professing to compensate the shortcomings of its precursors; yet, we ask any of our musical readers—not being parochial organists grown grey in evil habits and the bondage of churchwardendom—whether what they hear sung, Sunday by Sunday, in our churches, does not amply justify us? We speak not of "Quires and places where they sing," properly so called, nor of those hybrid establishments to which the rubrical distinction we have quoted is now extended by a stretch very widely beyond the intent of those who compiled the prayer-book. We speak of the plain, old-fashioned churches, parish or otherwise, where the PEOPLE do, or ought to, sing of praise and supplication with one voice and one accord, and for whose use nothing has been, or will be, found so suitable as metrical Psalmody. So meaning, we ask our musical readers, on the ears of their conscience, whether this part of the church-service, which, under able guidance, is capable of the most devotional, even sublime, effect, is not too generally made ridiculous and painful to endure by the presence of almost every possible sort of error? That there is no unity of practice on the subject in our churches, seems to be of very small consequence; for wherever good taste presides, latitude in selection may be advantageously conceded. Our charge against the usual Church-Psalmody goes far deeper than this. It is that neither in the choice of music, nor the manner of its performance, does taste or knowledge of any kind appear to be at all enlisted. Everything seems to depend on accident, or the fashion of a particular locality. Thus, at opposite extremes, we find in use the most frightful vulgarities of the conventicle, and some transformations of those dear old "Hymns of the Church," which people will never learn to sing, and will be even longer in learning to like. Another much-petted barbarism is the hewing and hacking into psalm-shape of known airs from operas and oratorios, themes of slow instrumental movements, and the like, whereby the music is inhumanly dismembered, and the people who sing it are reminded of anything but their then present business. Again, should the selection, by chance, adhere pretty closely to the psalm tunes and chorals of the English and Lutheran churches, how frequently do we hear a melody so bespattered with appogiaturas, passing notes, and aggravations of all sorts, that that which was simple and grand in its origin, becomes mawkish and vulgar in its reproduction! And lastly, as if psalm-books had not done evil enough in all conscience, it is sadly too common to find organists, who have just fallen in love with Spohr, and think all musical excellence to lie somewhere on the summit of a pile of chromatic dischords, tricking out the best church melodies in such a garb of dandified harmony, as makes one fairly shudder with disgust.

The causes of this host of abominations in our church-service are many and tolerably notorious. The organist newly appointed, finds a psalm-book installed before him, and must use it; or, perhaps he has compiled one himself, and *will* use it. Perhaps some influential members of the congregation have special fancies of their own;—they like what, by an odd confusion of dates, they call the "good old tunes," and think "Rousseau's Dream," and "Weber's last Waltz," charmingly adapted to devotional uses. Or, perhaps, the clergyman, in addition to his cure of souls and other onerous duties, labours under the notion that he understands music, and so straightway sets everybody by the ears in the attempt to "Gregorianize" his service. There are, doubtless, other causes than these at work; but the effect of all combined is so generally to produce what we have indicated above, that only in those very few churches where the organists possess, at once, great ability, and strength of character to carry out their convictions in spite of opposition, will the musical listener hear Psalmody that is satisfactory, or, indeed, inoffensive.

It is at all times more easy to point out an evil, than to suggest a means of cure. The remedy in the present case would, at first sight, appear to be the issue, by some central authority, of a Psalm-book for exclusive use. But, to this we are, for every reason, determinately opposed. Any such authority must, of necessity, be ecclesiastical; and, supposing for a moment that faith could be placed in musical *knowledge* from such a quarter, the known *taste* of the party now most favoured in high places, would create an insuperable difficulty. By a short expurgatorial cut, all music of Post-Reformation origin would be interdicted; and congregations and organists alike would be condemned to such a dismal routine of decayed rubbish as would make all the other accompaniments of the system—fasting on Fridays included—a cheerful relaxation. But, in any case, no musician of talent and self-respect would work under such a system;—if he knows his duties he requires no assistance,—if he does not, neither priest nor precentor is, at present, at least, able to instruct him. Jealous as, unfortunately all artists are, it is not likely that the English organists will agree to

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appoint one of their number as director in such a matter, and to obey his decisions; neither will committees work well on this, or any other, musical subject. We see no other course than to leave the desired result in the hands of time, and the increasing acquaintance with the just principles of taste. Let each of our first-rate church organists work with true artist-like zeal at the dissemination of that which is right in his calling, and, by-and-bye, perhaps, a book will come from some of them which the lesser lights may consent to adopt as their guide.

We have said that a good book of Psalm-tunes is much wanted;—Mr. Shelmerdine's, however, is not that book. When we mention that it is but slightly contaminated with the vulgarities of the conventicle, that its score for four voices is, for the most part, correct and praiseworthy, and that very proper taste is displayed in noting the organ part, in "dispersed harmony," or, in other words, making it a literal compression of the score, we reach the extent of our commendation. Creditable care has been exercised in providing a sufficient collection of the required English tunes, besides a number of chorales of German and French origin; but we scarcely remember to have seen a book in which the vice of "adapting" from the classical composers was carried to greater extent. Thus, Händel, Haydn, Mozart, Spohr, Weber, and Mendelssohn, have been laid under contribution, and snatches from the works of all twisted to a most foreign use and with the vilest possible effect. As a few instances, we find Händel's "Lord remember David," Spohr's "Blest are the departed," the slow movement of Beethoven's second symphony, one of Mendelssohn's "Lieder ohne Worte," Haydn's "With verdure clad," Rossini's "Dal tuo stellato soglio," the song for Sarastro in Mozart's *Zauberflöte*, Weber's "Softly sighs the voice of evening," and a host of others, barbarously mangled into the shape of Psalm-tunes. So obvious a departure from the first canons of taste is sufficient, in itself, to condemn any work, no matter what may be its other merits. A most strange mistake has also been made in attributing a very silly and common-place tune called "Martin's Lane," to Händel. Surely, a modicum of reflection might have convinced Mr. Shelmerdine that the style of this production savoured far more strongly of Leech, or any one of the Little Bethel worthies, than of the great author of the *Messiah*.

## NOTICE.

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TO ORGANISTS.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*


# THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 25TH, 1854.


IF all the professions and trades in London were severally to resolve themselves into belligerent corps to defend their country at home, or wage its battles abroad, we have an *à priori* reason to suppose that the honourable body of the music publishers would prove the most effective and the most deserving of praise. He who reads the advertisement columns in the *Times* newspaper cannot fail to be astonished at the remarkable enthusiasm lately displayed by the venders of dance music in the selection of their titles. He may therein peruse, as proffered for sale, the "Alma" Quadrille, the "Sebastopol" Polka, the "Balaklava" Schottische, the "Inkermann" Waltz, and other fanciful nomenclatures to well-known dances, having pithy reference to the stirring transactions in the Crimea. The names are pretty and sounding, and, as young ladies are averse to the recital of deeds of warfare, no doubt the dances will serve them in the performance in place of reading the daily journals; and so, indeed, they have their uses, if they only distract the attention of the juvenile portion of the female sex from the investigation of scenes of horror and carnage.

Nevertheless, as enthusiasm is sometimes a mere Will-of-the-wisp, which burns only to lead astray, in the present instance, it so happens that the publishers of music have been allured into a morass from which they cannot readily extricate themselves without carrying with them unmistakable marks of mud and other marks more questionable still. In their mingled intoxication, arising from their delight at the glory gained by the allies at Sebastopol, and their well-grounded hopes of establishing a lucrative sale from some musical *morceaux* founded thereon, it, perhaps, never occurred to them that there existed any incongruity between a bounding, merry dance and a sanguinary conflict; that there was little in unison between a schottische and wholesale slaughter; or they never contemplated how far removed from merriment were the sights and sounds connected with a field of battle; nor that it was a mistake, in short, to bring two things of such an opposite nature into juxtaposition—the one comprising all that was hearty, joyous, exhilirating, and innocent; the other involving misery, destruction, extermination, death! The "Sebastopol Polka," the "Alma Quadrille," to the thinking mind, are likely to convey anything but thoughts of mirthfulness and gaiety. Luckily, young ladies and music-publishers in general are not too often afflicted with minds that cogitate and reflect, and so the purchase of a polka or waltz, with never so warlike a designation, may take place without producing in the heart of vender or buyer the least consideration as to the unfitness of the title, or the strangeness of the conversion of things, which should have been hallowed by groans and sorrows, into motivos for dancing dogs and their she-fellows.

But the notion is original, and the music-publishers are consequently reaping the benefit of their boldness and dullness, and young ladies, egged on by school-mistresses and *gouvernantes*, continue to besiege the music-shops and clamour for quadrilles, waltzes, polkas, galops, schottisches, deux-temps, etc., which bear on their title-page the remotest allusion to the passages of arms which lately took place in the Taurian peninsula. It will be well, however, if, in the meantime, sundry military customers of the publishers—for officers now-a-days patronise music as well as dress and the turf—be not cut off by the sword or pestilence; and the boarding-school young miss will be fortunate, indeed, if, while she is enraptured with playing her new "Fort Constantine Galop" she be not greeted, in the reports from the Crimea, with the death of a beloved father or brother.

All we really find fault with in these warlike musical arrangements is the extreme poverty of invention shown in the titles. Anybody would naturally fasten upon "Alma" or "Sebastopol" as catching and characteristic names for their dance tunes. Instead of places, why not single out events in the siege of Sebastopol or battles in the Crimea as suggestive of titles? The "Paddy McGrath Jig," the "Sergeant Sullivan* Polka," or the "Ninety-third Reel" were surely more appropriate baptizings than what we now see blazoning the shop windows. For the last dozen years

* Vide Correspondent of the *Times* for the deeds of these heroes.

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or more, many of the publishers in England have been remarkable for their total indifference to poetry, sense, or grammar in the words to their songs. They have sunk lower than ever. They have not now ingenuity enough to discover a name for a polka without offending everything that is decent and holy.

We have received many suggestions from correspondents in favour of a "Musicians' Fund for the benefit of the Sufferers from the War." It ill becomes any one to cast ridicule on so humane a project, and it is with much respect for the feelings of those who advocate the Musicians' Fund, that we state our objections to countenance any such undertaking. We cannot believe that an appeal of the kind is required to draw out the sympathy which we are fully assured the musical classes, in common with all others feel towards the army of heroes which is fighting in the Crimea. We have sufficient assurance in the patriotism of Englishmen to believe that every individual, whether he be an artist, or physician, or composer, will feel it his duty to contribute whatever he can afford, without the incentive of emulation, to the public fund which has been established for a national purpose. To our knowledge, musicians have not displayed more public spirit respecting the war than any other classes, unless it be in naming their dances after the battle-fields where their brave countrymen have died. Why, therefore, should they be so desirous of making themselves conspicuous, by having a fund exclusively for their own contributions? Such an act would only imply a wish to be considered more humane and patriotic than the rest of the nation, which is a distinction that would not be easily granted, and which they do not deserve.

Mr. Bright attempted to appear before the country as a man of more than ordinary feeling by enlarging on the horrors and sufferings of the field of war, but the display of humanity which he so inopportunely put forth was regarded by the nation as a studied insult, as indeed it actually was.

We must, therefore, decline receiving subscriptions for the Musicians' Fund, feeling assured that by so doing we shall not stay the stream of benevolence, which will flow as easily through the public channels as by the private means of our office.

## PARIS.

*(From our own Correspondent.)*

*November 23rd.*

The first event in the new administration of M. Crosnier has been one of no small consequence to the Opéra. The return of Mdlle. Sophie Cruvelli to her post, which many believed would never take place, and none thought would occur so soon, may be said to have placed the theatre on its legs again. The occasion was a solemn one for the artist herself, one of great anxiety for her friends and well-wishers, of intense interest for the public in general and the management of the Opéra in particular. Every place had been let nearly a week in advance, and before the curtain drew up, on Monday night, the house was crowded to the ceiling by a brilliant and excited audience. During the first act and part of the second, in which Valentine does not appear, there was little attention paid to the performance, except to the *cavatina* of the Queen. A *débutante*, Mdlle. Delly, a pupil of M. Duprez, was the representative of Marguerite of Valois. Being extremely nervous, she sang terribly out of tune. I doubt, however, if under any circumstances this lady can succeed in establishing her position at the first lyric theatre of Paris. She has no personal recommendations, and there is nothing pleasing in the quality of her voice; nor has she either flexibility or a good method. The public was indulgent, but every attempt on the part of the *claque* to applaud, was immediately "*chuté*." The moment of Valentine's entry was eagerly anticipated, and the subdued hum of conversation, heard all over the house, was like the rumbling of a far distant storm. At last arrived the long-looked-for apparition. Valentine was seen descending, in a hurried manner, the long flight of steps conducting to the gardens of the Queen; one instant would decide the temper of the audience, and the punishment or pardon of the erring but repentant *prima donna*. It was expected that the *claque*, indecorously setting public opinion and public dignity at defiance, would receive Madlle. Cruvelli with the accustomed salvo of applause that welcomes the appearance of artists of distinction. *Pas si bête.* The *claque* was dumb! Not a sound, not a sign of recognition. The audience, taken by surprise, were as silent and motionless as the *claque*, which, perhaps, for the first time since it has been tolerated as an organised institution, or nuisance, in the French theatres, displayed good taste, and entitled itself to respect. It was an anxious moment for Madlle. Cruvelli, who seemed transfixed on the boards, awaiting the tempest that would inevitably break forth on her devoted head. But whether the discretion of the *claque*, or the very attractive appearance of the singer, who was "costumed" to admiration, and looked as pensive and beautiful as one of Raphael's Madonnas, or the fact of its being a young and gifted lady who was the heroine of so very critical a situation, had an unwonted influence, I do not pretend to say. Suffice it, the audience were disarmed, at least for the instant; and not even a whisper of displeasure was detected. I remember no act so generous and magnanimous on the part of an offended public towards an offending artist. It should be remembered that Mdlle. Cruvelli had not even made an attempt at conciliating her patrons, by an apology or an explanation in the Papers. She came, simply and without hesitation, before the tribunal at whose hands she had every right to expect a summary condemnation—as who should say, "Here I am; chastise me, or forgive. I will not offend again!" The appeal was not to be resisted. A circumstance which on the one hand placed the singer in a more humourous than enviable position, and turned the matter for a time into a *quasi* joke, on the other militated in her favour. The first words addressed by Queen Marguerite to Valentine are announced in a couplet, somewhat to this effect:

"Allons, ma fille! ne perds pas courage;
Dis-moi le résultat *de ton hardi voyage!*"

There was no getting over this. So apt and unexpected an allusion to the actual situation could not fail to excite a momentary degree of mirth; and this expressed itself in laughter which gradually spread all over the house, and fairly convulsed the audience. The answer of Valentine, expressing her joy at Count Nevers having *refused* her hand, increased the general hilarity—although Mdlle. Cruvelli's case would have been more strictly illustrated by the contrary. Of this, however, the majority were unaware. Good humour being established and Valentine having little or nothing of importance to sing in the second act, the performance proceeded as under ordinary circumstances. Between the second and third acts, however, the *Régisseur* of the theatre stepped forward from behind the scenes, and advanced slowly to the footlights, making, according to custom, three slow and

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solemn salutations. The words, "Elle est repartie," whispered by one of the "*lions*" in the orchestra-stalls, were carried from mouth to mouth. The idea that Mdlle. Cruvelli, offended at the silence which greeted her on her entry, had quitted the theatre, like Mario at the memorable concert in Covent Garden, became unanimous, except among those who knew her better. "Il ne manquait que cela," was uttered in a loud voice, by a gentleman in the Jockey-club-box (synonimous to our ancient "Omnibus"), who, more angry than the rest, could not repress his indignation. At last, order being restored, Monsieur the *Régisseur*, was allowed to be heard. "I am desired," he said, "to entreat your indulgence, Mesdames et Messieurs, for" ——— Here he was interrupted by cries of "Non, non!"—"For whom?"—"This is too much"—"Elle va nous faire *poser* encore," etc.—till, the apologist being permitted to finish his phrase, the words —"for M. Obin, who has a cold" were followed by shouts of laughter and applause from every part of the house. The opinion was spontaneous and general, on the appearance of the *Régisseur*, that Mdlle. Cruvelli had taken her departure in a huff. But no; on the contrary she was, as she ought to be, profoundly touched by the kind and generous treatment of the public which had so good a right to be offended; and she resolved to use every exertion to deserve and shew how highly she appreciated it. This was only natural, since never was wayward infant chid with more gentle kindness and considerate affection than Mdlle. Sophie Cruvelli by the audience of the Académie Impériale de Musique. I am much mistaken, indeed, if she ever forgets it, and if it does not serve her, as a wholesome lesson for the rest of her artistic life.

It is unnecessary to enter into a description of Mdlle. Cruvelli's Valentine—the most picturesque, complete, and satisfactory that has been seen since Mdlle. Falcon left the stage, and in the great fourth act not surpassed even by that admirable and lamented dramatic singer. That on such an occasion Mdlle. Cruvelli should surpass all her previous efforts, was not to be wondered at. Her performance from the beginning of the third act—where her magnificent voice and splendid energy in the duet with Marcel, brought down the most enthusiastic plaudits, the weak voices of the *claqus* being drowned in the cheers of the *bonâ fide* audience—to the end of the opera, was one uninterrupted triumph. She was also recalled at the end of the fourth act, after the fine and passionate duet with Raoul, and again at the conclusion of the opera. Peace was thus made between herself and the Parisian public; and a treaty of amity, dependent on her future good conduct, duly signed and sealed.

Of the rest of the opera the less said the better. M. Gueymard may be admired by those who have not seen Mario in the part of Raoul de Nangis; but those who have will pronounce him loud, commonplace, gesticulatory, and provincial. M. Coulon is, without comparison, the worst St. Bris I have ever seen; M. Massol's Nevers is scarcely the shadow of its former self; M. Obin's Marcel at the best is careful, being utterly destitute of dramatic interest; and the only part except Valentine tolerably well filled is that of Urbain, the page, by Mdlle. Marie Dussy, who is pretty, animated, rather tall, has a clear and pleasant *soprano* voice, and sings correctly and with spirit. The orchestra, once so famous, is rapidly degenerating, under the tame and unmusical direction of M. Girard, into a second-rate band, without tone, steadiness, or brilliancy. The chorus out of tune, the subordinates all mediocre, and the scenery dingy and dirty, did not produce an *ensemble* to be dwelt upon with anything like satisfaction. It is to be hoped that the new director, M. Crosnier, will be able to arrest the declining fortunes of this great and important establishment. From all I heard of him he will do his best. One step alone shows him to be a man of resolution and dignity; in his interview with the Emperor, he declined to undertake the responsibilities of management if there was to be any *ministerial* or other interference. He was assured that there was to be none: that he, M. Crosnier, should be director-absolute, and that the only *dernier-appel* should be to the Emperor himself. On these conditions M. Crosnier accepted. Sig. Gardoni makes his first appearance, on Monday, as Fernando, in *La Favorite*, with Mad. Stoltz as Leonora. I hear that, after all, M. Roger has been persuaded to sign, or promise to sign (being now in Germany), a fresh engagement with the Opéra; meanwhile, they are rehearsing Signor Verdi's *Les Vêpres Siciliennes*, in which Mdlle. Cruvelli has the principal part, and M. Gueymard—not Sig. Gardoni, as was hoped—is to be the hero-ténor. This is explained by the fact that Sig. Verdi composed the music expressly for M. Gueymard, and, of course, could not, under these circumstances, take the part away from him.

At the Opéra-Comique nothing new. *L'Etoile* and *Le Pré* alternately fill the house, and what more need M. Perrin wish for? The Sunday performance (always an exceptional one) consisted of *Les Noces de Jeannette* and *Haydée*, one of Auber's later operas, as you know. In the last, M. Puget, the tenor, as Lorédan, made me sigh for our own Sims Reeves; and Mdlle. Lefebvre pleased me much, although there is nothing very striking in her, either as a singer or actress, while the part of Haydée demands no inconsiderable powers, both histrionic and vocal. I was, nevertheless, pleased with her general performance. To-night, the entertainment at the Opéra-Comique includes no less than three operas—the *Calife de Bagdad* (Boïeldieu), the *Ambassadrice*, and the *Rendezvous Bourgeois* (Nicolo Isouard). M. Perrin must be careful. The fable of the goose and the golden eggs may apply at all times, since it involves an eternal truth.

At the Théâtre-Lyrique, the rehearsals of the new opera composed for Mad. Cabel by M. Adam, "of the Institute" (M. Clapisson is also "of the Institute"), are going on, and the public is on the tip-toe of expectation. A new *chef-d'œuvre*, of the school of the "*fraises*," is confidently anticipated. Bravo! On Tuesday night a new *one-act tragedy*, called *Rosemonde*, for Mdlle. Rachel, written by M. Latour de St.-Ybars, was produced at the Français. The acting of Mdlle. Rachel was very fine; but the piece is poor stuff. A very dull *comédie-vaudeville*, in two acts, entitled *Oreste et Pylade*, by MM. Désaubiers and Lapointe, was brought out on Sunday, at the Variétés, with doubtful success. The *Battle of the Alma*, at the Cirque, is full of bustle, and very amusing; and every lover of dramatic literature should go and see Mad. Sand's *Flaminio*, which, though abused by all the critics, draws a great deal of money to the treasury of the Gymnase. The five-act melodrama of M. A. Maquet, *Le Comte de Lavernie*, at the Porte St.-Martin, though somewhat prolix, is effective, stirring, and full of a certain kind of French *Monte-Cristian* interest.

I have had the pleasure of hearing one of the most charming pianists in Paris—Mad Massart, wife of M. Massart, a professor of eminence at the Conservatoire. In Schubert's trio in E flat, with M. Massart (violin), and M. Jacquart (violoncello), both first-rate musicians, and in some of Bach's pieces (on the organ), Mad. Masset displayed a talent with which I was delighted to be made acquainted. M. Lotto, only thirteen years old, at the same *soirée*, by his masterly performance of Paganini's *Moto Perpetuo*, showed himself to be literally a "prodigy."

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## M. JULLIEN'S CONCERTS.

We have arrived at the fourth week of these most popular entertainments, and the numbers exhibit no falling off from the first nights. Not only are the promenade and galleries crowded to suffocation, but the private boxes, the dress circle, and all the available parts of the theatre, where seats may and may not be taken, are occupied to the full. The "British Army" Quadrille being given nearly every night—up to Thursday—the excitement has been as great as ever, and the encores and recalls for the National Anthem and "Partant pour la Syrie" as loud and persistent.

On Tuesday last, the "Beethoven Festival" was announced, but was postponed in consequence of the illness of one or two of the solo performers. It appears that the bills of the day had noticed and accounted for the postponement of the "Festival," and that all the daily papers, with the exception of the *Times*, had also apprised the public of the change. But the readers of the *Times* are "legion," and the "legion," relying on the *Times*, called out lustily for "Beethoven." M. Jullien was not slow in coming forward and explaining. He mentioned in brief words that as soon as he learned of the indisposition of his executants, he dispatched messengers to the morning journals, all of whom altered his programme, excepting the *Times;* "but," added M. Jullien significantly, "*I* did not say 'Sebastopol was taken.'" This sally was received by the audience with enthusiastic cheers, and the evening's performance was allowed to proceed without nterruption.

The great feature of the past week has been decidedly the new descriptive quadrille, "The Allied Armies," composed for double orchestra and three military bands, on English, French, and Turkish melodies. We have no hesitation in saying that the "Allied Armies Quadrille" is one of M. Jullien's very best works of this class. It has the symphonic form of the "Swiss Quadrille," and exhibits many passages of original and highly ingenious musicianship. It is admirably scored throughout, and the airs are selected with the greatest possible taste. To describe it at full is not necessary. The description will be found in the bills. To describe the effect produced is impossible. Never was greater effect produced. It was tremendous—unparalleled. The beauty and variety of the melodies, the familiar so happily contrasting with the new, the solos so well distributed in the orchestra, the wonderful instrumental effects, and the dramatic colouring of the whole made the performance absolutely irresistible. A capital surprise was afforded in the withdrawing of the curtain and the marching down from the back of the platform of the two military bands, one French, and one English. At the end of the quadrille, which was received with a perfect *furore*, a vociferous call was made for the National Anthem and "Partant pour la Syrie," which were instantly complied with.

Signor Monasterio—violinist to the Queen of Spain—made his *début* during the week. He played a solo of his own composition, and was favourably received. He is an improvement on Signor Robbio.

On Tuesday next, the "Beethoven Festival" is announced to take place.

## MISS ARABELLA GODDARD AT STUTTGART.

(*From the "Allgemeine Zeitung," Nov. 15.*)

A PERSON must himself share in the feeling against the vanity of artists, in order to appreciate fully the grateful effect produced by an honourable exception. Modest reserve, a delicate taste in selecting works of sterling merit, and a sacrifice of self to the music, in a spirit of obedience to the composer, are always rare qualities with pianists who play at public concerts, but they are most rare in a performer possessing such brilliant and technical skill as Miss Arabella Goddard, who leaves us to-day, after having, in two concerts, gladdened many a heart, usually rather distrustful of artists. (A third concert, announced for yesterday, has unfortunately been abandoned.) Miss Goddard has not played any of those showy pieces which so dazzle the masses merely on account of the difficulties they contain; not that she was incapable of doing so, because she has performed works of a higher and more difficult character. Perfect finish, clearness and purity of tone in the quickest *tempo*, as well as in the softest *piano*, a comprehensive touch, full of feeling in the *andante*, without any affected sentimentality, but teeming with power when requisite, and free from the slightest appearance of boastful display, are, it is true, bagatelles in the eyes of those pianists of whom Heine said that they used their hands like powder-puffs; such bagatelles, however, are to be obtained only by a serious course of study, in the old acceptation of the expression. When a person possessing talent brought by such a course of study to perfection applies both hand and heart to a noble musical composition, we then learn what real artistic enjoyment is. I never heard Mendelssohn's beautiful concerto in G minor better played than on this occasion. Enthusiasts of the "sublime sort" will certainly miss a great deal in Miss Goddard's playing, to wit, the gracious raising and sinking of the hands, the ecstatic swaying to and fro of the head, and the lifting of the shoulders, which, at the *crescendo*, seem as if they were about to fly. The daughter of "unmusical England" sits as quietly and calmly at the instrument as if she were not a great artist, but merely a mortal like other persons; she does not show that she moves her fingers with warm feeling; perhaps her performance is only for those who have ears to hear.

She proceeds, I hear, to Vienna. Her appearance at the concerts here was her first in Germany.

## ORIGINAL CORRESPONDENCE.

### HARMONIC UNION.

*To the Editor of the Musical World.*

SIR,—In reply to the letter of Mr. H. J. Lias, jun., dated Nov. 2nd, I will trouble you with a few remarks, as there are many statements therein greatly at variance with the real facts of the case, which require contradiction. As regards the anonymous letter of which he complains, it occurs to me that it would have been quite as prudent in him, if he had been equally modest with the other writers on the subject, and allowed his name to be known only to the editor.

Firstly. Mr. Lias informs us that "the Harmonic Union never ceased to exist; and that the directors will issue their prospectus in the course of a few days, with prospects of success much more favourable than at the commencement of either of the preceding seasons." The position in which Mr. Lias is placed is most unfortunate, as it is now *three weeks* since the promise of a "prospectus" was made, and, according to all appearance, as many years will pass away without the fulfilment. The "prospects of success" are equally cheering, the weekly rehearsals being suspended, the name of Mr. Benedict taken from all the notice-boards, and nothing doing or likely to be done at the ancient office of the Society. Without comment, I leave your readers to judge how far your editorial remarks were correct in the assertion that the "Harmonic Union no longer exists."

Secondly. The nonsense on the borrowed idea of "Dr. Wylde's Society," and "Dr. Wylde's superintendants," is scarcely worth an answer. The gentlemen who have undertaken that office do not recognise that position. They feel themselves to be superintendants of the "New Philharmonic Society," and, from all appearance, their present position will be a great improvement on their former one.

Thirdly. The majority of the members *have* gone over to the New

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Philharmonic Society, and Mr. Lias cannot deny it. The subscription list of the New Philharmonic Society is *already opened*, and a large amount received: the concerts *will* commence *before* the month of March. Respecting "the flat denial," nothing need be said, further than there are but three gentlemen of the late committee who still "hold on" to the forlorn hope of raising a Society, for the performance of some kind of music or another, at some time or the other, and with some kind of conductor or another. The rest *have* left. Some have joined already, and others have promised to join, the New Philharmonic Society; in a word, I assert, without fear of contradiction, that "two-thirds of the directors, with the superintendants of the different departments, of the Harmonic Union have left, and gone over to the New Philharmonic Society." Respecting the attendance of the gentlemen at the board meetings, there is such a thing as attending those kind of meetings to do business, and attending them to talk. The gentlemen who did the work of the Society attended regularly once a-week; this they deemed enough, and allowed all other meetings to pass over, for the benefit of those who wished to do their business in their own peculiar way—and I dare say they will continue to do so, as they are not likely to gain additional strength to interfere with their future proceedings.

Fourthly. The selection of Tuesday evening for rehearsal gave an opportunity to the ladies and gentlemen of the chorus of passing their judgment in the matter, and of deciding which Society they would prefer. They have done so, and the remaining directors of the Harmonic Union know the result.

In conclusion, I would add that no Society can prosper or even exist which does not recognise the full and entire authority of its conductor in all musical matters: and, in this present case, it was not likely that a gentlemen of Mr. Benedict's reputation and ability, of whom it may be said that he stands second to no one in either, would allow himself to receive dictation from any one in musical matters, especially from those who have no claim to knowledge in the science, either theoretical or practical. Those who have left the Harmonic Union venerate his ability, and respect his character, and are only anxiously awaiting the first opportunity offered to them to manifest their attachment to him, by doing all in their power to serve him.

I am, Sir, yours obediently,

11, *Newman Street, Nov.* 2. WILLIAM LOCKYER.

*To the Editor of the Musical World.*

SIR,—As those of your readers interested in the fate of the Harmonic Union may be misled by the letter from a Mr. Lias, in your last week's impression, you will perhaps allow me to inform them (and that, too, on the best authority) that the Society in question is undoubtedly on its last legs. That this is the fact, few, I imagine, will deny, when told that at the last full rehearsal no more than seven members of the chorus turned up. This melancholy state of things is entirely the fault of the gentlemen of the committee, whose unaccountable behaviour to their late talented conductor caused him to resign his office. With Mr. Benedict went, of course, the majority of the chorus, by whom he was in the highest degree respected; and justly so—for a more honourable man never wielded *batôn;* or one kinder or more amiable never directed a company of artists. An attempt is now being made to procure the services of Mr. Sterndale Bennett as conductor. We are quite sure, however, that if Mr. Bennett is only aware of the insults to which Mr. Benedict was subjected, he will have nothing to do with the Harmonic Union. Your obedient servant,

*Cushion Court, City, 23rd Nov.*, 1854. CHAS. MOORE.

*To the Editor of the Musical World.*

SIR,—As you were kind enough last season to favour your readers with a list of the professional band of the Harmonic Union, with Mr. Benedict as their conductor, could you now oblige them with a list of the present "noble directors," as you are doubtless aware is the custom of the London Sacred Harmonic Society and the Sacred Harmonic Society, not only for the satisfaction of would-be members, but also as a guarantee of the respectability of the concern.

I am, Sir, Your obedient servant,

A MEMBER OF THE PROFESSION.

*Nov. 23rd*, 1854.

M. BERLIOZ has been nominated member "by merit" of the Dutch Society for the Encouragement of Musical Art at Rotterdam.

LONDON SACRED HARMONIC SOCIETY.—The Members of this Society gave a performance of Händel's *Judas Maccabæus* on Monday night, at Exeter Hall, under the direction of Mr. Surman. At the termination of the oratorio Mr. Surman was presented with a handsome testimonial in consideration of the services he has rendered the Society since it was first established.

CHRIST CHURCH HARMONIC UNION.—This society gave its first concert for the season on Wednesday week, in Store-street, when the late Charles Horn's serenata, *Daniel's Prediction*, was performed, with a miscellaneous selection. The choruses, which are abundant throughout the work, are unambitious, and did not tax the singers greatly. The most effective of these was, "Speak, Prophet, speak." The best song is the barytone air, "Away with paltry fears," delivered with taste and spirit by Mr. Dobson Collet. The contralto song, "Oh! my misguided son," obtained an encore. It was sung by Mrs. Dixon, who possesses a very sweet voice. Mrs. Dixon was afterwards loudly applauded in Méhul's ballad, "In Infancy's Bud," and Mrs. Jno. Roe was encored in "Angels ever bright," which, in place of the organ, had a bad pianoforte to accompany it. Mozart's motett, "Splendente te, Deus," was given by the choir and organ as well as could be reasonably expected.

TOWER HAMLETS.—The Philharmonic Society gave their annual concert on Tuesday evening, at the Beaumont Institution. The whole of the music was vocal, with the exception of a solo on the pianoforte, performed by Herr Wilhelm Ganz. The singers who especially distinguished themselves were Mr. George Tedder, who was encored several times, Misses Alleyne, Birch, and Lizzy Stuart. We have not space to enter into details of the concert, which proved most satisfactory and was well attended.

THE CZAR'S MAGNANIMITY.—It has been intimated to those French actors and actresses who are upon the Czar's pension-list that their pensions will be regularly paid, notwithstanding the war. This magnanimity will doubtless be accepted by the artists without wounding their patriotic feelings. The theatrical season in St. Petersburg is intended to be unusually brilliant; Lablache, Mdlle. de Lagrange, and Madame Tedesco, have been engaged for the Italian Opera at enormous salaries. Overtures were made to Alboni, but previous engagements have compelled her to decline them. All the rich people in St. Petersburg will be compelled to go frequently to the theatres, in order to prove to the Russian public that the state of foreign affairs affords no ground for alarm.

MONSTER FIDDLE.—A musical instrument maker of the Boulevards, at Paris, exhibits in his window a monster fiddle, which is to be his contribution to the Exposition of 1855. Its proportions would send Jullien into ecstasy; the strings are young ropes, and the instrument itself measures about eight feet and a half, so that it would be impossible to reach the upper part with the fingers without the aid of a ladder; but to accomplish this in a more artistic manner, a sliding apparatus is affixed, which acts much in the same way as the tube of a trombone. The tone is fully an octave deeper than that of the double-bass, and with masters of dramatic situations it would doubtless produce astonishing effects.

## THE MUSIC PUBLISHERS' CIRCULAR.

IN this column it is the intention of the proprietors to publish every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

| | | s. | d. |
|---|---|---|---|
| Atkinson—Atalanta, Valse Brillante ... ... | Jullien & Co. | 3 | 0 |
| Aldridge—Pretty Polly Polka ... ... ... | „ | 1 | 0 |
| „ Constantia „ ... ... ... | „ | 1 | 0 |
| Boosey's Standard Operas for Piano Solo, No. 7, "Les Huguenots" ... ... ... | | 7 | 6 |
| Bolirer, H.—Inquiétude et Bonheur, Morceaux, Piano ... ... ... ... | Ewer & Co. | 1 | 6 |

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THE MUSIC PUBLISHERS' CIRCULAR—*Continued.*

| | | s. | d. |
|---|---|---|---|
| Bolirer, H.—L'Adieu. Poëme d'Amour, Piano... | Ewer & Co, | 1 | 0 |
| Brunner, C. T.—Six easy Fantasias on new favourite German Songs, Op. 231: 1. O, Dü mein holder Abendstern, from Tannhauser, complete, 7s. 6d., each No ... | | 1 | 6 |
| Berger, L.—Studies for the Pianoforte, 2 Books. | Scheurmann. | 4 | 0 |
| Campana—Le Due Fanciulle, Duettino ... | Boosey & Sons. | 2 | 6 |
| „ Vola il tempo, Romanza ... ... | „ | 2 | 0 |
| „ Madre del Sommo, Terzettino ... | „ | 3 | 0 |
| „ La prima lagrima, Romanza ... | „ | 2 | 0 |
| Carpentier, A.—Tarentelle Napolitaine ... | Wessell & Co. | 2 | 6 |
| „ La Tenerezza, Air varié ... | „ | 2 | 6 |
| Clinton, J. Oberthur—"Reminiscences de Joie," flute and piano ... | „ | 3 | 0 |
| Clare, Henri St.—Grand March of the Guides ... | Jewell & Co. | 2 | 0 |
| Les Jeunes Classiques—Leopold Desvignes | | | |
| No. 1. Voi che serpete ... ... | „ | 1 | 0 |
| No. 2. Le vont Bellare ... ... | „ | 1 | 0 |
| No. 3. Non piu andrai ... ... | „ | 1 | 0 |
| Egghard, J.—Le Jouffroy, Caprice Mazurka ... | Wessel & Co. | 2 | 0 |
| „ Prière des Anges, Rêverie, Piano | Ewer & Co. | 1 | 0 |
| Ewer, C.—Chansons d'Amour, pour Piano ... | „ | 4 | 0 |
| „ No. 1. Turquie ... ... ... | „ | 1 | 0 |
| „ No. 2. Provence ... ... ... | „ | 1 | 0 |
| „ No. 3. Russie ... ... ... | „ | 1 | 0 |
| „ No. 4. Suisse ... ... ... | „ | 1 | 8 |
| Gilbert, B.—Two Vocal Quartetts, for S. A. T. B. | Ewer & Co. | 2 | 6 |
| Gockel, A.—Immortelle à la Mémoire de son Maître, F. Mendelssohn Bartholdy ... ... ... | „ | 1 | 6 |
| „ Une Nuit sur l'Océan, Nocturne... | „ | 1 | 6 |
| Goodban—Russian Quadrille, Duet, Piano ... | Jullien & Co. | 3 | 0 |
| „ Omar Pasha Valse ... ... ... | „ | 3 | 0 |
| Green, E. C.—The Streamlet, Song ... ... | Jewell & Co. | 2 | 0 |
| Heller, St.—Sleepless Nights, Characteristic Pieces for the Pianoforte, op. 82, | | | |
| Book 1 ... ... ... | Scheurmann | 2 | 6 |
| Book 2 ... ... ... | „ | 2 | 6 |
| Book 3 ... ... ... | „ | 3 | 0 |
| Book 4 ... ... ... | „ | 3 | 0 |
| Jullien—Fireman's Quadrille, Piano Duet ... | Jullien & Co. | 4 | 0 |
| „ L'Adieu Valse, Piano Duet ... ... | „ | 4 | 0 |
| Jungmann—Sérénade Mauresque, Piano ... | Ewer & Co. | 1 | 0 |
| Lehmeyer—Près du Lac, Idylle, Piano... ... | „ | 1 | 0 |
| Lindner, A.—Bagatelles pour le Piano à Quatre, on Airs: | | | |
| No. 1. Revoir ... ... | „ | 2 | 0 |
| No. 2. Tristesse ... ... | „ | 1 | 6 |
| No. 3. Danse des Fées ... | „ | 2 | 0 |
| Lindenthal, A.—Voyage Lyrique, No. 17, Switzerland ... ... ... | Wessel & Co. | 2 | 6 |
| Lindahl—Russian Retreat March ... ... | Jullien & Co. | 2 | 6 |
| Luigi, G.—La Donna e Mobile, Guitar & Piano. | Jewell & Co. | 1 | 6 |
| Molique, B.—Third Set of Melodies for Pianoforte, op. 47, 2 books, each ... | Scheurmann | 4 | 6 |
| Mayer, C.—Dix Fantaisies, Brillantes Originales, pour le Pianoforte, op. 188, No. 1, to 10 ... ... ... each | Ewer & Co. | 1 | 6 |
| Mendelssohn—Songs of birds sound merrily (Minnelied im Mai) ... ... | Wessel & Co. | 1 | 0 |
| „ What is't that takes away my breathing (Das Heinnoch) ... | „ | 2 | 6 |
| Osborne, G. A.—Scots, wha hae... ... ... | Campbell & Co. | 2 | 0 |
| „ The March of the Cameron Men | „ | 2 | 0 |
| „ Jock o' Hazeldean ... ... | „ | 2 | 0 |
| „ Auld Lang Syne ... ... | „ | 2 | 0 |
| „ Roy's Wife ... ... ... | „ | 2 | 0 |
| „ Comin' thro' the Rye ... ... | „ | 2 | 0 |
| Oesten, T.—La Juive, Petite Fantaisie... ... | „ | 2 | 6 |
| Oberthur—Le Mal du Pays, Harp and Piano ... | „ | 4 | 6 |
| Pittmann, T.—Songs of the Seasons, Twelve Sacred Songs, adapted to Melodies of Beethoven, each Song, 1s. 6d., or complete ... | Scheurmann | 15 | 0 |
| Parry—Fond Memory, Duet ... ... ... | Chappell | 2 | 6 |
| Richards—Fantasia, Don Pasquale ... ... | „ | 3 | 0 |
| Rosenhain, J.—Farewell to the Sea (Adieu à la Mer), for Voice and Piano ... | Ewer & Co. | 2 | 0 |
| Stuntz, C.—Ogni Piacer, Vietta por Mezzo-soprano ... ... ... ... | Wessel & Co. | 2 | 6 |
| „ Thy name with sounds endearing, Das Entzücken... ... ... | „ | 2 | 0 |
| Schallehn, H.—Alexia Waltzes... ... ... | „ | 3 | 0 |
| Selle, W. C.—Le départ des Hirondelles, morceau caractéristique ... ... | „ | 4 | 0 |
| Steggall, Ch.—Rejoice in the Lord, Festival Anthem, for Voice and Orchestra, Pianoforte Score ... | Ewer & Co. | 15 | 0 |
| Finney—Bride of Lammermoor, Quadrilles ... | Boosey & Sons | 3 | 0 |
| „ „ „ for Orchestra... | „ | 5 | 0 |
| Tutton—War March of the Guards ... ... | Jullien & Co. | 2 | 0 |
| Verdi—E il sol del Amina, Romanza ... ... | Boosey & Sons | 2 | 0 |
| „ Bird of the Forest ... ... ... | „ | 2 | 0 |
| Voss—Romance, Fra Diavolo ... ... ... | „ | 2 | 6 |
| Wagner—Baltic Galop, Orchestra ... ... | „ | 5 | 0 |

## ADVERTISEMENTS.

MADAME SCHWAB begs to announce to her friends and pupils, that she has removed to 30, Edward-street, Portman-square.

MDLLE. E. ST. MARC begs to announce to her Friends and Pupils that she has removed her residence to 33, Argyle-street, Regent-street.

MR. HAMILTON BRAHAM is now in town for the winter season, and all communications may be addressed to his residence, No. 23A, King-street, St. James's.

MR. AUGUSTUS BRAHAM respectfully announces his return to town for the winter season. All communications to be addressed to his residence, No. 6, St. Petersburg-place, Kensington-gardens, Bayswater.

SALAMAN'S AMATEUR CHORAL MEETINGS (fifth season).—The First Meeting will take place at Mr. Charles Salaman's residence, on Wednesday Evening next. Hummel's "Mass in E Flat," and Mendelssohn's "95th Psalm." Charles Salamann Director and Accompanyist, 36, Baker-street, Portman-square.

BACH SOCIETY, HANOVER-SQUARE ROOMS.—On Tuesday Evening next, Nov. 28th, JOHN SEBASTIAN BACH'S GROSSE PASSIONS-MUSIK will be performed, for the second time in England. Principal vocalists—Miss Dolby, Mad. Ferrrari, Miss E. Williams, Mr. Allen, Mr. A. Walworth, Mr. W. Bolton, and Sig. Ferrari. Organ, Mr. E. J. Hopkins. Prin. Violin, Mr. Dando. Conductor, Mr. W. S. Bennett. To commence at Eight o'clock. Tickets, 5s. each, to be had at the principal Music-shops.

MISS DOLBY begs to announce that she will give TWO SOIRÉES MUSICALES at her residence, 2, Hinde-street, Manchester-square, on the following dates:—Thursday, Nov. 30; Wednesday, Dec. 13. To commence at half past eight o'clock. Miss Dolby will be assisted by the following eminent artistes:—Herr Ernst, Mr. Blagrove, Mr. Lucas, Mr. W. S. Bennett, Mr. Lindsay Sloper, Mr. Benedict, Mr. Lazarus, Signor Regondi, and Signor Piatti. Subscription for two Soirées, 15s.; single tickets, Half a Guinea; to be obtained at Miss Dolby's residence, and at the principal music shops.

CONCERTINA CONCERT.—MISS LAVINIA MARY TAYLOR begs to announce her Annual Grand Evening Concertina Concert, on Monday, December 18, 1854, in the Large Room of the London Tavern, City, on which occasion she will be assisted by the following eminent artistes:—Vocal, Madame and Mr. Weiss, Miss M. Wells, Miss J. Wells, and Mr. Montem Smith. Instrumental, Mr. Richard Blagrove, Mr. Distin, sen., Mr. G. Case, Mr. J. Case, and Mr. C. Blagrove. Tickets, Dress Reserved Seats, 5s.; Reserved, 3s. 6d.; Unreserved, 2s. 6d. To be had of all musicsellers, the London Tavern and at S. C. Taylor's music warehouse, 84, Leadenhall-street, City.

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OPENING of a NEW GRAND ORGAN, built by Messrs. BEVINGTON and SONS, in the Parish Church of St. Martin-in-the-Fields, on Thursday next, 30th inst., St. Andrew's Day. Two Sermons will be preached on the above occasion; that in the morning, by the Rev. Henry Mackenzie, Vicar; and that in the evening, by the Rev. S. Flood Jones, Incumbent of St. Matthews, Spring-gardens. Full Cathedral Service will be solemnized, accompanied by the New Organ, the Rev. T. Helmore, Precentor. Mr. Hopkins, of the Temple Church, will preside at the Organ. Divine service will commence at Eleven in the morning, and at Seven in the evening. Collections will be made in aid of the Organ Fund.

ROYAL ACADEMY OF MUSIC.—KING'S SCHOLARSHIPS.—The Examination of Candidates for the two King's Scholarships, one male and one female, annually vacated at Christmas, will take place at the Academy, on Monday, the 18th of December next.

Candidates, whose age must not be under twelve, nor exceeding eighteen years, will send in their names and addresses to the Secretary of the Academy, accompanied by a recommendation of a Subscriber to the Institution, on or before Wednesday the 13th of December.

The certificate of birth must be produced previous to the Candidate being allowed to compete for a Scholarship.

By Order of the Committee.

Royal Academy of Music, Tenterden-street, Hanover-square, November 23rd, 1854. J. GIMSON, Secretary.

THE ROYAL PANOPTICON OF SCIENCE AND ART, LEICESTER SQUARE.—The Building comprises a large circular Hall, 100 feet in diameter, and 100 feet high, surrounded by three Galleries, and surmounted by a Dome, the whole gorgeously decorated in the Saracenic style of architecture. The Exhibition includes a splendid Fountain, throwing the water 100 feet, a Crystal Tank, holding 6000 gallons of water, for the display of Messrs. Heinke's Diving Apparatus, of the Electric Light under water, and other subaqueous experiments, a Cosmorama of St. Petersburg with Portrait of the Emperor Nicholas, a Transparent Screen, 32 feet wide, and 36 feet high, for the display of Dioramic Views, of the Chromatrope, and of other optical effects; a magnificent Organ, containing 4,004 pipes, with the bellows worked by steam power, the richest and most powerful instrument of its kind in existence, on which a variety of Sacred and Operatic Music is performed daily at intervals, by Mr. W. T. Best, the Organist of the Institution; a gigantic Electric Machine, the largest ever constructed, the plate ten feet in diameter, with a large Leyden Battery attached; Voltaic Batteries of high power on a novel principle; and in the two Galleries, a variety of machinery and manufacturing processes in action, including the Nassau Steam Printing Machine, a complete series of Whitworth's Machinery, Kirby and Beard's Pin and Needle Machines, Perkins' Apparatus for the Combustion of Steel, Brock's Ornamental Sawing Machine, Prideaux's Patent Self-closing Furnace Valve for the prevention of smoke, &c., an Ascending Carriage, Brett's Electric Telegraph, &c, &c.; a selection of Sculpture, including Monti's Veiled Figure, "The Houri," executed expressly for the Institution, a Gallery of Pictures on sale, and other objects of Art. Distin's celebrated Flügel Horn Union every evening. Attached to the Institution are two Lecture Rooms, in which demonstrations are given several times daily, in various branches of Science and Art, and Lectures delivered from time to time on Literary and Scientific subjects: a spacious Laboratory and Chemical School; a Photographic Gallery, in which portraits are taken. Open daily: Morning, 12 to 5; Evening (Saturday excepted), 7 to 10. Admission 1s.: Schools and Children under 10, half price.

CHAPPELL'S FOREIGN MODEL PIANOFORTE.—PRICE FIFTY GUINEAS.—This instrument has (unlike the ordinary cottage pianoforte) THREE STRINGS, and the fullest grand compass of SEVEN OCTAVES. It is strengthened by every possible means to endure the greatest amount of wear, and to stand perfectly in any climate. The workmanship is of the best description, the tone is round, full, and rich, and the power equal to that of a Bichord Grand. The Case is of the most elegant construction in Rosewood, (*vide the sketch*), the touch elastic, and the repetition very rapid. Every possible precaution has been taken to insure its standing well in tune. Mr. Chappell especially invites the attention of the public, the profession, and merchants to the FOREIGN MODEL, feeling assured that no pianoforte, in all respects comparable, has hitherto been made in England at the same price. Every instrument will be warranted, and (if desired) exchanged within twelve months of the purchase. 50, New Bond-street, London.

THE LONDON ORCHESTRA.—Conductor, Mr. FRANK MORI; Leader, Mr. THIRLWALL. Messrs. Barret, Lazarus, Baumann, Rémusat, Lovell Phillips, Mount, Tolbecque, Nadaud, Payton, Mann, Carrodus, Vogel, D. Godfrey, Cioffi, Prospère, Chipp, Zeiss, Antoine, Guest, Russell, Standen, N. Mori, W. Thirlwall, Crozier, F. Godfrey, Gleadow, Anderson. This celebrated Orchestra may be engaged to perform at Oratorios, Operas, and Concerts, either in London or the Provinces. Communications to be addressed to Mr. A. Guest, Hon. Sec., 1, Kingston Russell-place, Oakley-square, Camden-town, or to Messrs. Cramer, Beale, and Co., 201, Regent-street.

JUDAS MACCABÆUS.—A selection of the most favourite choruses and airs arranged for the Pianoforte by Rudolf Nordmann. Price 5s. Solo, 6s. Duet.—Boosey & Sons, 28, Holles-street.

SIMS REEVES.—"England and Victory," sung by SIMS REEVES, and composed by Frank Mori, is published at Cramer Beale and Co's 201 Regent-street. Also Frank Mori's Solfeggi as taught by the author.

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VOL. 32.—No. 48. SATURDAY, DECEMBER 2, 1854. {PRICE 4d. STAMPED 5d.

## PARIS.

*(From our own Correspondent.)*

"Reinforcements for the Crimea," is the cry throughout the length and breadth of Great Britain. "Reinforcements for the Opéra," is the watchword of Monsieur Crosnier, its new director. Last week he brought up his "Young Guard," in the person of Mdlle. Sophie Cruvelli, who, like the Highlanders at Balaklava, showed so imposing a front that her enemies (if there were any) struck without firing a shot. This week he manœuvres with his light cavalry, Gardoni, being ably supported by Madame Stoltz. *La Nonne Sanglante*, like her frail sister in *Marmion*, has been "walled-up." It may be hoped that, by this time, she is fairly deceased, and that her dismal groanings, making night hideous, will not again be uttered within the walls of the Opéra. In fact, since Monsieur Crosnier took the reins of office, matters at the Opéra have progressed more smoothly. He holds undisputed sway, but, although he has a giant's strength, he remembers the proverb, and does not use it like a giant. He is courteous, but firm withal, considerate to all the singers, and a gentleman in his bearing to the female artists.

Madlle. Sophie Cruvelli has repeated Valentine in the *Huguenots* four times, and on each occasion the house has been crowded to the ceiling. All Paris flocks to see her, and the Duchess d'Albe, the fair sister of the Empress, has been there on three occasions. In fact, the success of Mdlle. Sophie Cruvelli has been such, that she will appear in no other part before Christmas, except, perhaps, Alice, in *Robert le Diable*. At Christmas, Verdi's new opera, which is in active rehearsal, will be produced, and we shall have the opportunity of seeing her in a new *rôle*. Her "*hardi voyage*," capricious and indefensible as it was, as matters have turned out, has been of unquestionable benefit to the Opéra, and the public loses no opportunity of expressing its delight at the return of the fair fugitive.

Gardoni made his *rentrée* on Monday with Madame Stoltz, in *La Favorite*. The opera is peculiarly suited to both artists, and Gardoni produced a highly favorable impression, being encored more than once—a rare honour at the Grand-Opéra, He has always been in high estimation with the French public. and it was, as you well know, at the Grand-Opéra that he first made his *début* before a Parisian audience. Gardoni was, as you may readily imagine, admirably supported by the gifted and impetuous Madame Stoltz.

A new recruit, Madame Angles Fortuné, a Spanish lady, has also been added to M. Crosnier's list. She is at present studying French, which she knows imperfectly, and expects to complete her studies in a fortnight. Madame Angles Fortuné* is graceful and pretty; her voice is a light soprano of no great volume, but is flexible and sweet. She makes her *début* in *Lucia di Lammermoor*, with Gardoni as Edgardo. Meanwhile, Madame Stoltz is studying the part of Fides, which was originally written for her before she quitted the Opéra, and which she has sung with great success in Italy. Before appearing, however, in Fides at the Opéra, she awaits the return to Paris of Meyerbeer, whom she wishes to consult as to her conception of the part. It is one peculiarly suited to the genius of Madame Stoltz, and I entertain no doubt whatever that she will add another wreath to her well-earned laurels.

The new ballet for Mademoiselle Rosati is in active rehearsal, and will be produced in the early part of December. And, to bring up the rear in this list of novelties, last but assuredly not least is Meyerbeer's long-promised, long expected, anxiously-looked for *L'Africaine*, for the production of which the necessary arrangements will be made on the return of the *maestro* to Paris next month.

The usual *bals masqués* will not take place at the Grand-Opéra this year, as the Government has determined that its magnificent *salle* shall be devoted to musical performances only.

At the Opéra-Italien, *Otello* and *Beatrice di Tenda* have been performed alternately, with but moderate success. Alary's opera of the *Tre Nozze*, which was first produced here, in 1850, has been put in rehearsal. It was played by Sontag and Lablache during Lumley's management of Her Majesty's Theatre in London. Madame Bosio assumes the part played by Madame Sontag, and Signor Napoleone Rossi that of Lablache. Time will show whether the former judgment of the Parisians will be confirmed.

The Opéra-Comique has been making a fortune with *L'Etoile du Nord* and *Le Pré aux Clercs*. Two new petites operas, each in one act, are in active rehearsal. The first to be called *Le Chien du Jardinier*, is the composition of Messrs. Lockroy and Grisar; the second, *Miss Fauvette*, is the work of Messrs. Barbier, Carré, and Massé. In the *Chien du Jardinier* will appear two old favourites of the Opéra-Comique—Mdlle. Lefebvre and Mdlle. Lemercier. *Miss Fauvette* is entrusted to the clever and artistic Madame Miolan. The male parts in Monsieur Grisar's opera will be filled by Messrs. Ponchard and Faure, and in that of Monsieur Massé, by Sainte-Foy, Jourdan, and Nathan. But, best of all, good news for all true lovers of good French music, Auber, the most sparkling, brilliant, charming, and *spirituel* composer that France ever produced, has finished a new opera in three acts, which will be speedily put in rehearsal. May it equal—it can never exceed—*Le Domino Noir*, *Les Diamants de la Couronne* or *L'Ambassadrice*.

The Théâtre-Lyrique goes on its way rejoicing, and, night after night, adds to the fortune of its *entrepreneur*. Madame Marie Cabel is charming and attractive as ever in *La Promise* and *Le Bijou Perdu;* and Madame Deligne-Lauters attracts new

* Madame Fortuné sang in London last season at the concert of Madame Puzzi, and was much admired.—Ed.



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admirers, three times a week, in *Le Billet de Marguerite*. In a fortnight, M. A. Adam's new opera will be produced, and, whatever may be its musical merit, it is pretty sure of success, for the principal *rôle* is entrusted to Madame Cabel, and when she asks for applause, who can say her nay? Not I for one; so M. Adam is lucky in having such assistance. A new opera is also in rehearsal for Madame Lauters, of which, probably, I shall be able to send you particulars in my next.

Monsieur A. Adam's mass was performed at the Church of Saint Eustache on Wednesday, but the cold was so intense that it affected the singers, orchestra, and auditors, to such a degree, that the first could not sing, the second were unable to play, and the last were utterly incapable to listen. Of the merits of Monsieur Adam's mass I am, for these reasons, unable to speak, but I can safely say it met with a *cold* appreciation.

On St. Cecilia's day, the artists of the Band of the Imperial Guides, with their conductor, M. Mohr, proceeded, at the break of day, to serenade M. Adolphe Saxe, the ingenious inventor of the celebrated family of instruments bearing his name, and the author of all the new instrumental organisations of the military bands of the Foot Chasseurs, Cavalry, and various Infantry regiments. At ten o'clock, the band of the *Gensdarmes* also serenaded M. Adolphe Saxe, in token of the services rendered by him to the art of manufacturing, improving, and inventing military musical instruments. In the course of the day, the 100 workmen, apprentices, and others, employed by M. Saxe, presented him with a service of plate, and the whole proceedings terminated with a banquet, at which certain officers belonging to the above-mentioned regiments joined the artists, musical performers, and assistants of M. Saxe. Healths were drunk, and among others that of General Mellivet, an amateur musical performer of distinction, charged by the Emperor with the organisation of the Band of the Guards.

Our theatres are dull and stupid. The Vaudeville has a new piece, *Les Maris me font toujours rire*, in which, for a wonder, the husbands have the best of it. A Lovelace pursues the married women, the motto of his life gives the title to the piece, but the ladies are true and faithful to their lords, and entrap the Faublas, who is rich, into a marriage with a fair young relation who has not a *sou*. The piece is well played by Felix Delannoy and Mdlle. St.-Marc. The Palais-Royal has also had a success with *Otez ma fille, s'il vous plait*, in which Levassor and Hyacinthe are sufficiently amusing. *Du reste*, the weather is dreadful; fog and rain alternate with snow, and all the world is pre-occupied with Sebastopol and the war.

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Brentford Harmonic Society.—A concert was given at the Town Hall, Brentford, on Monday evening last, by the members of the above Society. The artists were Miss Brougham, Miss F. Brougham, Miss J. Wells, Mr. Genge, and Mr. Farquharson Smith. Mr. Williams conducted, and Mr. Innes played on the cornet-à-pistons.

Grisi and Mario are really said to be coming to Philadelphia, and the musical and fashionable world are on the *qui vive* for them. They will probably attract very brilliant audiences, and many of our gentlemen are replenishing their wardrobes, so as to have new and fashionable opera suits.—*Philadelphia paper.*

The Sacred Harmonic Society's season will open on Friday, 8th December, with a revival of Händel's *Deborah*, one of his early oratorios, containing some of his finest double choruses, ("Immortal Lord," "See the proud Chief," "Lord of Eternity," etc.). Mesdames Clara Novello, Dolby, and Huddart, and Herr Formes are the vocalists, and Mr. Costa, as usual, the conductor

## MUSIC IN STUTTGART.

(*From the Neue Wiener Musik-Zeitung.*)

It is well known that Händel's oratorios, like those of the earlier composers, were intended to be accompanied by full organs. When this is impossible, the execution of these great musical compositions with due effect is out of the question, unless the place of the organ has been previously filled up by skilful instrumentation. This, however, requires something more than mere experience and readiness in the calculation of orchestral effect; it must, also, be carried out in conformity with the original spirit and peculiar character of the composition. For this reason, up to the present time, only the greatest masters have ventured to undertake the task, and even these great masters have only half succeeded, as a general rule, even if they did not lose courage, before they had completed their work, at the immense difficulty attendant on the attempt to clothe antique forms in a modern garb, without causing either the one or the other to lose its primitive character in the process of amalgamation. But the task must be completely and satisfactorily accomplished, if we would not have these ever wonderfully beautiful and magnificent productions become the sole property of history, but be preserved for every people, and every class among whom the proper musical feeling erects its altar. By his instrumentation of *Judas Maccabæus*, a work not surpassed by the creations of the most fruitful musical genius, Lindpaintner has proved that, among all who have made the attempt, he is the greatest master of the present time in the accomplishment of it. So much the more pleased will everyone be to hear that Lindpaintner is now engaged on the instrumentation of *Israel*, the most important and sublime, as we all know, of Händel's oratorios. Mendelssohn attempted it,* and if the superficial character of his additions clearly show that he thought the work easier than it really is, we can draw no other conclusion, from their paucity and scantiness, than that he felt tamed as soon as he perceived what he had undertaken. As I am told, Lindpaintner has already completed the first part, and has, therefore, only the second to remodel.

When this is done, the third and most colossal oratorio of the greatest of oratorio composers will be once more—and because in the garb of the present day—practically restored to life for everyone.

The public are more numerous and more enthusiastic at each successive representation of Meyerbeer's *Etoile du Nord*. At the last performance, every piece called forth thunders of applause. The dialogue has been somewhat shortened with advantage.

A young piano *virtuosa* from London, Miss Arabella Goddard, who is also a very handsome person, has performed at several concerts with immense success. Her appearance here was the commencement of a professional tour through Germany; she intends visiting Vienna.—The concerts of the Royal Chapel, of which there are twelve every winter, and which must be called a truly model institution of their kind, take place, this year, in the Theatre Royal. The first, at which, among other pieces, Spohr's *Weihe der Töne* was performed, came off on the 7th inst. Every place in the large building was occupied, so that the orchestra had to be opened for the public (during the concerts a platform is erected on the stage for the musicians). The classical Trio-Concerts of Herren Barabeck, Bach, and Winternitz will also shortly commence.

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* Mendelssohn did nothing of the kind. If he had, it was pretty certain that Herr Lindpaintner would not have attempted to follow in the steps of one so infinitely superior to himself and every other German composer who was contemporary with or has survived him. The editor of the *Neue Wiener Musik-Zeitung* is evidently knocking his head against the London edition of Händel's oratorios, published by the Händel Society. Mendelssohn was entrusted with the oratorio of *Israel in Egypt*, and, in obedience to the prescribed conditions of the Society, arranged the instrumental score for organ or pianoforte, which arrangement is printed at the foot of the score as a wholly separate matter. If Herr Lindpaintner, as our contemporary insinuates, is engaged upon an additional organ part to *Israel*, he cannot do better than consult the edition of the Händel Society.—Ed.

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## PROVINCIAL.

MANCHESTER.—GERMAN AND ITALIAN OPERAS.—(*From our own Correspondent.*)—*Robert le Diable* was produced at last (as announced for the benefit of Madame Rudersdorff), on Thursday, the 23rd ult., to the best house of the season. The performance was not satisfactory as a whole, for Mdlle. Agnes Büry not being up in the part of Isabella, the second act had to be omitted. On Saturday last the opera was repeated, and for the third time on Monday, when I was present. Mdlle. Büry was still unwell, and, in consequence, Madame Rudersdorff volunteered to appear on the same night in both characters—Alice and Isabella. It is not the first, second, or third time that Madame Rudersdorff has shewn her readiness in cases of emergency to take any part, however difficult, at a short notice during the present season; but certainly it did seem an outrageous task to undertake two such arduous characters as those of Alice and the Princess on the same evening. Madame Rudersdorff, nevertheless, acquitted herself with great credit; the only drawback being a slight delay during the repeated changes of dress. Her acting was energetic and earnest as Alice, and dignified and pathetic as Isabella. All the airs of both characters were well given, and the audience loudly applauded the fair artist, and recalled her after some of her songs and after every act. Signor Octave Benedetti, as Robert, would be more effective if he could depart from his formal action, and had more control over his falsetto. He looked the part indifferent well, and sang the music fairly. Herr Formes was exceedingly fine as Bertram. His make-up was admirable, being really that of a fiend in human shape. Herr Formes' singing was as great as his acting. The orchestra went well under the direction of M. Charles Hallé. The *mise-en-scène* was excellent. The dance of nuns, the organ music in the church, the choirs of priests and demons, were all given with effect. The only portion that was unsatisfactory was the difficult chorus in the opening scene. It wanted firmness and spirit. The unaccompanied trio, for Robert, Alice, and Bertram, was admirably sung, as was also the celebrated trio by the same three, in the last act. The house was thin as ever, I regret to say. On Tuesday, *Il Barbiere* was given for Madlle. Agnes Büry's benefit, to another very thin house, when, her illness still continuing, Mdlle. Sedlatzek had to take the part of Rosina, for which, however, she is not well suited. M. Zelger made a favourable impression in Doctor Bartolo. The Figaro of Signor Fortini is not at all satisfactory. *Lucrezia Borgia* for Wednesday, *I Puritani* for Thursday and last night, and *Les Huguenots* for Signor Benedetti's benefit, were the promises for the remainder of the week up to to-day, and this day week (the tenth and last week of the operas) the season comes to an end.

IBID.—On Wednesday, the 22nd November, an undress concert was given at the Concert Hall, but, although peculiarly attractive, did not draw a good audience. The principal feature of the evening was Beethoven's overture to *Coriolanus*—played here for the first time—exceedingly well executed. Mr. Charles Hallé played Beethoven's concerto in G, with his usual finish and taste. Mozart's overture to *Zauberflöte*, and Mendelssohn's symphony in A minor, were both finely played, and duly appreciated. Several vocal pieces, sung by Miss Armstrong and Mr. Guilmette, filled up the intervals between the instrumental pieces, and the concert terminated, in the most satisfactory manner, with Auber's overture to *Masaniello*. Mr. R. Andrews officiated at the pianoforte.

Mr. Macready's Lecture on the English Poets took place on Monday last at the Mechanics' Institution to a numerous audience. The reception of the great actor was both hearty and sincere. When he entered the room he was welcomed with a unanimous cheer, which was renewed again and again. Mr. Macready was introduced by Mr. Oliver Heywood, president of the Institution, when he proceeded to read selections from Dryden, Pope, Wordsworth, Milton, and Shakspere. These consisted of Dryden's "Song for St. Cecilia's day," Pope's "Dying Christian to his Soul," Wordsworth's "Cumberland Beggar," Milton's "Paradise Lost" (fifth book), and Shakspere's "Henry IV," part II. (act 4, scene 4.) Leigh Hunt's beautiful little poem, "Abou Ben-Ahdem"—descriptive of the reward bestowed upon those who love their fellow-men—was the appropriate epilogue with which Mr. Macready brought the readings to a termination. Mr. Alderman Shuttleworth then moved, and Mr. Alexander Henry seconded, a unanimous vote of thanks to Mr. Macready, which was carried with the utmost enthusiasm.

IBID.—On Wednesday evening, the Rev. W. Woodman, president of the Old English Fa-Sol-La Association, delivered the first of two lectures at the Mechanics' Institution, on the old English method of teaching sight-singing, known as the "Lancashire system." The system has been in operation in various parts of Lancashire and Yorkshire from time immemorial, and the lecturer showed that by it large numbers might be taught simultaneously with as much success as an individual. Illustrations to the lecture were furnished by a class of Mr. Woodman's pupils, and selections were given from Rossini, Calcott, Bellini, and others. A second lecture by Mr. Woodman was delivered in the same place, last evening.

LIVERPOOL.—On Thursday last Händel's *Messiah* was given at the Philharmonic Hall, in a style of completeness and perfection seldom witnessed in the provinces. The chief vocalists were Mesdames Clara Novello, Enderssohn, and Lockey; Messrs. Sims Reeves, Lockey, and H. Phillips, aided by the full band and chorus of the society, numbering 250 executants. Madame Clara Novello sang the airs and recitatives incidental to her portion of the oratorio with her accustomed superior taste and feeling, and Mrs. Enderssohn deserves no small praise for her share of the performance; Mrs. Lockey also did full justice to the contralto music. Mr. Sims Reeves was in splendid voice, and created a powerful sensation, and Messrs. Lockey and H. Phillips came in for a portion of the applause liberally bestowed by the audience. The choruses went well, and the instrumental portion was worthy of the rest of the performance.

BLANDFORD.—A morning and evening concert took place at the Assembly Rooms, last Monday, and was numerously attended. Miss Hughes, from the Royal Academy of Music, London, sang several Italian airs, in a style remarkable for purity and neatness.

CHELTENHAM.—On Wednesday a concert was given by Mr. George Marshall's Amateur Choral Class, at the Royal Old Wells. The programme consisted of duets, trios, quartets, choruses, etc., from the works of Händel, Mendelssohn, and other masters, in addition to a chorus, and a quartet and chorus, composed by Mr. G. Marshall. The whole of the pieces were executed satisfactorily.

CLIFTON.—On Thursday evening the Madrigal Society gave a concert, which was well attended. The music was not exclusively confined to madrigals, but was extended to part songs by Mendelssohn, a chorus and fantasia of Beethoven, and Purcell's "Come, if you dare," together with some light instrumental music, making in the whole a very agreeable *pot pourri*.

BATH.—The Pump-Room Concerts continue to be conducted by Messrs. Milsom and Son in a spirited manner. On Saturday last Miss Featherstone again sang.—Mr. H. Simms's concert at the Assembly Rooms, announced for yesterday morning, was, in consequence of the non-arrival of the artists, postponed to the evening. Madame Novello and Mr. Sims Reeves were honoured with encores, as they deserved, and the concert, with the exception of the mistake above noticed, and the consequent diminished attendance, was very successful.

MARGATE.—The second concert of the Catch Club took place on Friday evening last, at the Royal Hotel, under the presidency of George Ovenden, Esq. Notwithstanding the unfavourable state of the weather, there was a goodly muster of the friends of harmony. The programme was well selected. The principal vocalists were Mr. W. C. Gough, projector of the original Concerts for the People of Canterbury, who sang Hobbs's new song, "What will they say in England?" in a superior manner, and Miss Pillon, who sang "Aileen Mavourneen" sweetly, obtaining two encores. The band played overtures and waltzes with great spirit. The subscription-list already numbers upwards of seventy members.

WORSLEY.—On Friday last, the members of the Worsley and Ellenbrook choirs, assisted by a few musical friends, gave a

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concert, in aid of the Patriotic Fund, in the beautiful room of the Worsley Court House, under the patronage of the Earl of Ellesmere, George Loch, Esq., Peter Rasbotham, Esq., and the Rev. St. Vincent Beechey. The room was filled by a highly respectable audience. The music, vocal and instrumental, was appropriate, and the performance creditable to the amateur performers. Several pieces were encored, and all applauded. The proceeds, after deducting expenses, amounted to £17 3s. At the conclusion of the performance the Rev. St. Vincent Beechey thanked the audience and the performers for so agreeable a method of collecting contributions.

DEVONPORT.—On Thursday evening last, a concert was given at the Mechanics' Institute in aid of the fund for the families of the seamen and soldiers who have fallen or may fall during the present war. The vocal performers were Mrs. Crowley, Miss Vaughan, Miss Carne, and the Hon. Adele Graves; Messrs. Yonge, Godfrey, Major Sir H. Seale, Bart., and the Right Hon. — Graves. The selection of music was good, and the attendance numerous.

## FOREIGN.

VIENNA.—(*From our own Correspondent.*)—Mdlle. La Grua will, in all probability, appear as Alice in *Robert le Diable*, Donna Anna in *Don Juan*, and Valentine in the *Huguenots*, before the expiration of her engagement, on the 1st December, at the Imperial Opera-House. The principal event, last week, at that establishment, was the production of M. Taglioni's new ballet, *Die Seeräuber*, of which I spoke in my last. The management is reported to have spent 14,000 florins upon it, a large sum in Germany. The two principal parts were entrusted to Mdlle. Taglioni and Herr Charles Müller. The music, by Herr W. Gährich, is noisy, but sometimes original, and, on the whole, superior to the generality of ballet-music. The new scenery and decorations, by Herr Lehmann, and the dresses, by Herr Franzeschini, are brilliant and tasty.—Mad. von Hasselt-Barth has appeared in two concerts at the Imperial Theatre an der Wien. On the first occasion, she sang the air, "Ozean, du Ungeheuer," from Weber's *Oberon*, a *scena* from Donizetti's *Belisario*, and the *scena* from *Norma*, with the air "Casta Diva"—the last two in costume. At the second concert, on the 11th ult., she repeated the two *scenas*, but substituted an air by Verdi, and "Gretchen am Spinnrade" for the air from *Oberon*. At the third and last concert, on the 19th ult., Mad. von Hasselt-Barth sang Cherubini's romance from Mozart's *Nozze di Figaro*, the "letter air" from *Don Juan*, the grand aria from *Ernani*, with orchestral accompaniment, and Mozart's "Das Veilchen." I may add that, at the last concert, Herr Suppé's overture to the piece entitled *Mozart*, lately produced here—a composition in which the author has used some of the finest motives from *Le Nozze di Figaro*, *Don Juan*, and *Die Zauberflöte*—was performed and encored.—Mdlle. Wilhelmina Clauss, who is, at present, giving a series of concerts in Holland, will visit this city professionally in the course of the season.—Herr Eckert has invited M. Vieuxtemps, who is now in Brussels, to play at the first Philharmonic Concert, which will be given by Herr Eckert on the 17th December. M. Vieuxtemps has consented, and will perform Mendelssohn's *concerto*.

BERLIN.—(*From our own Correspondent.*)—On the 19th ult., Rossini's *Tancredi* was produced at the Royal Opera House, with new scenery, dresses, and decorations, in honour of her Majesty's birthday. The performances commenced with a prologue, written for the occasion, and spoken by Herr Crüsemann. This was followed by the National Anthem, which was vociferously re-demanded by the audience. *Tancredi*, Rossini's sixth opera, first produced in Venice, in 1813, has not been performed at the Royal Opera House, Berlin, since the year 1833. It was played subsequently at the Königstadt-Theater, in 1841, with Mad. Pasta, and in 1846, with Mdlle. Alboni. At the revival, the other evening, Mdlle. Johanna Wagner was much applauded in the principal character, and has made a valuable acquisition to her *répertoire*. Mad. Herrenburger played Amenaida. The opera was well put upon the stage, and promises to become a stock piece.—A certain Herr Sämann, from Königsberg, has given a concert in the Singacademie, for the benefit of the sufferers by the late fire in Memel. The executants consisted of members of the Singacademie, a comparatively scanty chorus, and members of the Royal class of instrumental music. You will, perhaps, be surprised to hear that the whole programme was composed of the works of Herr Sämann himself, as if Germany were not the birth-place of such men as Mozart and Mendelssohn, Beethoven, Sebastian Bach, Haydn, Händel, and a host of intellectual giants, to whom Herr Sämann is as naught, and whom, to judge by his conduct, he is altogether incapable of appreciating. Instead of calling this display of self-sufficiency a "Concert for the sufferers by the late fire at Memel," he should have designated it, "A vocal and instrumental advertisement for Herr Sämann." This would have been preferable, because more sincere. There were very few persons present. Among them, however, I remarked M. Meyerbeer, and also the King of Prussia. —The first concert of the Königlicher Domchor was the most interesting musical event of last week. The programme included the following pieces:—"Tu es Petrus," by Palestrina, followed by the motet: "Duo Seraphim," Gabrieli's "Magnificat," and Franz Schubert's music to the 23rd Psalm, for male voices. The execution of all these pieces was excellent. We then had Sebastian Bach's *Chromatic Fantasia*, performed by Mdlle. Ottilie Seiffart; Mendelssohn's Sonata for Pianoforte and violoncello, performed by the same lady and Herr Ganz; and Mendelssohn's chorus for eight voices: "Denn er hat seinen Engeln befohlen über Dir." The whole concert gave great satisfaction to a numerous and highly attentive audience. The king was present.—Last Monday, Liebig's orchestra gave their fifth *Sinfonie-Soirée*, on which occasion they performed Onslow's overture to *Hausirer*, Weber's overture to *Oberon*, Beethoven's Symphony in B flat, and Mendelssohn's in A. The execution, especially of the two overtures and Beethoven's symphony, was very good.—Mdlle. Josephine Hugot gave a concert, on Tuesday, in Mäder's Rooms. It was well attended. The talented *bénéficiaire* sang several French and Italian airs, and was assisted by the violinist, Signor Bazzini, who performed his *Rondo des Lutins*. Mesdemoiselles Marie and Sophie Marinak, from London, played a duet for two pianofortes.—At the last quartet concert of Herrren Oertling, Rehbaum, Wendt, and Birnbach, a quartet by Herr Adolph Stahlknecht was played and favourably received. —The following pieces were performed at the Court Concert on the 19th inst:—1. quartet from *I Puritani*, sung by Mad. Förster, Herren Salomon, Theodore Formes, and Basse; 2. *Duo Concertants* for two flutes, on motives from the opera of *Rigoletto*, by Herr Doppler, played by the Brothers Doppler; 3. air from Mozart's *Nozze di Figaro*, sung by Mad. Förster; 4. *Souvenir de Beatrice di Tenda*, by Bazzini, played by the composer on the violin; 5. Duet from Donizetti's *Belisario*, sung by Herren Theodore Formes and Salomon; 6. *Fantasia* for two flutes, on Bohemian national melodies, by Doppler, played by the Brothers Doppler; 7. *Walz-air*, by De Beriot, sung by Mad. Förster; and 8. *Les Lutins, Capriccio*, by Bazzini, performed on the violin by the composer.—The little pianist, Napoléon, will make a tour through Germany, this winter, and has already been engaged by Herr Engel to play in twelve concerts at Kroll's.

MILAN (November 25).—At the Teatro I. R. Canobbiana, *Il Pirata*, *Barbiere*, and the opera buffa, *Don Bucefalo*, have been given alternately for the last fortnight. The representations of the latter have been unfortunate as regards the *prime donne*, no less than three different ones having sung on successive evenings; the first was Signora Vetturi-Olivi, the second, Signora Marinangelli, both of whom were coldly received (report says that they were indisposed); and the third, expressly engaged, Signora Fumagalli, who succeeded as well as her very small voice and faulty style permitted. The other principal parts were sustained by the tenor Steachi, and the buffo Zucchini; the latter was applauded in his rehearsal scene with the orchestra, and in the aria of composition at the pianoforte, in imitation of the great composer conceiving the inspirations of "Love," "Thunder," and "Lightning." On the evening of the 23rd inst., the first representation was given of the new opera, *Anna Campbell*, written expressly for this theatre by Signor Torriani, the libretto by Signor Cressoni. The music has had but an indifferent reception:

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probably the successive representations may prove more fortunate. The principal parts were confided to the Signora Viola, the Signori Carrion, Monari, and Segri-Segarra.—The short autumnal season commenced at the Carcano Theatre, on the 23rd inst., with the *Domino Nero* of the Maestro L. Rossi, interpreted by the *prima donna* Rosina Polacco, the tenor Biundi, the baritone Maestri, and the buffo Borella. There are also two other companies engaged—one dramatic, and the other gymnastic—who give representations of short pieces after the termination of the opera. A new opera-seria, *Samson*, founded upon sacred history, the music by Signor Giacomo Panizza, has been promised.

LEIPSIC.—The Conservatory, according to custom, celebrated the 4th ult., the anniversary of Mendelssohn's death, by the performance of suitable musical compositions, before a select audience, specially invited on the occasion. With the exception of the introductory chorus, "Ecce quomodo moritur justus" by Gallus, only works by Mendelssohn himself were performed. These consisted of a still-unpublished soprano aria, a choral for a chorus of eight voices, the quintet for stringed instruments, Op. 18, and a prelude and fugue for pianoforte. Besides the pupils of the institution, Herren Rietz, David, and Moscheles, three of the professors, were present.—Herr Alexander Dreyschock is stopping here. He will shortly leave for Copenhagen.—Herr Rietz has been nominated Capellmeister in Dessau, in the place of Friederich Schneider. He will, however, remain this winter, and conduct the Gewandhaus concerts.—Mad. Boch-Heintzen, from the Breslau Stadttheater, has appeared in *Norma*.

STUTTGART.—The members of the orchestra at the Theatre Royal—who, on the first night of *L'Etoile du Nord*, were under the direction of the composer himself, but, on the succeeding nights, had, as usual, Herr Kücken for conductor—have just received the following gratifying and honourable compliment from M. Meyerbeer, in a letter addressed by him to Herr Kücken: "Let me request you, most respected *maestro*, to present my warmest compliments to the gentlemen of your excellent orchestra, to whom I owe the most sincere gratitude for their magnificent, fiery, and bold execution at the production of *L'Etoile du Nord*, and for their zeal, attention, and patience at the rehearsals. My warmest sympathy, as well as my most unqualified respect, are due to this worthy association of artists. (Signed) "MEYERBEER."

NAPLES.—(*From our Correspondent*).—Nothing new in the operatic line, all the re-productions going out as soon as brought forward, nothing positively but quarrels between the managers and the singers; and the public thoroughly disgusted both with the broken promises of the former and the slovenly execution of the latter. I have, however, to proclaim the complete success of a new ballet, in four acts, by Signor Fuchs, entitled *Katty*. The music is both gay and brilliant, and the dances as characteristic and sparkling. The success of Mdlle. Taglioni was what the Italians style a *fanatismo*; she was repeatedly called before the curtain, and cheered and overwhelmed with bouquets. Honours were also conferred on the author of the ballet, and Signor Giaquinto, the composer of the music.

FLORENCE.—The success of the new opera, *Gastone di Chanley*, seems to continue unabated. The music is both fresh and spontaneous, without, however, any great pretensions to originality. It must be remembered that the composer, Signor Capecelatro, is, to some extent, a new composer, and the success of this opera will doubtless induce him to rely more on his own inspirations in future, than on his reminiscences from extraneous sources. The introduction and air of the tenor in the first act were warmly applauded, and the composer was re-called, as he was also after the cavatina of the soprano; the duet between the soprano and tenor created a great sensation, and all the singers were re-called on the fall of the curtain. The second act was equally successful, the principal pieces being the aria of the barytone and the grand finale.

VENICE.—At the Teatro Apollo, *L'Assedio di Malta*, by Signor A. Graffigna, has been enthusiastically received, sustained by Signora Orecchia, Signori C. Ziverani, A. Mazzanti, and G. Latry.

DRESDEN.—The usual grand concert, for the Chorus Pension Fund of the Theatre Royal, took place on the 7th ult. The programme included Mozart's *Requiem* (selected no doubt because the general mourning for the late King concluded on the day the concert was given), and M. Berlioz' *Flight into Egypt*. The solos were sung by Madlle. Ney, Mad. Krebs-Michalesi, Herren Weixlstorfer, and Abiger. The audience was not numerous.

HANOVER.—M. Roger has achieved a great success as Georges Brown in *La Dame Blanche*, Edgardo in *Lucia di Lammermoor*, and Jean de Leyde in *Le Prophète*.

BARMEN.—The first-Abonnements Concert took place under the direction of Herr Carl Reinecke, from Cologne. The programme was thus composed:—Gluck's overture to *Iphigenia in Aulis*; *Frühlings-Phantasie*, for four solo voices, orchestra and piano, by Gade; Recitations and chorus from Mendelssohn's *Christus;* and the Symphonia Eroica, by Beethoven. The following interesting works were performed at the first concert for Chamber Music, which took place on the 9th ult:—Mozart's quartet in B major, for stringed instruments; Beethoven's trio, No. 1; Hayden's sonata, in E major, for pianoforte solos; and Mendelssohn's trio, No. 1.

COLOGNE.—The French opera company from Antwerp gave only one representation, and then left, on account of the want of interest evinced by the public. The Cologne opera company, on the contrary, have been highly successful in Antwerp, and, according to the local critics, possess certain good qualities which the worthy burghers of Cologne have not yet discovered or even suspected.

FRANKFORT-ON-THE-MAINE.—The Cäcilien-Verein will, this winter, give four concerts, at which they will produce the following great works:—Haydn's *Seasons*, Händel's *Israel*, Mendelssohn's *Christus*, and some of Bach's *Passionsmusik*.

MUNICH.—The Royal Chapel has lost no less than eight of its members—namely, Mesdames Rettich, Pellegrini, Degele, Herren Fichtl, Reinald, Ebling, Hailer, and Werle, by cholera. The survivors have had a mass for the dead celebrated for them in the Frauenkirche, and executed Mozart's *Requiem* on the occasion.

AUGSBURG.—Herr Von Flotow's *Indra* is in rehearsal.

WEIMAR.—Mdlle. Clara Schumann will, it is expected, sing here shortly in one or two concerts.—*Les Huguenots* will, at last, be produced. The late Duke would never permit the performance of this opera.—Dr. Franz Liszt purposes bringing out Herr Schumann's opera of *Genofeva*.

DESSAU.—The season opened with Rossini's *Guillaume Tell*.

COBURG.—According to report, *Masaniello* is to be revived with new dresses and scenery.

CASSEL.—Nicolai's *Lustige Weiber von Windsor*, is in rehearsal.

ZURICH.—The following operas have been produced in the course of a month: *Die Zigeunerin*, *Lucia*, *Martha*, *Stradella*, *Der Freischütz*, *Die Entführung*, *La Sonnambula*, and *Otello*. *Die Entführung* was repeated at the especial request of Herr R. Wagner, who is, at present, stopping here. *Tannhäuser* is in rehearsal, and will be performed towards the end of this month.

PALERMO.—Verdi's *Trovatore* opened the season with success. It was executed by the *prima donna* Lotti, and the Signori Graziani, Fiori, and Orlandi.

BUSTO.—The autumnal season was inaugurated on the 18th ult., with Donizetti's *Linda di Chamouni*, interpreted by the *prima donna*, Augusta Costantini; the tenor, Perillo; the baritone, Giorgi; the buffo, Parodi; and the basso profondo, Ippolito. The *prima donna* and the majority of the company were much applauded.

VERONA.—At the Teatro Nuovo, *Il Birrajo di Preston* not having pleased, *Nina Pazza*, by Coppola, has been produced as speedily as possible, with the *prima donna*, Sannazzaro; the tenor, Errani; the baritone, Altini; and the buffo, Soares. The interpretation was praiseworthy.

NOVARA.—*I Lombardi*, of Verdi, has been represented with tolerable success, executed by the Signora Vigliardi, the tenor, Devoti; and the baritone, Bartolucci.

BOLOGNA.—*Il Cavalier Nero*, (or, *Ginevra di Scozia*), the new opera by Badia, has been produced with moderate success. The *prima donna*, Martinetti; the tenor, Kubly; and the baritone, Corsi, have been warmly applauded. *Caterina Howard*, by the Maestro Salvi, is in rehearsal.

PAVIA.—*Lucia di Lammermoor* was given, on the 25th ult., for the second opera, with Signora Vaschetti, Signori D'Apice, Mazzoni, and Cervini. The execution gave great satisfaction.

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LIVORNO.—*Maria di Rohan* has been succeeded by *Rigoletto*, the latter of which has pleased immensely. The following was the cast: Gilda, Signora Scotta; Il Duca, Signor Pagnoni; Rigoletto, the baritone Cresci.

PHILADELPHIA.—(*From a Correspondent, Nov. 11th.*)—The Pyne and Harrison *troupe*—as the English operatic company, of which Miss Louisa Pyne and Mr. Harrison are the leading members, are styled here—have been performing with great success for the last fortnight at the Walnut Street Theatre. The operas in which they have already appeared were *La Sonnambula, Maritana, The Bohemian Girl* and the *Crown Diamonds*. I have been assured that Miss Louisa Pyne's success at the Broadway, New York, was almost unprecedented for an English vocalist. Had the theatre been twice as large, I am told, it would have been nightly filled, despite the overwhelming attraction of Grisi and Mario at the New Opera House. The entire of the New York press has been unanimous and enthusiastic in praise of the new English operatic company. If the critics of our Quaker City be not so loud and one-minded as "Gotham" in their laudations, the artists have no cause to complain. Miss Louisa Pyne is received nightly by crowded houses with a perfect frenzy of delight, which marks her as one of the greatest favourites of the public who has ever appeared on the boards of a Philadelphia theatre. Mr. Harrison, too, is held in high estimation, and Mr. Borrani and Miss Pyne are accounted artists of sterling merit. Taken altogether, no English operatic company, perhaps—with the exception of Mr. and Mrs. Wood and Co.—has created so great a reputation as that of the Pyne and Harrison *troupe*.

## REVIEWS!

"FAIRY FINGERS." Fantasia and Variations for the Pianoforte. Dedicated to Miss Arabella Goddard by W. H. Holmes.

"CHIMES OF ENGLAND; OR, CHANGES ON AN OLD ENGLISH AIR." For the Pianoforte. By W. H. Holmes.

ROMANZA, from *Fra Diavolo*. For the Pianoforte. By Ch. Voss. Boosey and Sons.

While he has shown himself capable of writing music of a more serious cast, Mr. Holmes has distinguished himself more than the majority of our noted professors in the composition of elegant pianoforte music for the drawing room. The three pieces before us are excellent and attractive specimens of the class of music to which we allude. Without being difficult, the *Chimes of England* offer enough of mechanical obstacles to interest all players in a certain stage of advancement, and at the same time is written with a purity and correctness for which Mr. Holmes, even in his most trifling attempts, is always remarkable. It is a graceful and highly attractive bagatelle, with a poetical object felicitously carried out.

*Fairy Fingers* demands execution of a higher kind. It is a very showy and brilliant fantasia, based upon the theme of one of Strauss's most admired waltzes, which is varied and otherwise developed in a very musicianlike manner. This is a real concert piece; and, though it may be played on the piano alone, must owe no little of its effect to the orchestral accompaniments and *tuttis*, which we can testify, from having heard Mr. Holmes perform it in public, declare the hand of a master.

Herr Voss does not display a great amount of originality in his adaptation of the popular and pretty *barcarole* from Auber's charming opera. But it is easy and showy—a great recommendation to boarding-school music.

"DEAN'S VIOLIN TUTOR." Selected, compiled, and arranged by Joseph Dean. Joseph Dean.

As good an elementary work in its way as the majority of the many violin tutors that exist. While we can find nothing new in it, we can detect nothing objectionable, and have little doubt that the author will find it extremely serviceable for his own pupils. We object, however, to the somewhat pompous heading which Mr. Dean has attached to his table of scales (page 33—4). "The art of modulating from one key to another," surely involves something more than sharpening the fourth interval of one scale to lead to that of its dominant. Nevertheless, that is all the evidence of "art" which our professor has demonstrated.

"THE HAPPY DAYS OF CHILDHOOD." Ballad: Poetry by Dr. Huie; Music by Mrs. T. Andrews. George Binfield and Co.

A ballad on the accepted model, of which there are probably some millions in the market. The theme of the words is old, and that of the music not new. Both, however, are blameless, while neither is at all exciting. It is hardly enough to be able to say of a piece of music, "There is no harm in it;" yet that is the amount of what Mr. Andrews' ballad is calculated to suggest to the mind of the considerate critic.

"A YEAR AGO."—Poetry by Lord Viscount Strangford, Music by Charles F. Hempel. Haddon, Brothers and Co.

Mr. Hempel takes a higher flight, and succeeds. His melody is not strikingly original but it is graceful; and the accompaniments show the taste and knowledge of a musician so clearly, that we commend and recommend his song—in the smooth and mellow key of A flat, with a second part in the minor, and a somewhat needless translation-chord of F flat prefacing the brief *animato* which leads back to the first theme—without an instant's hesitation. Lord Strangford, too, is above the line of average-poets, and, though sentimental, writes flowing and sensible verse.

"ANNIE, DEAR, GOOD-BYE." Song written by E. Fitzball, composed by W. Vincent Wallace. Cramer, Beale, and Co.

Mr. Wallace seldom fails to write gracefully, and the ballad before us—though again not painfully new, as far as the melody goes—is eminently graceful, and accompanied with the composer's ordinary tact and finish. It is a war-song—or, rather, the parting song of a soldier to "the girl he leaves behind him." We congratulate Mr. Fitzball, the poet, on an example of sound judgment. He has not made his hero declare, in either couplet, that he is "going to *Sebastopol*." The occasion, however, was tempting, and hard to resist.

"ON ALMA'S HEIGHTS." National Song. Words by George L. E. Raggett; composed by James Smith, Jun., Esq. R. W. Ollivier.

A martial ballad in the true sense of the term—martial in tune, and martial in the style of its accompaniment. The subject will call attention to the song. Our own opinion about making songs, on the theme of the mighty war in which we are engaged, while the time of the struggle is just impending, has been already expressed. Were Beethoven himself to leap from the grave and present us with a ditty, founded on "Alma," "Balaklava," or "Inkermann," we should not change it.

## DRAMATIC.

THE HAYMARKET obtained a great accession of strength by the return, on Saturday, of Mr. Buckstone, who appeared with his usual *éclat* in *Presented at Court*. Mr. Buckstone has played some of his popular parts during the week. We hear that Mr. and Mrs. Keeley are engaged at the Haymarket, and will appear after Christmas in the new burlesque.—Madame Vestris opened the Lyceum on Monday with two old pieces and one new. The novelty is called *A Comical Countess;* it is a translation from the French, by Mr. W. Brough, of *La Soubrette de Qualité*, and is full of stir and bustle, if it has no other merit. Mr. Charles Mathews, as a gentleman disguised as a livery servant, has a part admirably adapted to his peculiar talent, and appears to singular advantage. Miss Talbot shows well, too, as the waiting maid raised into rank without the tact to support it. Madame Vestris still persists in keeping in the bills such thrice-used-up pieces as the *Game of Speculation*. Well, she knows best what draws, and we must needs not interfere. It seems strange, however, that while, in every other theatre in the world, novelty is an absolute necessity, at the Lyceum it would appear to be the result of a caprice or an accident. Madame Vestris and Mr. Charles Mathews are both old and deserved favourites of the public, but the public require stimulants in their entertainments, and the managers of theatres must provide them. Madame Vestris still proves herself, as she has always proved, the model of a manageress.—We have nothing further to record in the theatrical doings of the past week. Active preparations are already being made at all the theatres for the Christmas offerings, the getting-up of which always causes a lull for three or four weeks preceding Boxing-day. Bye-and-bye we shall have more than enough to prate about.

MR. HARRIS, *regisseur* of the Royal Italian Opera, has been offered an engagement at the Théâtre-Italien, Paris.

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## MISS DOLBY'S SOIRÉES.

The first took place on Thursday evening, at the residence of the accomplished *contralto*. The programme was well adapted to gratify real connoisseurs, and the performance was quite as good as the selection was interesting. The concert began with Mendelssohn's second pianoforte trio, very finely executed by Mr. Sterndale Bennett, Herr Ernst, and Mr. Lucas. To this succeeded one of the most beautiful and least-known of the cantatas by Mozart, sung with classical feeling by Miss Dolby herself. The *Rondo Piacevole*, and the romance, *Geneviève*, two of Mr. Sterndale Bennett's most fresh and charming pieces, were played by the composer to perfection. The pianoforte, one of Broadwood's choicest instruments, was just calculated to display to advantage the round and mellow tone of our great pianist. The most skilful singer may fail to please without a good voice to help him; but the "voice" and the "singer" were worthy of each other in this instrumental performance. The pretty *aria*, from *Figaro*, "Deh vieni non tardar," was sung with much taste by Miss Amy Dolby, who continues to make progress; and Herr Ernst brought the first part of the concert to a close with two pleasing and artistic bagatelles of his own composing, which he played to perfection. At the beginning of Part II., the "poet of the fiddle"—as he has been appropriately styled—in conjunction with Mr. Sterndale Bennett, delighted the audience with Beethoven's sparkling sonata in G., from Op. 30; and was followed by Miss Dolby, with Haydn's "Spirit Song," a great favourite with the singer, if we may be allowed to judge from the frequency with which she introduces it in public, and the unexceptionable manner in which she sings it. Mr. Lazarus then played an ingenious *fantasia* on the clarionet, composed by Mr. Frank Mori upon subjects from the *Huguenots*. This performance was alike remarkable for fine tone, pure expression, and correct execution. A hacknied duet of Winter, sung by the Misses Dolby, and some ballads, given by Miss Dolby to her own accompaniment, brought the entertainment to a close. Mr Lindsay Sloper, who accompanied the two instrumental solos and the principal vocal pieces, displayed the talent we are accustomed to expect from him. The rooms were fashionably attended, and the programme afforded general satisfaction. There were no encores. *Tant mieux.*

## M. JULLIEN'S CONCERTS.

The Beethoven Festival came off on Tuesday evening as announced, when the theatre was densely crowded in every part. The first part of the programme was dedicated entirely to the works of Beethoven, and comprised the *Leonora* overture—the grandest of the four written to *Fidelio*—the *allegretto* movement from the symphony in D, the first movement of the grand concerto in D, and the symphony in C minor, the complete work. This was a classical entertainment in the strictest sense. Not a single bar of the music belonged to the *ad-captandum* school; yet the audience were more attentive and absorbed than when listening to the merry tune of a polka, or the exhilarating strains of a quadrille. The solution is easy enough. Some half-dozen years ago, a mixed audience, like that assembled at Drury Lane on Tuesday night, would have repudiated music, however acknowledged, of so serious a cast as that selected on Tuesday, from the works of the most subtle and profound of all composers. Either M. Jullien has taught his audience better taste, and they listen with reverence and respect; or he has really, by oft-repeated lessons, instilled a love for fine music into their minds. In either way he has effected more than any musician who preceded him. We ourselves, indeed, lean to the belief that M. Jullien has created a new taste for music among the middle classes, and that they now listen to Beethoven and Mendelssohn, because they really love and partly appreciate their works—at least those to which M. Jullien has accustomed them at Drury Lane. And so in reality must anybody have thought who witnessed the effect produced upon the assembly on Tuesday, whose conduct was as decorous, and whose marks of approval were as well-timed and legitimate as those of the more instructed audiences of the Philharmonic Societies, old and new.

Of the performance we have to speak in terms of unexceptionable praise. The *Leonora* overture was played magnificently, and loudly applauded; the *Allegretto* movement, in B flat, from the 8th symphony, enthusiastically encored; the *larghetto* from the symphony No. 2, and the movement from the violin concerto—remarkably well executed, by the way, by Mr Blagrove—listened to with deep interest; the whole winding up with a masterly and vigorous performance of the Grand C Minor Symphony, which was hailed with enthusiastic acclamations at the end. The symphony was happily chosen in reference to the times, the last movement being, as the musical amateur is well aware, a description of an advancing army, and concluding with a triumphal march.

The second part opened with the new "Allied Army" quadrille, which is repeated nightly with increasing favour. Of this work we have already spoken, and nothing further need be said than to corroborate our impressions of last week. The "Allied Army" quadrille is a work of great merit, and shows how music may be carried effectively into a region for which it is, to all appearance, unsuited. M. Jullien has elevated a set of quadrilles to unusual importance. Instead of being composed of five tunes, following each other irrespectively, the quadrille under M. Jullien's hands becomes a sort of symphony or *fantasia*, where all the subjects bear strict relation to each other, where nothing is disjointed, and all in harmony and order. The other features of the Beethoven Night were Madame Anna Thillon's new song, "Minnie," the "American Quadrille," and the "Charge Galop," one of M. Jullien's newest and most spirited dances.

During the week several novelties have been produced; among others, a new song, called "Say, Yes," sung for the first time on Thursday evening, with immense effect, by Madame Anna Thillon, who perhaps never made a greater hit. A double encore would scarcely satisfy the audience.

M. Jullien's Annual Grand *Bal Masqué* is announced for Monday, December 11.

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Drury Lane Theatre.—As soon as M. Jullien's concerts terminate, Drury Lane will be got ready for the production in English, by English artists, of Meyerbeer's *L'Etoile du Nord*. Who the artists are we have not ascertained, and by what means the score of Meyerbeer's opera has been obtained we cannot certify.

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* THE MUSICAL WORLD, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

CORRESPONDENTS *are requested to write on one side of the paper only, as writing on both sides necessitates a great deal of trouble in the printing.*

TO ORGANISTS.—*The papers on the Panopticon Organ are published in Nos.* 28 *and* 32 *of the present series. The article on the Leeds Organ will be found in No.* 30; *and the Review of the Organ at St. George's Hall in Nos.* 34, 35, *and* 37.

*The Concert of the* BACH SOCIETY, M. SALAMAN'S CHORAL SOCIETY, *the Opening of the New Organ at St. Martin's Church, and other matters, are unavoidedly postponed until next week.*

## TO CORRESPONDENTS.

T. L. FOWLE.—"*Partant pour la Syrie*" *was composed by* LA REINE HORTENSE, *mother of* NAPOLEON III. *We do not know for what occasion it was written.*

AN ORGANIST, *who desires satisfaction touching octave-copulas in general, shall receive attention at an early opportunity.*

R. T. B. (*Manchester*)—*We believe it was in* 1836, *at Liverpool. In May of the same year it was first produced, under the composer's direction, at Düsseldorf on the Rhine.*

INQUIRER.—*Our correspondent cannot do better than apply to the lessee,* MR. SMITH.

# THE MUSICAL WORLD.

LONDON, SATURDAY, DECEMBER 2ND, 1854.

THE effect of the recent decision of the House of Lords is beginning to be felt. Plaintiff and Defendant, or rather their respective parties, are equally on the alert to take advantage of the chaos that, reversing the natural order of things, has arisen out of what, till the present crisis, represented order. The law-givers spake, and lo! nobody knew whether his property was his own. Hobbes says, "the state of nature is a state of war, every man warring against every one." So, in the actual state of musical copyright, every publisher robs every publisher. It was well done on the part of Lord Brougham, who forgot, however, to consult his own papers on literary property, in one of the penny serials to which, some twenty years ago, he contributed so largely. Had he done so, he might have hesitated ere he ate his own words. They must have tasted bitter in his intellectual mouth—as bitter as the little book that was swallowed by the Evangelist.

It is an enlivening spectacle, this battle of the music-publishers. The 7s. 6d. edition of the *Huguenots*, put forth in self-defence by Messrs. Boosey, is as cheerful to contemplate as the two-penny sheets upon which their own *Rigoletto* has been hawked about by the old clothesmen and hucksters of the trade, who have worked hard to pull down the profession of a music-publisher to that of a street-vendor of cocoa-nuts and periwinkles, the fruit and shell-fish of the last being scarcely less tempting to the eye than the paper or rag upon which the incorrect editions of the first are blotted with most execrable printer's ink. If anything healthy issues from this disorderly condition of things we shall be surprised. True, out of corruption springs new life, and some hope may be gathered from the application of this truth in natural philosophy. But we greatly fear that, like the refuse of the sewers, the scum of a contest so unseemly will have to go through all sorts of processes ere it can be purified to act as manure for the soil of a new, a better, and more abundant harvest of the mind's husbandmen.

Meanwhile our professors look on, complacent, although they have lost, say, an average eighth of their yearly income. The composers, however, are the most to pity, since no one will purchase any copyrights except those of a privileged three or four, who, perforce of pale copies of bad foreign models, have jerked themselves out of nothing into a kind of spurious notoriety. We need not name them. Who can blame the publishers? While they can take as much as they please from Talexy, Beyers, and Leopold de Meyer, without paying anything, why should they give good money for —— and —— and ——? and while they can lay hands at indiscretion upon Mendelssohn's *Songs without Words*, why should they draw upon their bankers in favour of Sterndale Bennett?

There is hope, nevertheless. Instead of producing weak imitations of their German and French contemporaries, let our pianoforte and song composers strive to do something of their own—something, in short, that is *English*. Every national individuality in every art has its charm, and more especially in music. Why are our painters so highly considered and so handsomely rewarded? Simply because they have created among them an English school of painting. They, for the greater part, prefer to imitate each other, rather than parody their continental rivals. For one copyist of the Italians, French, and Germans, you may see, in our annual Exhibition, one hundred of the accepted English masters. Not so with our musicians—even, we grieve to say it, the best of them—with very few exceptions. What was the secret of Bishop's unrivalled popularity?—how did he manage to obtain more money and more fame than all the rest of the musicians put together, although some were more gifted than he, and better conversant with the theory and practice of their art? The answer is obvious. Bishop was pure English, and nothing else. When he fell into travestying Rossini, Auber, and Weber, he fell into disrepute, and lost his popularity, while he damaged his income.

We have not the smallest sympathy for the "native-musician" cry. If English composers present counterfeit music, they must not be astonished that English amateurs should prefer the originals. Let those who are not blessed with original invention take Bishop as a model, and endeavour, if their acquirements permit, to refine and improve upon him. This will be much better than overloading melodies of the Auber-school with harmonies and progressions *à la* Spohr, or in making a Rossinian *cabaletta* dance in the fetters of a Wagnerian orchestra, Our musicians must think for themselves, and—as we are not entitled to look for more than one genius, or at most two, in a quarter of a century—those who must inevitably be imitators, having, like the vast majority of composers all over the world, no ideas of their own, should lend their aid, in so far as their power lies, in consolidating and perfecting a *national school*. They have Purcell, Arne, Dibdin, and Bishop, as pivots to work upon; let these, or one of these, be their starting point. If a genius appears among us, so much the better; genius has no country, but creates a school for itself. This genius we have not had since Purcell; for though Händel was Anglicised, Händel was still a German, and German composers have made the most of him. We can boast of

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Purcell, however, and while he is our glory, he is our shame—since the English musicians who have followed him have reaped no advantages whatever—taken no colour or shape from him. If Auber derives from Grétry—which can hardly be denied, original as he is undoubtedly—why, by this time, should no great Englishman have effected that which, step by step, in retrogression, might be traced back to Purcell? Piccini, Cimarosa, Paesiello, Rossini—say the Italians; Grétry, Méhul, Boieldieu, Auber—say the French; Bach, Mozart, Beethoven, MENDELSSOHN—say the Germans. The English, alas! can say nothing; since, though Purcell was a genius, Arne was not a step onward, while Bishop is equally inferior; and, since Bishop, our composers have presented a medley of styles which, in reality, is no style at all.

The reader may demand, "What has all this to do with the copyright question?" His answer will be found in a consideration of German, French, and Italian music, during their various stages of progress. The earlier melodies of these countries are not a bit superior to those of Ireland, Scotland, Wales, and England; and yet, in this advanced state of the art, England goes to the Continent for music, while the Continent never thinks of applying to England. The moral may be easily pointed—so easily that we do not think it necessary to take the pains ourselves.

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SCENE PAINTING has been lately admitted in England to be one of the Fine Arts, and no less artists than Roberts and Stanfield have directed their attention to it. Moving dioramas for the theatres, and scenery (so called) executed by them, were, as specimens of scene painting, exhibited at the back of the stage, splendid works of the kind. But the true dignity of the painter's art, as connected with dramatic representations, appears not to be understood in England or in America. If it were understood, the painter would exert a very different influence; he would not consider that to produce scenery was his only office; but the great dramas would come under his study, as if he had to illustrate them in a pictorial work; their grand and important scenes would, for the chief part, be the realization of his conception, as to the distribution and arrangement of the stage. He would be seen in front of the proscenium an important member of the stage managerial corps, and with his correct eye, and his picturesque imagination, correcting all harsh lines, harmonising colours, heightening effects of contrast, and giving to the foreground the same light and shadow, the same chiaroscuro, which, with a weaker motive and a lesser inspiration, he imparts to the tame and speechless background. But to obtain this light and shade, this chiaroscuro—a thing of the utmost importance, and, for the most part, entirely novel to the stage—the unnatural dispersed light, under the present mode of lighting the stage, would require to be altered.

Here is an addition to the office of stage-manager! Here's work, my masters! Here's consternation among the actors! That crown won't do—that gold is too glittering. To the right and the left he sends red stockings and yellow stockings. Here he is suppressing colour and bringing all into tone; here he adds a white feather, or a little red feather; here he throws a piece of armour upon the ground; here he calls up a piece of drapery. Here a dais, there a column. And thus things of apparently such little importance, as to be now subject to the caprice of a common carpenter or property-maker, might receive the attention and surveillance of the greatest of living painters.

What we should gain by this arrangement, the master genius of the painter alone could inform us, from whom we have all to hope and to expect; but it will convey to us some idea to contemplate, with the assistance of the author of *Modern Painters*, some dramatic effects which have been the singular production of the painter's genius. The following refers to the treatment of the Massacre of the Innocents, by Tintoret:—

"The artist here does not depend on details of murder or ghastliness of death; there is no blood, no stabbing or cutting, but there is an awful substitute for these in the chiaroscuro. The scene is the outer vestibule of a palace; the slippery marble floor is fearfully barred across by sanguine shadows, so that our eyes seem to become bloodshot and stained with strange horror and deadly vision; a lake of life before them, like the burning sun of the doomed Moabite on the water that came by the way of Edom; a huge flight of stairs, without parapet, descends on the left; down this rush a crowd of women mixed with the murderers; the child in the arms of one has been seized by the limbs; she hurls herself over the edge, and falls head downmost, dragging the child out of the grasp by her weight;—she will be dashed dead in a second: two others are farther in flight, they reach the edge of a deep river,—the water is beat into a hollow by the force of their plunge; close to us is the great struggle, a heap of mothers entangled in one mortal writhe with each other and the swords, one of the murderers dashed down and crushed beneath them, the sword of another caught by the blade and dragged at by a woman's naked hand; the youngest and fairest of the women, the child just torn away from a death grasp, and clasped to her breast with the grip of a steel vice, falls backward helplessly over the heap, right on the sword points; all knit together and hurled down in one hopeless, frenzied, furious abandonment of body and soul in the effort to save. Their shrieks ring in our ears till the marble seems rending around us; but far back, at the bottom of the stairs, there is something in the shadow like a heap of clothes. It is a woman sitting quiet—quite quiet—still as any stone; she looks down steadfastly on her dead child, laid along on the floor before her, and her hand is pressed softly on her brow."

The same writer says:—

"I should exhaust the patience of the reader if I were to dwell at length on the various stupendous developments of the imagination of Tintoret in the Scuola di San Roco alone. I would fain join in that solemn pause of the journey into Egypt, when the silver boughs of the shadowy trees lace with their tremulous lines the alternate folds of fair clouds flushed by faint crimson light, and lie across the streams of blue between those rosy islands, like the white wakes of wandering ships; or watch beside the sleep of the disciples among those massy leaves, that lie so heavily on the dead of the night, beneath the descent of the angel of the agony, and toss fearfully above the motion of the torches as the troop of the betrayer emerges out of the hollow of the olives: or wait through the hour of accusing beside the judgment seat of Pilate, when all is unseen, unfelt, except the one figure that stands with its head bowed down, pale like a pillar of moonlight, half bathed in the glory of the Godhead, half wrapt in the whiteness of the shroud."

When, upon the stage, do we get any such attempts at ideality as this?

Let any one remember the "Belshazzar's Feast," the attitude of Belshazzar—the architecture, the grouping, the chiaroscuro—and suppose only a faint realization of such in the banquet scene in *Macbeth*.

But how much, we feel, has yet to be learned in this department of the stage, when we contemplate the radical mistake which has been made from the first in scene painting. And that mistake is, the constituting the farthest wings the frame of the painting; thus placing the frame of the picture at the back of the stage. Now, if we look at these things correctly, the *proscenium* is the frame of the picture and the

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front of the stage the foreground. We cannot travel to the back of the stage for the foreground of the scene, when the *action* of the scene is going on in front. Is not this child's play! Surely the principle here laid down displays the only correct method of building stage scenery. We see many improvements that could be made in the machinery of the stage for the accommodation of the painter in working out his perspective; and if it were necessary we could show that it would be perfectly practicable to make the stage represent a mountain summit.

But we will not take up the time of our readers with any further remarks at present on scene painting, but—with these hints—we leave it in the hands of those who understand this subject better than ourselves, that they may tell us what might and ought to be done.

It is evident that it has hitherto been trifled with, and no attempt made at conveying the idea of truth. And truly it is enough to make us blush to think of a few of the absurdities we have seen in this way. What pretty "foot-pieces" we have seen running across the stage as a partition to divide off the river from the "boards." More money is expended upon a scene of fountains and terraces, in one of the ballets at the Italian Opera, than would give *truth* at least to twenty Shaksperian scenes. But let us once get scenes of truth and connected with actions of *thought*, and such senseless exhibitions will soon appear "stale, flat and unprofitable." The public will miss the *idea*, and crave for it; and will not be content with the impossible and the improbable, however gorgeously coloured or however prettily tricked off, since when as taste becomes cultivated into a knowledge and perception of Nature and Truth, it will never receive

——"these tenders for true pay,
Which are not sterling."

## ORIGINAL CORRESPONDENCE.

### THOMAS LLOYD FOWLE'S "HYMN OF PRAISE."

*To the Editor of the Musical World.*

SIR,—I feel sure that, in justice to myself, you will do me the favour to insert this letter in the next number of the *Musical World*.

After your long criticism on three of my compositions, particularly the "Hymn of Praise for All Nations," composed for and in honour of the Great Exhibition, I really feel bound in justice to myself to write at greater length than under any other circumstances I should have felt justified in doing. I admire an honest, open, and straightforward criticism, and I should generally prefer one that presented an unfavourable appearance to the public, than another which read pleasant to the ear, because the former may usually be looked upon as *genuine*; the latter, I am sorry to say, are too often like fish which are "caught with a silver hook." But I must be permitted to say, that I think your criticism is rather severe and uncourteous on the composition of one who is only an *amateur*, and, as you have made several errors which are calculated to mislead the public as to the intention of my little work, I am obliged to answer your remarks severally as they appear. You first say:—"Mr. Fowle is evidently one of a class who have made up their minds that music is one of the most utterly familiar and self-suggestive matters in nature," etc. To this I make no reply, except that I think you have hardly fair ground to come to such a conclusion. You next say:—"To take the 'Hymn of Praise for All Nations,' what can be so utterly destitute of everything that music should possess? In the whole of its twenty-six pages, there is not the ghost of an idea, not a single gleam of artistic accomplishment, except the evidence of those initiatory technical errors which no schoolboy of six months' standing would commit." Although I think this is rather strong language, I am perfectly ready to admit the poverty of the composition. But here I must be permitted to show what my object was in the work, and the Argument at the commencement of the cantata will explain this:—"1. The duty of all nations to worship the Lord, and to sing praises unto Him. 2. The duty to the Sovereign, and the national prayer that God would bless and preserve her. 3. The prayer of the nations, and that God would give us His blessing, and prosper the work of our hands. 4. The uncertainty of life, and that our times are in Jehovah's hand. 5. The manner in which we are to show our gratitude to God for all His mercies. 6. The invitation to all nations to praise and magnify Him for ever." I conceived that the way to show this was to make the composition as simple as possible—*so simple*, that every person assembled within the building of the Great Exhibition might be able to sing it as easily as the Old Hundredth Psalm. A good musician of the present day, not long since made some such remark to me as the following:—"You might have made so much more of the work; there is subject for a grand composition."—"Yes," I said, "*you* might have done so, and composed a grand work, and so might Mendelssohn, and many others, but then you must have altered the title of the work, and the intention altogether. How could you compose music, really grand music, or how could Mendelssohn write such fine music as his 'Hymn of Praise,' with the same view as I have had in my Hymn, and then call it as I have done, '*Hymn of Praise for All Nations*,' when there would not be one person out of a hundred or a thousand of the vast assemblage at the Great Exhibition that could sing a note of it?" And here I give you the notice of my hymn from the *Guardian*, because it expresses something of my meaning, and because I am told that it comes from the pen of a first-rate musician:—"This work is within the compass of all players and vocalists; its simple grandeur of style is well fitted for its comprehensive title, and will form a pleasing and appropriate musical record of the great and all-absorbing event of the never-to-be-forgotten year of 1851."

You next go on to say, "We commence with an overture representing the march of the nations, and go on through a series of choruses, recitatives, and solos (including, strangely enough, a verse of the National Anthem, arranged by Vincent Novello)." Why *strange* that I should introduce the National Anthem? Was it strange that the National Anthem was sung at the opening of the Great Exhibition for which my work was composed? And could I have shown the second point in my argument, viz., "The duty to the Sovereign and the national prayer that God would bless and preserve her," half as well in any other way, as by introducing the National Anthem, which goes more to the feelings of Englishmen than anything else? And Mr. Novello gave me permission to make use of the arrangement by Mr. Vincent Novello.

You next say—and it is really the only part of your criticism that in the least degree annoys me—"It is evident, however (and this is the worst part of the matter), that Mr. Fowle has a very much higher opinion of his bantling than we have been able to arrive at. Had this work been modestly put forth as a first attempt, we might have hoped that an acquaintance with the works of great men would have shown its author how much he had to learn, and, perhaps, stimulated him to the necessary acquirement. Nothing of the kind, however." Pardon me, but you are greatly in error on this point. In the original edition of my "Hymn of Praise," there appeared the following preface:—"It is with unfeigned diffidence that the author submits the following sacred cantata to the indulgence and patronage of the public. To those numerous friends who have so kindly and liberally given their support to this, the *first essay* of a youthful lover of music, he begs leave to return his most grateful thanks, and to remark that, whilst he did not dare to aim at anything great, he was wishful to commemorate in as simple and pleasing manner as he could a triumph of art and industry unprecedented in the history of the world, the celebration of which has assembled in the capital of England's Queen the admiring nations of the world." The edition you have now reviewed from is one which has lately appeared in a cheaper form, the price being reduced from 7*s.* 6*d.* to 4*s.* and I was advised by Mr. Novello to omit the subscribers' names, and consequently the preface. But I must remind you this is not the first time my little work has been reviewed in your columns. If you refer back to a number of your journal for November, 1851, you will find something like the following, from the pen of no less a person than Mr. Macfarren, of whose opinion I have the highest respect:—"Mr. Fowle, a young amateur of the art, takes occasion to remark, that, whilst he did not dare to aim at anything great, he was wishful to commemorate in as simple and pleasing manner as he could," etc. [quoting my preface]. "After this, of course, we expect not greatness, and we certainly find simplicity, and doubt not but that the work will be pleasing to some. Mr. Fowle has a long list of subscribers, whom he thanks gracefully in his preface, and he dedicates his sacred cantata to Her Most Gracious Majesty the Queen, and all her assembled guests from the four quarters of the globe." I think this criticism of Mr. Macfarren hardly coincides with the one with which you have now favoured me. I think it is not very surprising that I should thus dedicate my Hymn

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to Her Majesty, as His Royal Highness Prince Albert had honoured me by being a subscriber. At all events, Mr. Macfarren did not appear to regard it as a piece of "deplorable impertinence."

With regard to my Hymn for the Fast Day, "Great God of Hosts," I think if you had taken a further glance at the same, you would have seen and acknowledged that it was superior to any piece in the "Hymn of Praise." I do not mean to say that I think there is anything whatever original in it; but I *do* mean to say that I am neither ashamed of the harmony or the arrangement in any way whatever, and the *Morning Herald* says:—"This composition does credit to the taste and scholarship of Mr. Fowle." Perhaps the *Morning Herald* is no judge of such matters. With respect to the "Spring-time Divertisement," if there are really any gross grammatical errors, I shall be greatly indebted to you to point them out to me.

One word more, and I have done. After your long and somewhat severe criticism, I think it right, in justice to myself, to say that I am only an *amateur*, and one almost *self-taught*, that the law has been my profession for the last five or six years, and, consequently, that I have had but little time for music—that eight or nine years ago, I did not know a note of music. My sister first taught me my notes, and I have never had any instruction from a master in any branch of the science. If you and your readers will then reflect for one moment, I think that you will not regard it as a matter of very great surprise if I *do* show some ignorance in music, but that the little I *do* know, and my being competent to fill the post of organist in my father's church is, under the circumstances, by no means discreditable to me.

I really am very sorry to have troubled you at this length, but I am sure you will, in justice to myself, not refuse to insert this letter in the next number of the *Musical World*.

I am, Sir, your very obedient servant and subscriber,
THOMAS LLOYD FOWLE.

The Parsonage, Amesbury, November 6, 1854.

[We insert Mr. Fowle's long letter, because he appears to think a special hardship dealt out to him *as an amateur*. On the letter itself we have to make just three remarks:—Firstly, much as we regret our unintentional laceration of the author's feelings, we cannot, on that account, alter our opinion of his work. Secondly, we could not know that Mr. Fowle is "only an amateur,"—indeed, we inferred, from his title-page, that he was a thoroughly confident practitioner. We dealt with his work as we do with all music printed for public use and sent to us for review—we examined it as so much music, and totally irrespective of the quarter from which it might come. Lastly, we are not influenced by, nor can have any concern with, the opinions of our contemporaries.—ED.]

## CRYSTAL PALACE BAND.

*To the Editor of the Musical World.*

SIR,—I was greatly surprised to find, in your publication of Saturday Nov. 18, so acrimonious a censure upon my conduct in discharge of my duty as Director of the Crystal Palace Band; and, in reply to your remarks—which I rest assured are the result of misconception—I need only say, that, were you acquainted with the facts relating to the dismissal of Mr. Manns, you would not have indulged in so ungenerous a strain of criticism, or rendered the columns of your paper the medium of so unmerited an attack upon a public officer.

In reference to the letter of Mr. Manns, I have only to remark, that it abounds with misrepresentations, and, to the meanest capacity, must appear the result of chagrin—because I found it necessary to dispense with his services. However, I shall deem it a favour if you will be good enough to put your readers in possession of the truth, to prevent any further misunderstanding.

Having engaged Mr. Manns to assist me in copying music, and to act as my amanuensis, also to play the second clarionet part in the band—and, in fact, to make himself generally useful—I found, at the expiration of a few months, that I could dispense with his services. On notifying my intention to him, he seemed greatly disappointed, and adopted the expedient of appealing to the Board of Directors, who, after due consideration, declined to entertain his views on the subject, and therefore refused to interfere on his behalf.

In explanation of Mr. Mann's assertion respecting the "Alliance Quadrilles," I have only to say that, having placed in his hands the first figure (of Turkish airs), and the finale—both *in my own handwriting*—and, moreover, arranged for the pianoforte—also, three volumes, containing 100 English, 100 Irish, and 100 Scotch airs, arranged by various composers, and published in London—besides these, a large volume of French songs and national airs (having previously marked those portions I had selected and wished to introduce)—I then explained to Mr. Manns the order in which I wished to have them placed, and requested of him to make a fair copy for pianoforte, as I had resolved upon that arrangement with a view to subsequent publication. Now, sir, under these circumstances, I cannot see upon what grounds Mr. Manns can lay claim to these quadrilles as a composition, inasmuch as he merely acted as my copying clerk in the carrying out of my views.

As to the position of sub-director, which Mr. Manns erroneously arrogates to himself, I beg to say that the Board of Directors of the Crystal Palace Company have never appointed such an officer as a sub-director. Mr. Manns was merely one of the Crystal Palace band; and if, when absent, I allowed him to act for me, it was merely a privilege which I had given to other individuals, whom I consider equally as efficient as that gentleman.

In conclusion, I may now add that I shall take no further notice of this matter; and I must say that it is my opinion that, if every public officer who may be called upon, under a board of directors, in the discharge of his duty, to dismiss one or more of his staff of assistants, be subject to the unprovoked animadversions of the press for so doing, it will be soon a difficult thing for any man to escape vituperation.

Requesting you will give the above a place in your next publication, I have the honour to be, sir, Your most obedient servant,
Sydenham, 24th November, 1854. H. SCHALLEHN.

[In justice to Herr Schallehn, we insert his answer to Herr Mann's complaint, which appeared in No 46. How far it is satisfactory, we leave our readers to judge.—ED. *M. W.*]

## HARMONIC UNION.

*To the Editor of the Musical World.*

SIR,—On my attendance at Exeter Hall on Monday evening last, to hear the performance of "Judas Maccabæus" by the London Sacred Harmonic Society, I was solicited to sign a petition to Mr. Sterndale Bennett to become the conductor to the "Harmonic Union" for this season.

I am not a member of any of the Harmonic Societies, although a very regular attendant at the performances of all, and, being now resolved to *join one* of them, I should be glad if you or any of your readers would favour me with any information respecting the Harmonic Union; and also whether there is any foundation for a report that I heard from three persons on Monday evening, that the Harmonic Union of *last* season owes Mr. Benedict, their late conductor, an arrear of about £80, which he is unable to obtain, and which was assigned by my informants as the reason why he declines to resume the office of conductor this season. I am, sir, yours very respectfully,
November 22nd, 1854. AN AMATEUR.

MUSIC WITHOUT WORDS.—"What does it mean?" is often asked of a fine piece of music without words. The truth is, the meaning of music lies hidden in those deeper and more mysterious regions of the human soul's every day experience, which it is as vain to ignore as it is impossible to render into the distinct tones of thought. Music is deeper than speech, and makes its appeal to that within us that is deeper than thoughts of the understanding. Music expresses that part of our best and deepest consciousness, which needs precisely such a fluid, sympathetic language as its tones alone afford. Music begins where words leave off; by it our inmost, spiritual natures commune with each other. Hence the loftiest poetry, the most inspired and subtle charm of conversation, in short, that magical something that distinguishes the utterances of genius in its high hour, in whatsoever form, is an approximation to music, and sets the finest chords to vibrating within us in somewhat the same way. The effect of music could hardly be described more accurately than in the very terms in which the higher ranges of Coleridge's conversation are described by his nephew, in the preface to the "Table Talk." For example:

"I have seen him at times when you could not incarnate him,—when he shook aside your petty questions or doubts, and burst with some impatience through the obstacles of common conversation. Then, escaped from the flesh, he would soar upwards into an atmosphere almost too rare to breathe, but which seemed

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proper to *him*, and there he would float at ease. Like enough, what Coleridge then said, his subtlest listener would not understand as a man understands a newspaper; but upon such a listener there would steal an influence, and an impression, and a sympathy; there would be a gradual attempering of his body and spirit, till his total being vibrated with one pulse alone, and thought became merged in contemplation;—

> 'And so, his senses gradually wrapt
> In a half sleep, he'd dream of better worlds,
> And dreaming hear thee still, O singing lark,
> That sangest like an angel in the clouds!'"

CHEAP HANGING.—(*From La France Musicale.*)—A German pianist, Herr L———, led for some years a life of strict reclusion in a village of Alsatia, whither he had retired to enjoy an easy competency, the fruit of twenty years' exertions. His mind was somewhat touched. After he had cultivated his art with enthusiasm, a sort of splenetic melancholy got possession of him, and at last he cursed both music and musicians, becoming so violent that it was not possible for him to hear a singer or instrumentalist without giving way to the most furious excess of rage. From Berlin he had fled to Frankfort, thence to Mayence, and finally to Strasburgh; and, as he was everywhere pursued by voices and instruments, ended by shutting himself up in a little hamlet with scarcely two hundred inhabitants. From time to time, his eccentricities attracted attention. One day, for instance, he heard an organ playing under his windows He had such a horror of music, that he rushed down into the street, and, taking the screeching instrument from the hand. of the poor Italian, whose fortune it was, threw it beneath his feet, and broke it into a thousand pieces. He was obliged to indemnify the poor devil, which he did not do without a pang, for he was very avaricious. But the following is the most curious part of his history. One morning he proceeded to a ropemaker's at the end of the village, and wanted to purchase a piece of rope ten feet long. The ropemaker asked fifteen pence, but this struck Herr L——— as too much, and he offered the ropemaker one shilling and a halfpenny. Not being able to come to a satisfactory agreement, the poor crack-brained musician went home very contentedly, but returned to haggle for the piece of rope in question the next day. The ropemaker would not abate his price, however, and Herr L——— again retired, and again returned the next day. For a whole month did this system of offering and refusing last, until one Sunday the ropemaker happened to go out, and leave his apprentice in charge of the shop. "Once for all, will you let me have that rope for a shilling and a halfpenny?" enquired the exasperated musician, opening the door. The apprentice, ignorant of what had taken place, folded up the rope, and gave it to the musician. An hour afterwards, Herr L——— was found hanging from a tree. He had committed suicide with the rope on which he had saved twopence halfpenny.

THEATRICAL ENGAGEMENTS IN FRANCE.—It has frequently been decided by the French courts that a married woman cannot contract a theatrical engagement without the express or tacit authorisation of her husband. On Saturday the question was raised before the President of the Civil Tribunal, sitting in chambers, whether or not a married woman can become a dramatic author without such consent:—Madame Roger de Beauvoir, formerly Mdlle. Doze, of the Theatre Français, is separated from her husband. Some time ago she wrote a piece in one act, called *Entre Deux Airs*, which was accepted by the Theatre des Variétés. Recently it was put in rehearsal. Thereupon M. Roger de Beauvoir gave a formal notice that he would not allow the rehearsals to continue. Mdme. Roger de Beauvoir accordingly, on Saturday, applied to a judge in chambers for authorisation to continue the rehearsals in spite of her husband's opposition. M. Roger de Beauvoir, on the contrary, demanded that they should be positively forbidden until a full court could decide whether or not he had the power to prevent his wife from becoming a dramatic author. The president decided, as rehearsals are not the same thing as a performance, that they may be continued, until the opinion of the court can be obtained on the main question.—*Galignani.*

## THE MUSIC PUBLISHERS' CIRCULAR.

IN this column it is the intention of the proprietors to publish every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

| | | s. | d. |
|---|---|---|---|
| Abt, F.—The German Minstrel Boy (Der Deutsche Kalabe) ... ... ... ... | Wessel & Co. | 3 | 0 |
| Ascher, Vaillance—Polka Militaire ... ... | Metzler | 2 | 0 |
| Allied Army March ... ... ... ... | Addison & Co. | 2 | 0 |
| Beethoven—Sonata, Op. 26, arranged by Potter. | Mills | 3 | 0 |
| Birch, W. H.—Belle de la Chasse Galop ... | Jewell & Co. | 3 | 0 |
| Clinton, J.—Le delizie dell' Italia, flute and piano, 2nd series: | | | |
| No. 1. Com' e bello, and Si voli (Lucrezia Borgia) ... | Wessel & Co. | 4 | 0 |
| No. 2. Vieni la mia vendetta, and Gualunque sia (Lucrezia Borgia) ... ... | „ | 4 | 0 |
| No. 3. Maffio Orsini and La danza invitaci (Lucrezia Borgia) ... ... ... | „ | 4 | 0 |
| Edmonds, W. L.—Hard times, comic song ... | Jewell & Co. | 2 | 0 |
| Graham, J.—The Soldier of Erin, song ... ... | „ | 2 | 0 |
| Glover, Howard—I arise from dreams of thee ... | Chappell | 2 | 0 |
| Glover, C. W.—My first season. | | | |
| No. 2. Rigoletto ... ... | Metzler | 2 | 0 |
| No. 3. Les Huguenots ... | „ | 2 | 0 |
| No. 4. Puritani ... ... | „ | 2 | 0 |
| Golmick—Clemanthe, piano ... ... ... | Jewell & Co. | 3 | 0 |
| Glover—Partant pour, Illustrated ... ... | Addison | 3 | 0 |
| Ions, Dr.—Merrily, merrily, on we go; song ... | Metzler | 2 | 0 |
| King, J.—The Brigade Galop ... ... ... | Wessel & Co. | 2 | 0 |
| Laurent, H.—Valse du Carnaval ... ... | Boosey & Sons | 3 | 0 |
| „ Galop des Guides ... ... | „ | 2 | 6 |
| Lumbye—Champagne Galop ... ... ... | Jewell & Co. | 1 | 0 |
| Luigi, G.—The merry days of youth, voice and guitar ... ... ... ... | „ | 1 | 6 |
| Last year's leaf ... ... ... ... ... | Addison | 2 | 0 |
| Marschan—Le Lac ... ... ... ... | Mills | 3 | 0 |
| „ Passage du Concerto ... ... | „ | 3 | 0 |
| Mendelssohn's two-part Songs, edited by Mr. Thomas Oliphant: | | | |
| No. 1. I would that a single word | | | |
| No. 2. How fresh and fair (farewell song of the passage bird) | | | |
| No. 3. Where'er I careless wander (autumn song) | | | |
| No. 5. Oh, wer't thou in the cauld blast | | | |
| No. 6. May bells are ringing o'er the lea; 7s. complete... each | Addison | 1 | 6 |
| Martin, G. W.—Grave at Alma, song ... ... | „ | 2 | 0 |
| „ Adieu, sweet peace, glee ... | „ | 3 | 0 |
| Oberthur, C.—Reminiscences de joie, violin and piano ... ... ... ... | Wessel & Co. | 3 | 0 |
| „ Le mal du pays ... ... ... | „ | 3 | 6 |
| Pratten, W. S.—Bride of Llan-y-bree... ... | Addison | 2 | 0 |
| Regondi, G.—Concertina Répertoire, Nos. 25 and 26, I Puritani ... ... each | Boosey & Sons | 4 | 0 |
| „ „ „ Nos. 27 and 28, Lucia di Lammermoor, each | „ | 4 | 0 |
| Robinson—Coronela Polka, cornet accompaniment ... ... ... ... | Metzler | 2 | 6 |
| Shargool, E.—La Constance, morceau de salon... | Wessel & Co. | 2 | 6 |
| „ La Inconstance ... ... ... | „ | 3 | 0 |
| Schnachner—Say, foolish heart, song ... ... | Addison | 2 | 0 |
| Talexy, A.—Jeannie, Hongroise, Piano... ... | Wessel & Co. | 2 | 6 |
| „ Gyptis, Varsovianna ... ... | „ | 3 | 0 |

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## ADVERTISEMENTS.

MDLLE. ST. MARC begs to inform her Friends and Pupils she has removed to 33, Argyle-street, Regent-street.

MISS RANSFORD begs to announce that she will give her first Soirée Musicale on Monday next, December 4th, at her residence, 59, Welbeck Street, Cavendish Square.

BEAUMONT INSTITUTION CONCERTS.—The First Concert of the Season, Monday, December 11. Artistes engaged: Mrs. Sims Reeves, Miss Clara Henderson, Madame Anna Thillon, late Prima Donna of the Impérial Opéra-Comique, Paris; Mr. A. Wallworth, and the unrivalled English tenor, Mr. Sims Reeves. Piano, Mr. Hirst. Conductor, Mr. Frank Mori. Balcony, 2s.; Reserved Seats, 2s. 6d. Commence at Half-past Seven. Communications respecting these Concerts are requested to be addressed to Mr. D. Francis, the Director, at the Institution, Mile End.

CONCERTINA CONCERT.—MISS LAVINIA MARY TAYLOR begs to announce her Annual Grand Evening Concertina Concert, on Monday, December 18, 1854, in the Large Room of the London Tavern, City, on which occasion she will be assisted by the following eminent artistes:—Vocal, Madame and Mr. Weiss, Miss M. Wells, Miss J. Wells, and Mr. Montem Smith. Instrumental, Mr. Richard Blagrove, Mr. Distin, sen., Mr. G. Case, Mr. J. Case, and Mr. C. Blagrove. Tickets, Dress Reserved Seats, 5s.; Reserved, 3s. 6d.; Unreserved, 2s. 6d. To be had of all music-sellers, the London Tavern, and at S. C. Taylor's music warehouse, 84, Leadenhall-street, City.

CHAPPELL'S FOREIGN MODEL PIANOFORTE.—PRICE FIFTY GUINEAS.—This instrument has (unlike the ordinary cottage pianoforte) THREE STRINGS, and the fullest grand compass of SEVEN OCTAVES. It is strengthened by every possible means to endure the greatest amount of wear, and to stand perfectly in any climate. The workmanship is of the best description, the tone is round, full, and rich, and the power equal to that of a Bichord Grand. The Case is of the most elegant construction in Rosewood, (*vide the sketch*), the touch elastic, and the repetition very rapid. Every possible precaution has been taken to insure its standing well in tune. Mr. Chappell especially invites the attention of the public, the profession, and merchants to the FOREIGN MODEL, feeling assured that no pianoforte, in all respects comparable, has hitherto been made in England at the same price. Every instrument will be warranted, and (if desired) exchanged within twelve months of the purchase. 50, New Bond-street, London.

THE ROYAL PANOPTICON OF SCIENCE AND ART, LEICESTER SQUARE.—The Building comprises a large circular Hall, 100 feet in diameter, and 100 feet high, surrounded by three Galleries, and surmounted by a Dome, the whole gorgeously decorated in the Saracenic style of architecture. The Exhibition includes a splendid Fountain, throwing the water 100 feet, a Crystal Tank, holding 6000 gallons of water, for the display of Messrs. Heinke's Diving Apparatus, of the Electric Light under water, and other subaqueous experiments, a Cosmorama of St. Petersburg with Portrait of the Emperor Nicholas, a Transparent Screen, 32 feet wide, and 36 feet high, for the display of Dioramic Views, of the Chromatrope, and of other optical effects; a magnificent Organ, containing 4,004 pipes, with the bellows worked by steam power, the richest and most powerful instrument of its kind in existence, on which a variety of Sacred and Operatic Music is performed daily at intervals, by Mr. W. T. Best, the Organist of the Institution; a gigantic Electric Machine, the largest ever constructed, the plate ten feet in diameter, with a large Leyden Battery attached; Voltaic Batteries of high power on a novel principle; and in the two Galleries, a variety of machinery and manufacturing processes in action, including the Nassau Steam Printing Machine, a complete series of Whitworth's Machinery, Kirby and Beard's Pin and Needle Machines, Perkins' Apparatus for the Combustion of Steel, Brock's Ornamental Sawing Machine, Prideaux's Patent Self-closing Furnace Valve for the prevention of smoke, &c., an Ascending Carriage, Brett's Electric Telegraph, &c., &c.; a selection of Sculpture, including Monti's Veiled Figure, "The Houri," executed expressly for the Institution, a Gallery of Pictures on sale, and other objects of Art. Distin's celebrated Flügel Horn Union very evening. Attached to the Institution are two Lecture Rooms, in which demonstrations are given several times daily, in various branches of Science and Art, and Lectures delivered from time to time on Literary and Scientific subjects: a spacious Laboratory and Chemical School; a Photographic Gallery, in which portraits are taken. Open daily: Morning, 12 to 5; Evening (Saturday excepted), 7 to 10. Admission 1s.: Schools and Children under 10, half price.

BOOSEY AND SONS' NEW MUSICAL PUBLICATIONS.

SIGNOR CAMPANA'S AMAMI. Romance. Price 2s. 6d.

SIGNOR CAMPANA'S MARINARO BARCAROLLE. Price 2s.

SIGNOR CAMPANA'S UNA SERA D'AMORE. Duettino. Price 2s. 6d.

THE BRIDESMAID'S DUET, by DONIZETTI (from Ah, Figlia Incauta), with English Words by RYAN. Price 2s. 6d.

THE NUN'S PRAYER, by OBERTHUR, as a Song. The Poetry by RYAN. Price 2s. 6d.

THE OPHELIA WALTZ, by ALBERT WAGNER, superbly illustrated. Price 4s. for Pianoforte, and 5s. for full band.

THE BALTIC GALOP, by ALBERT WAGNER, illustrated with an excellent portrait of Sir Charles Napier. Price 2s. 6d. for Piano, and 5s. for Orchestra.

THE STARS of the WEST WALTZES, by MONTAGUE, illustrated in colours by J. BRANDARD. Price 4s. for Piano, and 5s. for Orchestra.

THE BULGARIAN POLKA, by G. MONTAGUE, illustrated in colours by BRANDARD. Price 2s. 6d. for Piano, and 5s. for Orchestra.

RIGOLETTO QUADRILLE, by F. G. TINNEY. Second Edition. Price 3s. solo, 4s. duet, and 5s. for Orchestra.

THE MARIO WALTZ, by F. G. TINNEY, illustrated in colours by J. BRANDARD. Price 4s. for Piano, and 5s. for Orchestra.

THE VILIKENS' WALTZ, by HENRI LAURENT, illustrated by J. BRANDARD. Price 3s. for Piano, and 5s. for Orchestra.

PARTANT POUR LA SYRIE QUADRILLE, by LAURENT, dedicated to the French Ambassador. Price 3s. for Piano, and 5s. for Orchestra.

LEONORA WALTZ, by HENRI LAURENT, illustrated by a scene from "La Favorite." Price 3s. for Piano, and 5s. for Orchestra.

REGONDI'S LES HUGUENOTS, for Concertina and Piano. 4 Book, 8s. each. (Boosey's Repertoire.)

REGONDI'S ROBERT LE DIABLE, for Concertina and Piano. 3 Books, 3s. each. (Boosey's Repertoire.)

REGONDI'S I PURITANI, for Concertina and Piano 3 Books, 3s. each. (Boosey's Repertoire.) (In a few days.)

REGONDI'S LUCIA DI LAMMERMOOR, for Concertina and Piano. 3 Books, 3s. each. (In a few days.)

ORCHESTRAL JOURNAL, Nos. 30, 31, 32. Just ready. Price 5s. each.

MILITARY JOURNAL, No. 6 (17th Series), 15s.

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VOL. 32.—No. 49. SATURDAY, DECEMBER 9, 1854. {PRICE 4d. STAMPED 5d.

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## PARIS.

(*From our own Correspondent.*)

*Dec.* 6, 1854.

NEVER did city present a drearier appearance than Paris for a week past. Rain, hail, snow, mud, and slush in the streets; cough, cold, influenza, and every kind of catarrhal annoyance at home. Authors unable to obtain any species of inspiration, with their brains heavy as lead, and their fingers cold as a stone. Singers trying in vain to escape the prevalent epidemic, rushing to American overalls and warm wrappers during the day, and to posset and hot grog at bed-time. And the public? that light-hearted, gay, *insouciant*, careless, and delightful Parisian public, utterly unable to get up a smile, devoured with spleen and blue devils, moody over Sebastopol and the fortunes of the war, coughing, sneezing, and nose-blowing in dismal chorus, and unexcited by novelty at any opera or theatre in the great French metropolis. Here is a beautiful subject whereon to indite an epistle. A correspondent of a well known London journal sent to Italy in hot haste at the outbreak of the revolution of '48, having kept perfect silence for a fortnight, and those who sent him being anxious for intelligence, replied to the letter inquiring of his whereabouts—"There is no news, and Milan is a pleasant city to live in." Such were the fruits of his fortnight's gestation. I might follow his example, and merely say there is no musical news, and, but for the weather, Paris would not be a disagreeable city. In truth, the slow progress of the war has disappointed those who expected the allies had but to come, see, and conquer, and "their ignorant impatience" while all is progressing slowly and surely, has aided the weather in damping the spirits of those who are usually steady supporters of opera and theatre. Consequently, although Sophie Cruvelli at the Opéra, Marie Cabel at the Théâtre-Lyrique, and Caroline Duprez at the Opéra-Comique, have continued to draw good houses to their respective theatres, the managers have wisely postponed the production of novelty until the weather brightens, and the reinforcements arrive at the seat of war. It cannot rain for ever, and sooner or later the steamers will perform their appointed task and convey to the allied armies these numbers in which alone they are inferior to their foe. A day's sunshine, a good report from Canrobert in the *Moniteur*, and Paris will assume its accustomed tone. The elasticity of the French character will show itself for the hundredth time, and dullness and gloom give place to mirth, gaiety, and joy.

I gave you, in my last, a catalogue of the various novelties in rehearsal, and hope, in my next, to inform you of the amount of success achieved, and of the merit or demerit brought to light by the production of some of them, at least. I may add to the list Berlioz's oratorio, or "trilogy," *L'Enfance de Christ*, which will be given on Tuesday next, and in which the eccentric but able composer has followed the example of Mendelssohn, and compiled both words and music. Meanwhile, I may say that Cruvelli has improved every time she has appeared in the *Huguenots*, and has completely disarmed even the criticism which has hitherto been uniformly hostile. When I inform you that the *feuilletonists* of the *Indépendance Belge* has grounded his arms, admitted her great talent, and declared that it is a pity her salary is so large as to enable her to despise wholesome and judicious criticism! (his own, by the gods), you can have no stronger proof of her music having had charms to soothe the savage breast.

Meanwhile, place for the Emperor of Russia! who has just appeared in Paris, not in *propriâ personâ*, with suite of Cossack Grenadiers of the Guard and other savages of various denominations, but represented by his advocate M. Narguier, and as a suitor at the Palais de Justice. "The Emperor of Russia against Berton"—such is the title of the Cause, and the Bill of Complaint is as follows: M. Berton, a French actor of distinguished merit (a son of the late celebrated composer of the same name), succeeded M. Bressant as *premier sujet* at the Imperial Theatre of St. Petersburgh. His was the joyful task to impart mirth and repose to the imperial heart, when wearied with musings over English ambition or Turkish domination. Was the Emperor charmed with a bulletin from Bebutoff, announcing for the hundredth time the extermination of Schamyl and his villainous band, where could he so well bestow his mirth as at the pleasant French theatre? Did he receive a despatch from Brunow or Kisseloff, whereby his Czarship was annoyed at reports of infidel English and heretical Frenchmen allying for his humiliation, where should he seek distraction save from his French comedians? Did his Majesty preside at a "Te Deum" for the victories over pagan Turks at Citate and Oltenitza, what more charming than to relieve the Greek chaunt by the French witticism? In short, if grave or gay, if lively or severe, the French theatre was a necessity to the Emperor Nicholas. Now Berton had remained at St. Petersburgh for eleven long years; his mother was old, his country sunny and civilized, and so he demanded permission to go to France and to embrace his parent. With difficulty he obtained one month's leave of absence, and General Gudeonoff—for such is the [illegible] of the stage manager at St. Petersburgh—insisted on his return at the expiration of thirty days, under pain of the [illegible]



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and other marks of Imperial favour. Berton arrived in France at the close of last year, and perceiving unmistakable symptoms of approaching hostilities between the Emperor Napoleon and the Czar, he declined to return, and thereby, unquestionably, broke the terms of his engagement. For this the Emperor of Russia sues the comedian, and a French Court, in the excess of their liberality, award him 50,000 francs damages. Here was a spoiling of the Philistines! here was a good round sum in hard cash towards the expenses of the war! With 50,000 francs, or the produce of it, much might be done to afflict the enemy; and so thought Berton, too good a patriot to furnish arms to his country's foe. He accordingly appealed, the case has just been heard, and a more reasonable tribunal struck off a cipher, and transferred 5,000 francs from the actor to the Emperor. M. Berton has accepted an engagement at the Gymnase, paid the sum awarded to the Imperial suitor, and will take care how he approaches the Russian frontier.

Another scene of a different sort has this week attracted the attention of many of the French notabilities. The young Marquis de G———, a scion of one of the best French families, became devotedly attached to an actress more renowned for her charms than her virtues, Mdlle. Constance, of the Variétés. His infatuation was such that he determined to marry her, who was then his mistress, as she had previously been that of half Paris. His family, hearing of his folly, got him at once shipped off to the Crimea, the fair one remaining at Paris. Love, however (and such love), is determined to vanquish all difficulties, and, accordingly, Mdlle. Constance has left the stage, and this week she sold her *mobilier* and diamonds. All Paris attended the sale, and I regret to say that some of her *bijouterie* found purchasers among women of rank who should have known better. Among the articles enumerated in the catalogue were five gentlemen's breast pins in gold. Were they the gift of the Marquis, or of others? In either case their exposure and sale might afford him food for reflection. The total produce of the sale was not less than 300,000 francs, and the eagerness displayed to purchase was little creditable to Parisian good taste, or French morality.*

I was wrong in stating that the Société de Sainte-Cécile had "given up the ghost." It gave its first *séance* for the season on Sunday week. I was right, however, as to the secession of M. Seghers, the conductor, who has yielded the *bâton* to M. Barbereau. The last-named, a few years since, directed the orchestra of the Théâtre-Italien. Among the vocalists at the first concert was Mdlle. Camille Berg, a *soprano*, who made her *début*, and sang the "Inflammatus" from Rossini's *Stabat*, and a ballad from *Preciosa*. The overture to *Guillaume Tell*, the *Pavane*, a *Chœur de Danse* of the sixteenth century, instrumented for the orchestra by M. Weckerlin, the symphony in C minor of Beethoven, and the whole of Weber's *Preciosa*, were presented with more or less effect. The second concert will be devoted to the works of living composers. Among the works selected by the committee, is a new symphony for full orchestra by M. Georges Mathias, the pianist.

* The *Siècle* gives a version of this story, which differs materially from that of our correspondent.

Mdlle. Clauss made her *début* with complete success on the 24th ultimo, in Amsterdam, at one of the concerts of the Society *Felix Meritis*. The playing of the young and gifted artist was especially lauded by the connoisseur.

## HER MAJESTY'S THEATRE.

EXCHEQUER CHAMBER, Nov. 20.

(*Sittings in Error.—Present, Barons* Parke *and* Platt, *and Justices* Maule, Cresswell, *and* Williams.)

HUGHES V. LUMLEY.

Mr. Unthank moved to quash the proceedings in error in this case, on the ground that they did not fall within the provisions of the Common Law Procedure Act. It was an action of ejectment brought to recover possession of Her Majesty's Theatre. A special case had been agreed upon, and there had been an undertaking not to bring error. The case had been decided on the 24th of November, and a rule in error had been lodged, so that the plaintiffs were kept out of the fruits of their verdict. There was now an offer of £9,000 a-year for the theatre.

Rule granted.

EXCHEQUER CHAMBER, Dec. 2.

(*Present, the* Chief Justice *of the Common Pleas and Justices* Maule, *and* Wightman, *and the* Chief Baron *and Barons* Parke *and* Platt.)

HUGHES V. LUMLEY.

In this case a rule had been obtained for quashing the proceedings in error, on the ground that the matter had been turned into a special case, and that it had been arranged that error should not be brought.

Mr. Hoggins and Mr. Wise now showed cause, contending that, under the recent Common Law Procedure Act, the defendant was entitled to bring error.

The Court, however, decided that, under the circumstances, error could not be brought.

Rule absolute.

## ALBERT SMITH'S ASCENT OF MONT BLANC.

The popular entertainment at the Egyptian Hall has this year received sundry additions, and has undergone various changes without in the least deteriorating from its quality, or setting aside the main feature of its attraction. To the Ascent of Mont Blanc, Mr. Albert Smith has prefixed a Tour through Holland and up the Rhine, which constitutes the first part of the representation, and leads directly *en route* to the Alps. The new introduction is entirely worthy of being combined with what follows it. If not so exciting and absorbing in its details as the description of the Ascent of Mont Blanc, it is no less interesting and amusing in another sense, is written with equal fluency and vivacity, sustained with the same unflagging spirit, and in an equal degree exhibits that knowledge of the requirements of the modern public, which renders Mr. Albert Smith a true "philosopher of the times," as M. Jullien has been called. The new lecture possesses one advantage over the old, which cannot fail to take with the visitors; the illustrations are better painted and more varied. They are principally from the pencil of Mr. W. Beverley, to whose talent and experience they do infinite credit. The following are admirable specimens of the pictorial art in scene-painting:—Amsterdam on the Rokin Canal, in a bright sunshine; the Village of Broek; and the High Street of Berne. Mr. Beverley has also additionally illustrated the Ascent of Mont Blanc by four views—the Pass of the Gemmi; the Hut lately erected on the Grands Mulets; Lyons; and the Place de la Concorde, Paris. M. Gropius of Berlin has likewise furnished a Panorama of the Rhine, which possesses great merits; so that, on the whole, Mr. Albert Smith's entertainment is more varied and interesting even than before.

The season began on Monday night. There was an overwhelming crowd; Mr. Albert Smith was received with distinguished honour; the lecture amused and delighted everybody; and everybody expressed a determination to come again.

Mr. Albert Smith's Tour up the Rhine is as good as a book. More pleasant facts, indeed, may be pleasantly learned from witnessing his entertainment than from reading any volume of peregrinations up the king of romantic rivers. More amusement, certainly, and—unless to very acute observers bent upon acquiring absolute knowledge—more information, local and legendary, is presented by Mr. Smith in his own light and winning manner, than by the best authenticated work from the presses of Albemarle-street or Paternoster-row.

To conclude, we would say, that Mr. Albert Smith's new version of the "Ascent" is a decided improvement on the old.

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There is more relief in the present lecture, more variety, and more "fun." Several of the stories introduced in the first part are "regular screamers." A new song, called "Up the Rhine," is one of the happiest efforts of Mr. Albert Smith's poetic pen, and is a worthy compeer to his famous patter ballad, "Galignani's Messenger," with which the Ascent to Mont Blanc may be said to wind up. It is needless to add, that the entertainment was characterised by strict punctuality as to its commencement and the time elapsing between the parts, and that, as heretofore, the servants in the room were remarkable for their attention and politeness.

## ORGAN.

### THE NEW ORGAN FOR ST. MARTIN'S.

In the fine church of St. Martin's-in-the-Fields stood, until very recently, an organ said to have been—and indeed, we believe, so announced by an inscription on the case—presented to the church by George the Second. That some such royal gift was made to the parish is likely enough; but the thing so given, George the Second's own organ, if ever erected in the church, must have disappeared long since, for the instrument just removed, to make way for its more pretentious successor, was certainly built by either William or John Gray the elder, the founders of the celebrated firm now practising in the New-road. This organ was thin in quality, probably at no time very remarkable for excellence, and certainly had not improved by keeping. Like many instruments of the same date, it was frequently more abused than it deserved. Its critics, committing the error of comparing dissimilar things, loudly condemned its poverty in contrast with the breadth and volume of modern tone; and entirely lost sight of many points of quality charming in themselves, characteristic of their date, and capable, under proper management, of excellent effect. Neither the maker nor his time was famous for reeds, and his work of this description in the old organ was certainly detestable enough to warrant anything that has been said of it. But had this organ been four times as good as it was, the time was full ripe for its giving place to a more modern instrument. It was altogether out of date. Its compass, composition, and general distribution were wholly and irremediably old fashioned. No player could either make or sustain a reputation on such an instrument; and with the progress which the love of good organ-playing is now making, a fine instrument will be found to be quite as great a temptation to a man of ability as a large salary.

As the church is a very fine one—(it is, beyond doubt, the *chef d'œuvre* of its architect, Gibbs)—as the locality is the central and best known in the metropolis, and as the authorities had resolved on possessing themselves of a first-class instrument, it was reasonably to be expected that the new organ would come from the hands of one of the three great London builders. But neither Gray and Davison, nor Hill, nor Bishop, were in the smallest degree consulted, nor invited to tender plans about the matter. After a very slight struggle among the organ-builders resident in the parish, the prize fell quietly into the hands of Messrs. Bevington, Greek-street, Soho. The opportunity is momentous for the Messrs. Bevington, and *should* prove the flood-tide of their fortune. Taking into consideration the comparative magnitude of the instrument, the importance of the building for which it is destined, and the concession made in its favour (and to propriety and good sense, by the way), in allowing it the full range of height from the lower gallery to the roof—(the old organ was stowed away, like something of utter insignificance to the church, in a kind of cock-loft, called the "Upper Gallery")—we may safely say that, for many years past, no London organ-builder has had so valuable an opportunity for the display of his skill;—to what extent the Messrs. Bevington will avail themselves of their fortunate position, remains to be seen.

The compass of the new organ now standing in St. Martin's Church is, on the manuals, from CC to G, 56 notes, and on the pedals two octaves and a-half, from CCC. Its composition is shewn in the subjoined table of registers:—

GREAT ORGAN. CC TO G.

| | Feet. | | Feet. |
|---|---|---|---|
| 1 Double Diapason, metal, CCC | 16 | 8 Principal, No. 1 | 4 |
| 2 Double Diapason, metal, CC | 8 | 9 Quint, double twelfth | 6 |
| 3 Open Diapason, metal, large scale, No. 1 | 8 | 10 Decima, third | 3⅕ |
| 4 Open Diapason, metal, No. 2 | 8 | 11 Twelfth | 3 |
| 5 Hohl Diapason, metal, Tenor C | 4 | 12 Fifteenth | 2 |
| 6 Stop Diapason, wood | 8 | 13 Sesquialtera, 4 Ranks. | |
| 7 Claribel, wood | 4 | 14 Furniture, 3 Ranks. | |
| | | 15 Mixture, 3 Ranks. | |
| | | 16 Wald Flute, Tenor C. | |
| | | 17 Trumpet, CC | 8 |
| | | 18 Clarion | 4 |

SWELL ORGAN, CC TO G.

| | Feet. | | Feet. |
|---|---|---|---|
| 1 Bourdon, Double Diapason, wood | 16 | 7 Flute | 4 |
| 2 Double Diapason, metal, C | 8 | 8 Principal | 4 |
| 3 Open Diapason, metal, CC | 8 | 9 Twelfth | 3 |
| 4 Dulciana, small scale, metal, Tenor C | 4 | 10 Fifteenth | 2 |
| 5 Stop Diapason, Bass | 8 | 11 Sesquialtra, 5 Ranks. | |
| 6 Stop Diapason, Treble | 4 | 12 Trombone, double reed, CCC | 16 |
| | | 13 Cornopean, CC | 8 |
| | | 14 Oboe, CC | 8 |
| | | 15 Clarion, CC | 4 |

CHOIR ORGAN, CC TO G.

| | Feet. | | Feet. |
|---|---|---|---|
| 1 Bourdon, Double Diapason, wood | 16 | 7 Stop Diapason Bass | 8 |
| 2 Double Diapason, wood, Tenor C | 8 | 8 Principal | 4 |
| 3 Open Diapason, metal, CC | 8 | 9 Flute | 4 |
| 4 Viol di Gamba, Tenor C | 4 | 10 Mixture, 3 Ranks, Dulciana Scale. | |
| 5 Dulciana, Tenor C | 4 | 11 Clarionet, Tenor C | 4 |
| 6 Claribel, C | 8 | 12 Bassoon, double reed, Tenor C | 8 |

PEDAL ORGAN, CCC TO F. 30 NOTES.

| | Feet. | | Feet. |
|---|---|---|---|
| 1 Great Open Diapason, wood | 16 | 5 Principal, metal | 4 |
| 2 Bourdon, wood | 16 | 6 Great Trombone, metal | 16 |
| 3 Unison Open Diapason, metal | 8 | 7 Trumpet, metal | 8 |
| 4 Unison Stop Diapason, wood | 8 | 8 Quint and Decima, metal. | |
| | | 9 Twelfth and Fifteenth. | |

MOVEMENTS.

Nine Composition Pedals—Three to each Organ. Three to Great Organ, three to Choir Organ, three to Swell Organ—to shift the Stops.

Five Couplers, viz.—1, Pedals to Great Organ Keys; 2, Pedals to Choir Organ Keys; 3, Pedals to Swell Organ Keys; 4, Swell Manual to Great Manual; 5, Swell Manual to Choir Manual.

The organ was "inaugurated"—to use the phraseology of the advertisements—on Thursday last, when there were two full services—morning and evening—and for which the following selection of music was employed:—

MORNING.

| | |
|---|---|
| Preces | *Tallis.* |
| Chant to the Venite | *Tallis.* |
| Chant to the Psalms of the day | *Woodward*, in B flat. |
| Te Deum Laudamus | *Nares*, in F. |
| Jubilate Deo | *Nares*, in F. |
| Responses | *Tallis.* |
| Anthem (after third Collect), "O Lord, thou hast searched me out" | *Dr. Croft.* |
| After Litany, Old Hundredth Psalm. | |
| Responses to the Commandments | *Nares*, in F. |
| Nicene Creed | *Nares*, in F. |

Sermon by the Vicar.

Offertory Sentences, and Organ.

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EVENING.

| | |
|---|---|
| Preces | *Tallis.* |
| Chant to the Psalms for the day. | |
| Magnificat | *Gibbons*, in F. |
| Nunc Dimittis | *Gibbons*, in F. |
| Anthem (after Third Collect), "God is gone up" | *Dr. Croft.* |
| Before the Sermon, Evening Hymn, as originally set | *Tallis.* |
| Sermon by the Rev. S. Flood Jones. | |
| After the Sermon, Hallelujah Chorus | *Händel.* |

All this music was very creditably executed by a large body of singers composed of the choirs of the Temple and the Chapel Royal. To Mr. Hopkins, the organist of the Temple Church, was entrusted the duty of giving public speech for the first time to the new organ, and, certainly, the office could not have fallen into abler hands. He accompanied the vocal music, and played several voluntaries, with all the exact skill and refined taste which ever distinguish his performance. Side by side with Mr. Hopkins's name in the programme, and equally "displayed," as the printers say, we find the words "Precentor, Rev. T. Helmore." What the Rev. T. Helmore did on the occasion, except "intoning" the service,* or what was the particular necessity for his presence, it would puzzle any one, even himself, we think, to tell. Assuredly, neither organist nor choir stood in need of any assistance which the Rev. Mr. Helmore could supply. But "precentor" is a sounding title; it smacks relishingly of olden times; and—and the fact is, some people will have a little notoriety at any price.

On the merits of the organ itself, we decline, at present, to offer the smallest opinion. The builders themselves, we are assured, do not consider it yet completely finished; and there would be a manifest unfairness in speaking of a work which may probably exhibit some of the unavoidable crudities of hasty preparation. Neither does a musical service, such as that of Thursday, afford the proper opportunity of testing all the qualities of an organ with sufficient completeness to warrant a full and decided judgment. Its completion, however, will not, we are informed, be delayed more than a few days; and our readers may rely on an account of it consistent with its magnitude and pretension.

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In another part of our paper will be found a sensible and modestly written letter from Messrs. Kirtland and Jardine, of Manchester, which, long though it be, we insert, because we appear, unintentionally, to have done them an injustice in classing them among the would-be inventors of that which is, assuredly, the proto-original system of organ building. For this, however, Messrs. Kirtland and Jardine are indebted to some of their injudicious friends who certainly claim for them what, for themselves, they, very properly, disavow. What they *do* claim, will be seen from their letter. The words, "wrangle in private," which, no doubt, read oddly enough to Messrs. Kirtland and Jardine, will be seen, from an *erratum* in our last number, to have been a typographical error.

* And this is not necessarily the Precentor's duty. The word "Precentor" is a corrupt or monkish latinity, and obviously means just such an officer among a choir of singers, as does "leading man" among a company of "navvies."

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HANDEL, in 1747-8-9, produced several oratorios at the Opera-house, which were unsuccessful, and ill attended. One evening, before the rising of the curtain for *Theodora*, when scarcely a dozen persons were assembled, some one expressed a regret to the composer that he saw so few there. "Never mint," replied Händel, as pleasantly as philosophically, "de moosic will sount de better." He was rejoiced if any professors not engaged in the orchestra would accept of tickets of admission. When the *Messiah* was produced, and created such a furore, two gentlemen, who had offended Händel by not attending the performance of his previous oratorios, applied to him for orders to hear it. "Ach!" retorted he, "your serfant, Meinherr! You teufelish dainty! You would not co to *Theodora*; der vaas room enough to tance dere ven dat was perform!"

## PROVINCIAL.

MANCHESTER.—(*From our own Correspondent.*)—The second concert of the Classical Chamber Society was given at the Town Hall on Thursday, the 30th ult., when the room was again well filled, despite a comfortless wet November night. The following was the programme:—

PART I.—Trio Concertante—Pianoforte, Violin, and Violoncello (in E Minor, Op. 119), Spohr. Grand Sonata—Pianoforte and Violoncello (in B Flat, Op. 45), Mendelssohn.

PART II.—Grand Trio—Pianoforte, Violin, and Violoncello (in E Flat, Op. 70, No. 2), Beethoven. Solo—Violin—Two Melodies (Ballade in B minor, and Allegretto Grazioso in F), Molique; Chaconne (with additional Accompaniments for the Pianoforte by Mendelssohn), S. Bach. Solo—Pianoforte—Nocturne (in B Major, Op. 32, No 1), Grand Scherzo (in B Flat Minor, Op. 31), Chopin.

Herr Molique, Signor Piatti, and Mr. Charles Hallé, were the sole executants of the above programme. Spohr's trio was played with the greatest effect by the three. In the *andante* of Mendelssohn's Duo Sonata, Piatti's playing surpassed all I ever heard from him before in tenderness and expression. It was more like the impassioned outpouring of a human voice than the violoncello. The second part opened with our old favourite—the trio in E flat. The performance was relished immensely by the audience, who applauded each movement most heartily. Herr Molique displayed his peculiar talents as a violinist in the three pieces set down for him—two short melodies of his own, and the quaint Chaconne, in D minor, of the old master. Mr. Charles Hallé selected for his solo displays pieces peculiarly suited to him. The Nocturne in B major was an example of the tender and plaintive; but the *scherzo* is extremely difficult. And so ended most successfully the second concert of the Classical Chamber Music Society for the season 1854-5.

The German and Italian opera season draws fast to a close, and is still hampered by the difficulties and changes which have been throughout so damaging to its success. On Thursday, the 30th, the second Classical Chamber Concert would, of course, help to thin the audience, but had nothing to do with the change of opera. *I Puritani* was changed to *Der Freischütz*. Friday (Signor Benedetti's benefit), *Les Huguenots* drew a good house. On Saturday, *Don Giovanni* was *announced*, and all the lovers of Mozart were on the *qui vive*, anticipating a great treat; but, lo, and behold! during the day, bills were put forth proclaiming the substitution of *I Puritani* with part of *Semiramide!* Monday last, the *Zauberflöte* was *announced*. When the people got to the doors, they found, in consequence of the absence of Madame Heinrich, the opera was changed to *Robert le Diable;* and those who entered the house, after waiting until near eight o'clock, were told that, in consequence of the sudden indisposition of Madame Rudersdorff, *Lucrezia Borgia* would be given instead. I need hardly say, this continual changing is disastrous to the speculation. On Tuesday last, I again went to hear *Don Giovanni*. As there was a delay of a quarter of an hour in opening the doors, I expected some other opera would be given, or some apology made. The latter we had, sure enough; but it was luckily merely to solicit the indulgence of the audience for Signor Fortini, who had a cold. Despite of all drawbacks, the performance was a treat of a high order. The music of Mozart's *chef-d'œuvre* was given most faithfully by the band, under the *bâton* of Mr. Charles Hallé. Some of the characters on the stage, of course, might have been better filled. The part of the Don was most inefficient in the hands of Fortini. It is but justice to say, in addition to his cold, he is naturally totally unsuited to the part, and most probably had to take it without either knowing the music well, or ever having acted the character before. Signor Gregorio, too, who was so praiseworthy as Papageno, could not do anything with Masetto. Madame Heinrich got through the part of Elvira—but that is all that can be said. Herr Formes was the life and soul of the opera. His Leporello has won him as high honours as almost anything he has done here. Leporello is so totally different to Marcel, or Rocco, for instance, that his humour and liveliness took even his warmest admirers by surprise, and we heard many express a desire to see him in Figaro. Madame Rudersdorff made a very good Donna Anna,

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and Mdlle. Sedlatzek looked and sang the part of Zerlina very nicely; whilst Herr Zelger was all that could be desired as the Commandant, and delivered the music of the statue with due solemnity. It would take but too much space to notice each individual piece. Herr Formes was recalled after the "Madamina, il catalogo," which I never heard given with finer effect except by Lablache. Madame Rudersdorff received the same compliment after her two great songs, "Or sai che l'onore," and "Non mi dir." The popular trio, "Protezza il giusto cielo," was finely given by Donna Anna, Elvira, and Ottavio, as was, indeed, the whole of the splendid finale to the first act, a part of the chorus being encored, and all the principals recalled at the fall of the curtain. We were glad to see Herr Reichardt back to take the part of Ottavio, after his recent illness in London. His voice had not recovered all its powers, but he gave the often omitted air, "Dalla sua pace," and the famous "Il mio tesoro," both with exquisite taste and feeling. Poor Signor Fortini was in sad trouble with his "Finche dal vino," which, in his fear, he took sadly too quick—(no need, for it is quick enough!)—and got well hissed for his pains. In the serenade, "Deh, vieni alla finestra," he lost his pitch, and it ended flat, of course! With another word of praise to Herr Formes, for his fine acting in the statue scene, and again in the supper scene, I must close my notice of this one performance of Mozart's masterpiece, for which, with all its imperfections, the public should feel grateful. The house was not what it ought to have been—which is scarcely to be wondered at, considering the numerous disappointments. There were many who went to hear *Don Giovanni* on Saturday last, and had to return home; how could they be sure it would be produced on Tuesday? The remaining arrangements at present are—Wednesday, *Zauberflöte;* Thursday, *Lucia;* Friday—one act each from four operas for Madame Caradori's benefit; and this evening, *Robert le Diable.* The 60th night brings the season to a close; how much of this is really done I may be enabled to report in my next.

Brighton.—Herr Kuhe's annual concert was held at the Town-hall on Saturday last, and was attended by a full and fashionable audience. The performers were Mad. Clara Novello, Mrs. Lockey, Mr. Sims Reeves, Mr. H. Phillips, Mr. Hobbs, Mr. Lockey, and Mrs. Enderssohn. Herr Kuhe played a piece of his own composition, on a melody from *L'Etoile du Nord*, and a duet of Osborne's, from *Les Huguenots*, with Mr. Benedict. This last was finely executed, and loudly applauded. Herr Kuhe also played a brilliant duet with Mr. Oberthür, for harp and piano. Mad. Novello was much applauded in Verdi's "Ernani, involami," as also in a ballad, "Oh, would I were yon silver moonbeam," which was encored. Mr. Sims Reeves sang "Adelaida" in most finished style, and was enthusiastically received. His vigorous rendering of Mr. Frank Mori's new patriotic song, "England and Victory," was equally successful. The Madrigal Union sang four pieces. The violoncello solo of Mr. Paque evinced ability, especially in the *adagio*. Mr. Land and Mr. Hatton were the conductors.

Dublin.—The first concert for the season of the Royal Choral Institute passed off with the greatest success. The piece performed was *The Creation*. The audience repeatedly testified their gratification by applause. The principal solo singers were Miss Glover, Mr. Glover, Mr. Geary, and Mr. Kelly. The conductor was Professor Glover.

Bradford.—The performance of *Elijah* on Thursday evening last attracted an audience to St. George's Hall which filled it in every part. Both band and choir were native Yorkshire, and in every respect equal to the occasion. The solo singers were Mrs. Weiss, Mrs. Lockey, Messrs. Sims Reeves, Weiss, Appleyard, Hincliffe, and Senior. The conductor was Mr. Burton. The *Messiah* will be given on the 26th.—The promenade concerts are a decided failure.

Beverley.—On Monday evening last a concert of vocal and instrumental music took place in the Mechanics' Hall. Mr. Accy, of Hull, led the instrumental department, and Mr. Bartle, of Beverley, presided at the piano. The concert went off well. The proceeds are to be applied in aid of the Beverley Temperance Society.

Colchester.—Mr. Mattacks gave a concert in the Cups Assembly Rooms on Monday evening. He had made arrangements with Mr. Alfred Bowles, director of the Ipswich Musical Union, and secured the services of its members. The programme contained works from some of the best composers, and there were several performers encored; among them, Mr. Bowles for his performance, on the violin, of Sainton's popular fantasia on the "Standard Bearer," and Herr Oberthür for his fantasia on the harp, "Bonnie Scotland," when he played his *étude* "La Grâce." Mr. Bowles was also encored in a ballad (MS). Mrs. Gilbert and Miss Cole sang a two-part song by Mendelssohn, in a very pleasing manner. Altogether, the concert gave complete satisfaction,

Ipswich.—The Ipswich Musical Union, under the conductorship of Mr. Alfred Bowles, gave its first *Matinée* at the New Assembly Rooms, on Monday last. It was patronised by the nobility and gentry of the neighhourhood. The singers were Mrs. A. Gilbert and Miss Cole, and the instrumentalists Herr Oberthür (harp), Miss Wheatley (pianoforte), Mr. A. Bowles (violin), Mr. H. Wheatley (viola), and Mr. J. Goodball (violoncello). The accompanyist at the pianoforte was Mr. A. Gilbert.

Coventry.—(*From a Correspondent.*)—The first concert of the present series announced by the Choral and Instrumental Society, came off on Thursday evening, November 30, in the ancient St. Mary Hall, which was well filled. The only artistes not local were Miss Rainforth and Mr. H. Nicholson. The programme included overtures, a sacred chorus, waltzes, madrigals, etc. We must take exception to the manner in which the words of some of the chorus were altered, as for instance, in the trio and chorus from *Judas Maccabæus*, and "Disdainful of danger;" the passage written properly thus, "Thy power, O Jehovah," was changed to, "Thy power, O Britannia." More than ordinary attention was called also to the above chorus, owing to the tenor's taking up a wrong lead, which compelled the conductor to commence the piece again. This, by the way, also happened in "God save the Queen," which terminated the concert. Miss Rainforth (who appeared for the first time at these concerts) was very successful, receiving no less than three encores, chiefly for her Scotch ballads. Mr. Nicholson was similarly complimented in his flute solo ("Rule Britannia"). The society is in a flourishing state, and, with a little care, may be rendered equal to that in any provincial town of similar importance.

Nottingham.—(*From a Correspondent*).—The Beale *troupe*, consisting of Clara Novello, Mrs. Weiss, Messrs. Sims Reeves, Weiss, Land, and J. L. Hatton, visited this town on Wednesday evening. The concert was given in the spacious room belonging to the Mechanics' Institution, which was crowded to excess by an enthusiastic audience. The artists individually and collectively sustained their well-earned reputation. Mr. Sims Reeves was especially successful.

Belfast.—(*From a Correspondent.*)—Mr. Albert Dawes has been appointed organist to the Victoria Hall, and the committee of the Classical Harmonists' Society have accepted his design for a new concert organ, to be built under his immediate superintendence. The organ will be on the German plan—scale CC to C in alt. The equal temperament will be adopted, with radiating pedals.

Liverpool.—On Wednesday evening, Mr. B. R. Isaac gave a concert, at the Music Hall. The artists were Herr Molique, Signor Piatti, and Madame Rudersdorf. The concert commenced with Mendelssohn's Trio in D minor, after which Madame Rudersdorf sang "Non mi dir." Herr Molique gave two of his violin melodies, the second encored, and was followed by Rode's variations by Madame Rudersdorf. Mr. Isaac performed Stephens Heller's *Improvisata*, on Mendelssohn's *Maid of the Ganges*, and his *étude: La Chasse.* The second part commenced with Beethoven's *Kreutzer Sonata* for pianoforte and violin, by Mr. Isaac and Herr Molique. Signor Piatti followed with a solo on the violoncello, after which Madame Rudersdorf sang two German songs by Taubert, the concert concluding with the first performance in Liverpool of Spohr's Grand Trio in E minor, for pianoforte, violin, and violoncello.—At the Royal

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Amphitheatre, the engagement of the Spanish Dancers has terminated. One of the great attractions of the week was the play of *William Tell*, the choruses of Rossini's masterpiece being introduced with much effect.

BIRKENHEAD.—Mr. Percival gave the third of his series of subscription-concerts on Thursday last, at the Craven-rooms, before a fashionable audience. The vocalists were Mr. and Miss Seantley: the instrumentalists, Messrs. E. W. Thomas and Lewis (violins), Wilberforce (viola), Lidel (violoncello), and Percival (pianoforte and harmonium). The programme included Haydn's quartet in D, No. 63, Mozart's in G, No. 1, Gounod's Meditation on a prelude by Bach, for pianoforte, harmonium, and violoncello. Solos for violin and violoncello, and Rossini's "Cujus animam," for the harmonium, were included in the scheme; also, some vocal gems—for instance, Beethoven's "Adelaide," Spohr's "Rose softly blooming," "O luce di quest' anima," from Donizetti's *Linda*, besides songs by Händel, Balfe, &c., all of which were well performed. The applause and encores were frequent, and the concert passed off in a satisfactory manner. The introduction of high-class music is a step in the right direction, for which the good folks in Cheshire are under obligation to Mr. Percival, director of these entertainments.

CANTERBURY.—The concert by the Crystal Palace Band, under Herr Schallehn, in aid of the Patriotic Fund, came off on Tuesday last. The cathedral choir, under Mr. Longhurst, rendered essential aid.

## FOREIGN.

BERLIN.—(*From our own Correspondent.*)—Of course you have heard, before this, of the grand marriage festivities, with an *obbligato* accompaniment of rain and mud, which have graced the nuptials of Prince Friedrich Carl. The management of the theatre, a government establishment, could not possibly be behindhand in their manifestations of spontaneous joy, and, therefore, with that delicate perception of the beautiful for which Prussian officials are so renowned, selected Weber's *Oberon* as peculiarly suitable to the occasion, and revived it with new scenery, dresses, and decorations. The young and royal lovers were, as a matter of course, typified by Oberon and his fairy queen. It is now certain that M. Roger will appear here shortly; but, at present, I am unable to state for what term he is engaged. The concert, which, as I have informed you, is to be given in the Royal Opera-house for the benefit of the Silesian sufferers, will come off either this week or the next. The members of the Singacademie, and Stern's and Jähn's Gesangvereine, as well as the royal chapel, have all volunteered their services, so that the entertainment would probably prove highly attractive, even if not given for so laudable a purpose. Herren Taubert and Dorn will conduct. Among the pieces already decided on are Mendelssohn's *Walpurgis Nacht*, and Beethoven's ninth Symphony.—The concert season has fairly set in for the winter. The lamps of the old *locales* have been furbished up, the floors duly swept, the cobwebs carefully brushed away, and the seats newly covered, while the walls of the various buildings about Berlin suddenly exhibit a vast increase in the number of so-called posters!—Among the concerts lately given, I may mention, as particularly worthy of notice, the Second Anniversary Concert of the Neue Berliner Liedertafel, the concert of a young prodigy, Adolph Gross, aged twelve; the second of Löschhorn's series of *Trio-Soirées;* the third *Sinfonie-Soirée;* and a *Matinée*, at which three other "prodigies," rather older, varying from eleven to seventeen, and named the Brothers Brassin, appeared. The Liedertafel Concert went off extremely well. Besides the members, there were a great number of guests present, so that the room was uncomfortably packed. Among the pieces performed were the two prize quartets by Herren Edward Schulz and H. Krigar, a number of other quartets by various authors, and the variations from Beethoven's quartet in A major on the pianoforte. Besides this, we had two songs from Herr Theodore Formes, comic recitations, speeches, etc., which prolonged the entertainments to a late hour. The "prodigy," Master Adolph Gross, who is a pupil of Herr Ries, the *Concertmeister*, is a promising young artist. A new trio, by a young composer, Herr Riel, who studied under Professor Dehn, was produced at the second *Trio-Soirée*. If you will forgive a pun, I may justly say that, taking all things into consideration, the new trio was *Riel*-ly good. The feature at the third *Sinfonie-Soirée* was Beethoven's Symphony in F Major. The three other prodigies, the Brothers Brassin, the two elder of whom have selected the pianoforte, and the youngest, the violin, as their respective instruments, performed variations by Beethoven, Op. 35, Liszt's *fantasia* on Mendelssohn's march in the *Sommernachtstraum*, *fantasias* by De Beriot, &c. The Masters Brassin possess technical skill, and afford convincing proof, that although boys of eleven and twelve, or youths of seventeen may, by a continued system of "forcing," be enabled to execute note for note the works of great masters, their triumph is mechanical and not intellectual.

DESSAU.—It is now pretty certain that Herr Rietz from Leipsic, will be appointed Capellmeister for life, in place of the late Herr Schneider.

BRUNSWICK.—M. Roger has appeared as Raoul in *Les Huguenots*.

COBURG.—*Masaniello* has been revived, after a long interval.—Mad. Dingelstedt, *née* Jenny Lutzer, once a great favourite, made her appearance here a few days since in *Santa Chiara*, after having been absent from the stage seven years.

LEIPSIC.—Breitkopf and Härtel are about to publish a life of Mendelssohn, including his correspondence, which could not appear during the lifetime of his widow, as she would never give her consent.—The Brothers Doppler, flautists, and Herr Alfred Jaell are engaged to play at the Gewandhaus concerts.

FRANKFORT-ON-THE-MAINE.—Mad. Clara Schumann lately gave a concert in the large room of the Hôtel Holland, and the Brothers Wieniawski are playing in the theatre.

HANOVER.—The management have just concluded an agreement with Herr Langerhans of Berlin, to alter the new Theatre Royal which is very defective in the necessary acoustic qualities. The cost of the alterations is calculated at 30,000 thalers.

WEIMAR.—Dr. Franz Liszt has completed a grand symphony, called *Faust*, which will shortly be performed, but not in public.

MERSEBERG.—On the king's birthday, Herr D. H. Engel, organist at the cathedral, gave a vocal and instrumental (organ) concert, for the benefit of the sufferers in Silesia and at Memel. The cathedral in which the concert was given was lighted up on the occasion. Besides a hymn, composed in honour of the day by Herr Engel, the programme contained selections from the works of Palestrina, Caldara, and Haydn. The new organ being now built promises, when completed, to be one of the finest and largest in Germany. Of the eighty *klingende Stimmen* which it contains, only forty were fit for use, while the reed-work was altogether wanting. In spite of this serious drawback, however, its good quality was satisfactorily manifested by Herr Engel's performance of J. S. Bach's "Toccat Doric" and a *fantasia* on "Was Gott thut, das ist wohlgethan." The builder is Herr Ladegast of Weissenfels.

DUSSELDORF.—The annual subscription concerts have begun, under the direction of Herr Julius Rausch. Mendelssohn's finale to *Lorelei* was the principal feature at the first concert.

VIENNA.—(*From our own Correspondent.*)—The only approach to novelty at the Opera house has been the re-production of *Don Sebastian*, the principal characters being sustained by Herren Ander, Beck, Erl, and Mad. Hermann. This lady has also appeared as Donna Anna in *Don Juan*, but I cannot say much for her performance. A concert was lately given in the Kärnthner-Thor Theater, for the benefit of the *Barmherzige Schwestern* The principal vocalists were Madlle. Liebhardt and Herr Ander. Previous to the concert the drama of *Velva, die Russische Waise*, was performed, Madlle. Marie Taglioni having volunteered her services. On the evening of the same day, for I forgot to tell you that the above came off at noon, Herr Marchesi and his wife, Mad. Marchesi-Graumann, also gave a concert.

I hear that Carl Evers is about to take up his permanent abode here—at any rate, he is coming at the commencement of next year, to produce his new trio for piano, violin, and violoncello. His sister, Cathinka Evers, has, according to report, made a hit at the Carignano Theatre in Turin. Some difficulties have been raised about the production of *L'Etoile du Nord*, what they are, I do not know—whether political or artistic. One thing, however, is certain, they will prevent the opera from being played for some time. By the way, this last *chef-d'œuvre* of Meyerbeer will, in the course of the winter, be produced at

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twenty-seven German theatres. A gentleman of the name of Westerstrand, has been dispatched from Stockholm to this city, by his government, for the purpose of making himself acquainted with the organization of the military bands in the Austrian army. The authorities have shown him every civility. I will not say that the Austrians are irreproachable models in such matters, but I will, at any rate, assert that a good many hints may be picked up from them, and that the English government would have no cause to regret following the above example. English military bands would then have a chance of being a little less *drummy*, and somewhat more remarkable for the niceties of light and shade. But I suppose this is hardly to be expected, unless the Press takes the question up.

MADRID.—At the Teatro del Oriente, Verdi's *Il Trovatore* continues to attract large audiences. The Queen was present a few evenings since. Her Majesty was well received by the crowds who surrounded the doors, but the public in the interior of the theatre remained tranquil, and rose from their seats in silence on her *entrée*. It is true, that the opera had long commenced, the curtain having already drawn up on the fourth act. The Queen was in the royal box, having on her right Espartero, O'Donnell, and Alonzo, and on her left Pacheco, Collado, Allende Salazar, and Santa Cruz. The adjoining boxes were filled by the *corps diplomatique*, the general officers of the army, and of the national guard. All the nobility of Spain were present: it was a sight truly magnificent. To comprehend the incidents about to be related, it must be stated that in the fourth act of the *Trovatore* Mesdames Gazzaniga and Nantier-Didiée generally receive immense applause at almost every musical point; but it is the custom, when the Queen is present, for the public to show their respect by giving neither marks of approbation nor disapprobation. A revolution, however, has taken place since this custom was established and observed. After the "Miserere," one of the most effective *morceaux*, the audience applauded with more than usual energy. Several persons from the boxes cried out that, the Queen being present, applause should be restrained, Some disapprobation was then heard, but it was soon put down. by cries of "Vive la Reine!" "Vive Espartero!" then "Vivent la Reine et Espartero!" After a few moments of silence, two persons cried out, "A bas la Reine!" These words were uttered by some of the artillery of the national guard, and it was soon recollected that these soldier-citizens had that day *fêté* Bacchus *plutôt* than Isabella of Spain. Upon this, the public, with one accord, rose *en masse* to put down this *grossièreté*, and uttered, in one unanimous shout, "Vive la Reine!" The remainder of the evening, particularly when the Queen retired was a real ovation to her Majesty, which did not cease till she had reached the palace gates.

AMERICA—NEW YORK.—Rumour was for some time rife with the report, during the illness of Mario, and the consequent suspension of all proceedings, of the resiliation of the bond between Mr. Hackett and Sig. Mario and Madame Grisi. It would seem, however, that these reports are but partially true, and the following are the real facts of the case, as it at present stands. Mr. Hackett considers that the terms on which he has taken the new opera house are much too onerous, that the rent is too high, and, above all, he complains of the two hundred and fifty free admissions, the best seats in the house, which, by the terms of his deed, he was bound to make over to the shareholders. The attraction of the celebrated *prima donna* and great tenor not having equalled the calculations of the speculator, he was driven to the necessity of being ruined, or of rescinding his engagement with the proprietors. The latter arrangement has now been resorted to, and the gentlemen have undertaken to turn managers on their own responsibility. The result is, that Mr. Hackett is retained as acting manager, and all the artists are continued on the same footing as before. Sig. Mario has almost recovered his voice, and, on his re-appearance in *Il Barbiere*, the house was crowded to overflowing. The papers are all in raptures at the taste and brilliancy displayed by Mario, his handsome appearance and sympathetic voice; neither are they less enthusiastic in writing of Mad. Grisi.—At St. Charles's Theatre, *Masaniello* has been played in German; *The Syren*, in English, at Niblo's; and Wallace's *Maritana*, also in English, at the Broadway; so that there are four opera companies all going on at the same time, and not unfrequently on the same evenings. The Pyne and Harrison troupe are now performing the *Crown Diamonds* at the Broadway. Next week they will go to Boston. Auber's *Syren* has drawn full houses at Niblo's, in spite of the inclemency of the weather. On the 18th instant the small but elegant theatre called Placide's Varieties, New Orleans, was burned to the ground.—The Sacred Harmonic Society have given Haydn's *Seasons*, with moderate success.—At Boston the Mendelssohn Choral Society have given three concerts, the *Widow of Nain* being performed on each evening. The last concert was somewhat more worthy of its name than the first, when not one piece of Mendelssohn's was to be found in the programme. The concert began with an overture by Gluck, followed by a choral from Mendelssohn's *St. Paul*, "Sleepers, awake;" next came the grand scena, *The Fall of Sion*, by Paisiello; "Let the bright Seraphim," "What though I trace each herb and flower," from Händel's *Solomon*, "Angels ever bright and fair," and the *Inflammatus* chorus, from Rossini's *Stabat Mater*. *The Widow of Nain* again occupied the second part. It will be seen that this society did, on this occasion, really play one piece by the composer whose name it bears.—On the 18th ult., the opera company, consisting of Miss Louisa Pyne, Miss Pyne, Mr. Harrison, and Mr. Borrani, closed a most successful engagement at Philadelphia. Miss Louisa Pyne has won the admiration of all who have heard her. The operas given were *La Sonnambula*, *The Bohemian Girl*, *Maritana*, *The Crown Diamonds*, *Fra Diavolo*, and *The Beggar's Opera*.

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SALAMAN'S AMATEUR CHORAL SOCIETY.—This amateur society, under the direction of Mr. Charles Salaman, its founder, gave its first performance for the season, on Wednesday evening week, at the rooms, 36, Baker-street, Portman-square, and executed Mendelssohn's 95th Psalm ("O! come let us worship") and Hummel's Mass in E flat, in a most satisfactory manner. The chorus now includes twenty sopranos, twenty altos, ten tenors, and ten basses, and the training of the sixty voices during the recess does infinite credit to the director, who must have expended no small amount of time and trouble in bringing them to their present efficient state. There are some admirable voices among these amateurs, and they are all evidently desirous of doing their utmost—instigated in their endeavours by the love of art alone. The undertaking to execute such elaborate and grave works as the 95th Psalm, and the Mass in E flat, of itself demonstrates a self-dependence on their own resources which can be found in few amateur societies. But their confidence was not misplaced on the night in question, and the performance of Mendelssohn's grand work, so full of difficulties and "delicacies of beauty," would have reflected no discredit on a musical society of longer standing and greater renown. The firmness and decision displayed in singing the fugues was greatly to be admired. The Amateur Choral Society has now arrived at its fifth season, and, judging from the steady progress it has made from year to year, we are justified in auguring for it a very high position among the musical institutions of London.

JENNY LIND AND THE STUDENTS.—In a certain German town there was a tremendous *furore* about Jenny Lind, who, after driving the whole place mad, left it early one morning. The moment her carriage was outside the gates, a company of students, who had escorted it, rushed back to the inn, demanded to be shewn Jenny's bed-chamber, and, rushing up stairs into the room, tore up the sheets, and wore them as decorations. An hour or two afterwards a bald old gentleman of amiable appearance, an Englishman, who was staying in the hotel, came to breakfast at the *table-d'-hôte*, and was observed to be much disturbed in his mind, and terrified whenever a student approached him. At last he said, in a low voice, to some gentlemen near him at table, "You are English, I observe? Most extraordinary people these German students; raving mad." "Oh, no," said somebody, "only excitable, but very good fellows, and sensible." "By heavens, sir!" returned the old gentleman, much discomposed, "then there's something political in it, and I am a marked man. I went out for a walk this morning, and, while I was gone, they burst into my bed-room, took away the sheets, and are now patrolling the town in all directions with bits of them in their button-holes."

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* The Musical World, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

Correspondents *are requested to write on one side of the paper only, as writing on both sides necessitates a great deal of trouble in the printing.*

To Organists.—*The papers on the Panopticon Organ are published in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

## TO CORRESPONDENTS.

W. B. (Gray's Inn).—*We regret our inability to publish the very graceful and touching tributes of our correspondent, to the memory of the late* Mrs. Warner. *We are convinced, however, that it would be highly acceptable to any of our Magazines or Poetical Miscellanies. Poems, on any subject whatever, are out of our line—at least when they extend beyond the limits of one or, at the most, a couple of verses.*

Dilettante.—Sig. Gardoni *first appeared at the Grand-Opéra in Parisin* M. Niedermeyer's *opera of* Marie Stuart, *with* Mad. Stoltz. *His second part was Ferdinand in* La Favorite. *The year, if we are not mistaken, was* 1846. *In* 1847, Sig. Gardoni *appeared for the first time at Her Majesty's Theatre, in the Italian version of the last-named opera, with* Mdlle. Sanchioli *as Leonora. This was the first season of the Covent Garden opposition.*

Æolus *will find papers on the subject he refers to in Nos. 28, 30, 32, 34, 35, 37, 38, 46, and in the present number.*

Castigator.—*If our brave correspondent will forward his name and address, he shall receive the treatment which, in concealing his name, he virtually acknowledges he deserves.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, December 9th, 1854.

If ever there was a *genus irritabile* it is the *genus* English musician. If you attempt, by a word of kindly and well-meant advice, to urge on the general body musical of this country to anything like healthy exertion, you are sure to be set down as an alien—or worse, an Englishman with none but foreign sympathies. Yet who, in the name of truth, that has been in the habit of reading the *Musical World* for these twenty years or more, can, with any show of justice, accuse its contributors of being enemies to the cause of music at home, or unduly prejudiced in favour of foreigners? It is really past enduring. On one hand we are roundly accused of making a dead set at all the Italians, from Verdi downwards; at all the French, from M. Adolphe Adam, "of the Institute," upwards; and at all the living Germans, from Richard Wagner and Robert Schumann, straight along the level of fantastic mediocrity. On the other, our American cotemporaries are furious with us for not believing, or not avowing our belief, that Mr. Fry is a Berlioz, and Mr. Bristow a Haydn-Redivivus. The Spanish musicians have a shot at us now and then, because we pay so little attention to the rapid strides the art is making in Madrid, Barcelona, and Cadiz, while they cast in our teeth, as a reproach, the unauthenticated legend of Daniel Auber being himself a Spaniard. We live in dread even of the Cossacks, who have their savage kind of national music, and should scarcely be surprised if Mr. Henry Russell should set up a howl against us on behalf of the harmony of Israel and Judah. Last, not least, where should we hide our diminished heads if a native-born son of middle Africa were to taunt us with a misappreciation of those lively "nigger" tunes which the Yankees have transplanted, with the composers or their "nephews," from the free shores of the Niger to the southern slave-land of the western world. We do not exaggerate when we say that for years past we have been exposed to all sorts of contumely on account of what is currently termed our unjust antipathy to foreigners, and our bigoted adherence to the "native talent" cry. Conceive, then, gentle reader, our surprise and our concern when the following letter was placed in our hands:—

*To the Publishers of the Musical World.*

Gents.,—If the pages of the *M. World* are to be occupied with abuse and misrepresentation the sooner you get rid of your editor the better, otherwise you will find your readers rapidly diminish. Another thing, what do English musicians want to hear about little petty towns in Germany and all parts of the Continent. Depend upon it, they care not one rush about them. One thing is however evident, that the *English* musical journal is fallen into *Foreign* hands in more ways than one; and I, for one, shall have nothing further to do with it.

I am, &c.,

Birmingham, Dec. 5. A Brummagem Musician.

While we can manage to get on tolerably well without the hebdomadal 4*d.*, and probably without the moral countenance of "A Brummagem Musician," we not the less deplore the misconception which has induced him to withdraw from us his money and support. Last week, in the faith of being thoroughly understood, we endeavoured to egg on our own musicians, by honest and straightforward *counsel, to set* up for themselves, instead of leaning upon the shoulders of others. We said nothing then that we are not ready to reiterate, on all and every occasion, until we may find reason to believe that our advice is no longer necessary. When that time comes we shall be truly glad. But, *per Hercle!* is it our mission, and the mission of our *semblables* to do nothing but fawn and flatter? Are we to say that what is bad is good, and to have a smooth tongue and a fulsome dose of adulation for every common-place performance that mediocrity, in its credulous egoism, thinks fit to thrust upon the world? The duty of a critic is to tell the truth and not to simper, whine, and bespatter with unmeaning, undeserved, and indiscriminate praise. If eulogistic epithets must perforce be applied to whatever may chance to pass through the hands of an unconscious engraver, what terms can be invented to apostrophise in appropriate language the merits of Mozart and Beethoven?

There is too much of this mistaken feeling abroad. It chokes art, demoralises its professors, and deludes the world. A critic may be mistaken, since man is not infallible; but he must not lie, wittingly, to himself and to the world, or he lowers his credit and degrades his office. When mediocrity takes the public by the button-hole, and will not quit its hold, it is for the critic to warn the public of the imposture. Why should musicians, any more than ministers of state, be exempt from wholesome animadversion? Are they deities, whose ways are inscrutable, and to question whose thoughts and actions is profanity? Nothing of the sort. Although—perhaps because—music is the most graceful of the arts, its followers are the most sensitive, and, in many respects, the weakest and most credulous of human creatures. A composer who is pronounced inferior to Mendelssohn is straightway in a huff, and the critic who cannot find it in his

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nature to admit it is his "enemy." Every pianist must be equal to Madame Pleyel, every fiddler to Ernst, and every singer to Jenny Lind; otherwise, woe to the unfortunate reviewer!

What greater pleasure can there be for a critic than to be able to give a favourable verdict conscientiously? What greater pain than to be obliged, though in deference to truth and justice, to condemn? The more good music, and the more able executants, the better for all of us who love the art. But if it be the simple vocation of a critic to say that everything is good, without distinction, the result must be, that what is really good, becomes robbed of its due—since, if all is necessarily good there is no absolute merit in being good—while that which is indifferent or bad becomes raised into a fictitious importance, which can only be temporary, inasmuch as it is built upon sand. Why should a system so untenable, so sophistical, so false, in short, be tolerated, much more advocated and insisted upon by our musicians? They may rest assured that their interests are not bound up in a policy which checks emulation and bestows a premium on mediocrity. Is it just that one who may have spent many years of close and assiduous study on the acquirement of an art, both in theory and practice, should be spoken of in precisely the same terms as another who has merely taken it up as a caprice, or who has possessed neither the energy to study nor the method to progress—the genius to invent nor the talent to produce? Surely, on reflection, not one of our readers will answer in the affirmative. The cant of mild criticism is the worst of cants. If a man does well, let it be said so of him, and he will try to do still better; but if a man does ill, and it is said of him, as of the first, that he has done well, he will take no pains to improve. Thus, criticism becomes a dead letter, and two parties are injured, the one who does well and the one who does ill. The first is deprived of his right, and the last is stopped in his career.

The cry against foreigners is the most senseless of all cries. Musicians have no more claim to protection than bakers, and we have as good a right to hear French music, if we please, as to eat French rolls. Let us emulate what is good in foreigners, and avoid what is bad; but let us never forget that we owe to them the grandest productions of the musical art, and that great as is the number of bad composers who have obtained credit here (in consequence of the very system of criticism we have condemned), Mozart and Händel, Bach and Haydn, Beethoven and Mendelssohn, Gluck and Weber, Rossini and Auber, were none of them born in England. A conscientious thinker of the exclusive English school should content himself with the quartets of Mr. Stephens, instead of those of Mozart, and the symphonies of Mr. Calkin, instead of those of Beethoven. If the foreigner is to be excluded, exclude him thoroughly. No compromise—no music, except the compositions of John Bull (not the Dr.) himself. But the question has been too often discussed, and as often settled. The argument of our angry correspondent is quite as Brummagem as his signature, and we have rendered him the worst turn in our power by printing his letter.

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We have received a second letter from Herr Manns, who contradicts Herr Schallehn's statement. In proof that he *was* engaged as assistant musical director at the Crystal Palace, Herr Manns has forwarded to us his agreement with the Company, signed by the Secretary. Any farther letters on this subject can only be inserted in the form of advertisements.

## MUSIC IN TRIESTE.

(*Extract from a private letter, Nov.* 30, 1844.)

I SIT down to give you a full and true account of the late progress in Italy of your talented countryman, Balfe, and particularly to tell you about his new opera, *Pittore e Duca*, which was produced here, for the first time, on the 21st instant. But before I begin to speak about music, I must give you a description of what an Italian intrigue is; and against what difficulties a poor composer, not Italian, has to fight. On the morning of the day of the first representation of Balfe's opera, news arrived on 'Change here that some Greeks had been killed in Manchester; the cause being, that they had written under Lord Raglan's dispatch, which brought the news of the loss sustained by the British cavalry at Balaklava, the words, "Blessings, blessings," or something to that effect, expressive of their delight at the disaster The Greeks here—and there are a great number of them—immediately got up a strong party to go to the theatre, with the avowed object of putting down "L'opera dell' Inglese Balfe," notwithstanding the great success which had previously been obtained at Trieste by his *Bohemian Girl*. The Greeks were determined, they said, to revenge the deaths of their countrymen. Powerful as they were, however, and numerous, they only succeeded in throwing cold water, as it were, upon almost every piece which was warmly applauded by the general public. Nevertheless, they could not succeed in preventing some four or five *morceaux* from creating a decided *furore*, and the composer, Balfe, from being called upon the stage nine times during the performance—for example:—after a concerted piece in the first act he was brought forward, once; at the end of the first act, once; after the grand scena of the tenor, twice; after the cavatina of the prima donna, thrice; after the duet between the tenor and prima donna, once; and, after a chorus of sailors and populace, once. At the termination of the opera, all attempts at applause and re-calls were put down by the Greek faction with a strong hand. Unfortunately, and *entre nous*, I must confess that the last scene, in a dramatic point of view, is exceedingly feeble; and here, notwithstanding the evident merits of the music, there was some plausible reason for the opposition. The action briefly is as follows:—A duel takes place between the Painter and the Duke, in which the Painter in his fury kills, not the Duke, but the lady of his love, who has rashly interposed with the vain and womanly (the terms are not synonymous) hope of separating the combatants and appeasing their wrath. This was the great point which your Irish Balfe's good friends, the Greeks, pounced upon, like tigers from bushes upon weary and unsuspecting travellers. The actors, who were anything but expert swordsmen, gave weight and colour to the opposition. When Greek meets Greek then comes the tug of war; but when Greek is opposed not unto Paddy, brawny and belligerent—as was shewn at the outset, when Balfe thrashed them—but to emasculated fencers, half Austrian, half Venetian — which, now-a-days, means all Austrian — there is no tug of war; but an instantaneous rout, as of the Russ by the Guardsman, or Highlander, or Enniskillen, or Welsh Fusil-

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man, or Zouave, or Vincennes Hunter (Chasseur). Thus, in this one passage, these miserable Greeks may be said to have "gained the day," inasmuch as they succeeded in putting down the obstinate attempt, on the part of the impartial and im-Greek audience, to bring poor Balfe before the curtain and pay him his just dues.

On the second night the opera went off much better. The Duke and the Painter had both taken a lesson in the art of fence after breakfast; and their fighting at night was so much more earnest and so much more natural, that the opposition could not find courage to lay hold even of the blades of their swords. The Greeks, who are neither as munificent nor as brave as the Turks, but as close-fisted as Quakers or "Ebrew Jews," having spent their money to oppose the first representation, felt no desire to re-unclasp their *porte-monnaies;* and thus, it may be conjectured, that the second essay of the vocal swordsmen (their morning practice allowed for) passed by without an adverse thumb, or ironical apostrophe.

Balfe, like a prudent Hibernian—which is as rare as any *rara avis*—or like, not the black swan, but the Swan of Pesaro, *couleur de rose*, ROSSINI, on the second night of his imperishable *Barbiere*, listened to the advice of his friends and stayed at home. Had he, say my informants, gone to the theatre, and been called out seven times, the Greeks—who, hearing that Balfe would not be there, stayed at home—had vowed to insult him, eight times, to pelt him with putrified quinces, nine times, to wait for him at the stage-door, and summarily despatch him as, flushed with thrice three triumphs, he issued forth into the dirty moonlight thoroughfare of ex-Italian and enslaved Trieste—which would have been less Trieste than *triste* on the occurrence of a catastrophe so deplorable to music and its most brilliant Irish representative—Vincent Wallace—who, I am charmed to hear, did not go down in the "Arctic"—unexcepted. Of this the alert and dexterous *impresario* was made aware in the early dawn; and, at his suggestion, the wary Balfe, alive to danger, hid himself, with his gracious wife and charming daughter, in the recesses of a snug apartment, where—while the Duke and the Painter, and the much-beloved of either, were uttering their passion and their hope and their despair and their rage, respectively and alternately, in tuneful rhythm—he read in the *Times*, with eager eye and brain absorbed, the glowing account of William Russell, his compatriot, of the victory at Inkermann, which, had it been surreptitiously introduced as a chapter in the latest edition of *Quentin Durward*, under the title of the affair at Schönbrunn, would have passed muster without suspicion, so kindred and of a hue aret he descriptions of the newly-declared Irish minstrel with those of the undying "Wizard of the North."

But is not this too bad? That an opera should be damned on its own demerits, well and good; but that political feeling, or Greek patriotism—which is as the patriotism of the Synagogue, that won five millions sterling from the unconscious speculators on Change (too changeful for their happiness), on the strength of knowing, a week in advance, what none should have known in your free country until it was declared to all, that Austria, like the rat, had abandoned the sinking ship, and boarded peaceably, with Mawworm-mien, the healthy Anglo-French three-decker—should interfere with the success, and put in jeopardy the prospects of an inoffensive and unpolitical musician, is "most tolerable and not to be endured."

I am not astonished that Balfe should begin to be thoroughly sick of his "Dear Italy," although it was the scene of his earliest successes—something more than twenty years ago, be it said with reverence. I must tell you, by the way, that "Young Italy" is exclusively democratic; and thus, in another way, was equally prejudicial elsewhere to Balfe, who, nevertheless, being a rampant Irishman, is naturally a wholesale upsetter of things as they stand, and to any one who should approach him and say, "I come from a power that has a family anointed or what-not" (the adopted jargon of despots), would instinctively reply, "That's an imposter—knock him down." As it is "Young Italy" which applauds and otherwise makes noises in the theatres, it is "Young Italy," of course, that confirms success or proclaims a *fiasco*. He, therefore, who is not in its good books, must inevitably fail, or at least come out from the ordeal with a wan favour, and an abashed countenance—for if he gets applause it will be hushed down, and if he gets no applause he may safely count on something less auspicious. Instance the *Bohemian Girl*, at Bologna, which, on the first night, achieved a comparative failure, although it was afterwards well beholden to the public. Balfe was unhappily acquainted with some of the first families in this city, and was seen driving about with them in their private carriages. Thus he was regarded as an "Aristo," and put down without ceremony, while an ill-favoured fellow, by name Badia, arrived with a wretched opera, which, as he was known to have been in the time of revolution an old soldier of Garibaldi, was applauded to the skies. What can a composer without pretension and without politics do against such paltry intrigues. Add to this, the *impresarii* are continually failing, and, in the midst of their failures, as a matter of course, they fail to pay their salaries. I am told, indeed, that Balfe himself has lost more than £500 sterling by one Ronzani, with whom he had entered into an engagement at Turin. Unable to obtain his money or any part of it, Balfe, with shrewd aftersight, threw up his engagement. He has some other engagement yet to fulfil in Italy; but, in all probability, he will return to London before the end of March, taking in his way Paris, where, I hear, there is some chance of *Pittore e Duca* being brought out at the Italiens, with the gifted Madame Bosio as *prima donna*.

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Sacred Harmonic Society.—The first performance of the season took place last night. The oratorio was Handel's *Deborah*. Particulars in our next.

Kensington.—A Lecture on Sacred Music was delivered by Mr. John Wass, at the Assembly Rooms, Kensington, on the 5th instant, when he was very efficiently assisted by Madame Inman, Mrs. Pyne Galton, and Mr. E. Rosenthal. The well-known song from Händel's *Theodora*, "Angels ever bright and fair, and prettily rendered by Madame Inman, met with great applause. The entertainment appeared to give great pleasure to a numerous audience.

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## THE BACH SOCIETY.

A BODY of men, artists and amateurs commingled, banded together in pursuit of some beloved study, which, in its very nature, postpones, well-nigh indefinitely, all prospect of reward or public fame,—yielding unflinchingly time, labour, and talent, solely to a conviction of right-doing in the cause of art, is ever a gratifying subject for contemplation. We may criticise its efforts as inadequate to their purpose, we may consider its measures ill-chosen, we may even think its object chimerical; but we must always admit the sincerity of its devotion, and respect in it that unquestionable element of the artist-character—unfortunately, yet but slow of development in this country—the abstract love of whatever is deemed great, apart from all question of its popularity and profit. In this favourable light does the Bach Society present itself to notice. The task it has chosen is almost Herculean, its fulfilment lies far off in the future, and its reward, we fear, is anything but secure. Still it works on, silently, ungrudgingly; and now and then ventures on some demonstration whereby the outside public may gather a taste of its quality, and choose, if so minded, a place in its ranks. But let us at once state that the Bach Society started with no less an aim than to popularize, or, to speak more appropriately, to disseminate a knowledge of the vocal music of Sebastian Bach. Now, considering that the Thuringian giant was all but a contemporary of Händel, and, therefore, might not unreasonably be expected to be of his date in school and spirit,—that his vocal music is still frequently sung in Germany, that a large number of his instrumental works are thoroughly known in this country, that his reputation as the most learned and industrious of all composers is universal, and that few people will now be found with hardihood enough to deny his possession of immense melodic fertility and power of expression in every degree between the extremes of grandeur and pathos,—the Society's self-appointed task might not, at first sight, appear beset with extraordinary difficulties. Much was in its favour. From what *was* known of Bach's music, great anticipations were justifiable about that which was not;—the charm of novelty, at any rate, would lend its aid to the project. And—to say nothing of the rage that now exists for talking, at least, about the music of this master—no country could, in the number, energy, and enterprising spirit of its choral bands, be in finer condition to attack unknown difficulties, than England. But a very little reflection quickly throws the promising points of this picture into the back-ground. Though living at the same period, reared in the same school, and both undeniably the depositaries of that rarest of gifts—genius, scarcely any two composers more essentially differ than Bach and Händel. Both bred up in all the traditions of the church-style, both disciplined in the same counterpoint, both educationally assimilated to the utmost that study could effect, there was, nevertheless, even at the outskirts of scholarship, a divergence in their courses which grew ever wider with their progress in art. We descry their characters in the music they have left us. Händel is broad, open, massive; sometimes rough and unfinished, but ever, where a blow is required, striking home with the irresistible force of genius. Bach is profound, surprising in contrivance, wonderful in elaboration; never careless of detail, but constantly, in this very fact, depriving his most beautiful thoughts of that power which isolation or slenderer treatment would give them. Händel is never complicated "of malice aforethought;" if, perchance he weaves us a tangled web, we only recognize the workman's skill in the splendour of the designer's pattern—with him the ultimate effect is all in all. With Bach, on the other hand, complication is the essence and character of his work; and if his greater nature breaks out, here and there, in strong, big, shadowy masses, it is surely in spite of that over-schooling which has too much clouded it. Händel's choral music is, with some exceptions, such as occur in *Israel in Egypt*, exceedingly practicable for singers. Its divisional passages are all vocal and easy, its melodic progressions are rarely awkward, and the compass of its parts is within the range of all fair voices. The choral music of Bach, on the contrary, is the most difficult, and—its effect considered—the most thankless in existence. The number of real parts constantly employed—and, it must be remembered, his orchestra rarely, if ever, *doubles* his voices—necessitates unlooked for *skips* in the counterpoint, the excess of elaboration confuses the singer's ear, and England, at least, does not possess soprano and tenor voices capable of the prolonged employment of the higher notes of their scales which the disposition of his parts demands. And here we may conclude this musical parallelism with the remark, that Bach affords, perhaps, a solitary instance of undoubted genius habitually sacrificing breadth of effect to an amount of contrapuntal involution and finesse such as are usually ascribed exclusively to the second-rate order of intellects. We are speaking, of course, in generalities. There are, in his motets, and in some of his orchestrally-accompanied works—especially in the *Credo* of his Mass in B minor—passages which, for every characteristic of sublimity, have never been surpassed; but these, unfortunately, are merely exceptions to his rule of art.

How far personal peculiarities and exigencies may have governed the differences we have noticed in the works of these two great musicians, would be difficult to estimate:—some points of this nature are, however, obvious enough. Händel was essentially a man of action, of the day, and of the markets;—Bach, though an equally hard worker, was essentially a recluse. The one lived in the world and wrote for it,—the other lived in his own study and wrote for himself. With the known money-greediness of Händel, it is not unfair to surmise that he designedly wrote for popularity. Circumstances, however, which might have ruined a less man, could do him no harm. With whatever view he wrote his oratorios, and whatever the pecuniary result, he has, by them, immortalized his name,—and this, not with the skilled and studious few, but with the whole world. The music of Bach is, to the full, as deathless, but with this difference—that the attestation of its vitality dwells with the few who can comprehend it. To increase the number of these is the task of the Bach Society. That it may succeed is our hope—that it will fail is our fear.

Lest, however, we be thought to overrate the difficulties of the Society's mission, let us turn, for a moment, to what has occurred in this country with regard to the infinitely more accessible instrumental works of Bach. We speak, be it remembered, of music more than a century old, and ask what progress had this country made in the knowledge of it even as lately as but thirty years back? Long before that time, truly enough, the "forty-eight" preludes and fugues, and fragments of the *Suites de Pièces* and *Clavecin* exercises were played and enjoyed by a few such men as Clementi, John Cramer, and old Samuel Wesley; but to the mass of our musicians they were utterly unknown. The far grander works of Bach for the organ were certainly unheard in this country until the period we have mentioned, about which time the present Dr. Wesley, then a mere lad, first publicly performed them, to the great wonder and delight of such professors as then thought it worth while to listen to an organ or an organist. And, further, to show the small progress such things had then made, we may adduce the publication (about the same period), by Mr. Benjamin Jacob, then organist of Surrey Chapel, of an arrangement, for four hands, of the fine fugue in E flat—now known to every organ schoolboy as the "St. Anne's" fugue—with a preface in which the duet-shape is justified on the ground that the fugue "in its original form is extremely difficult, and, *in the absence of pedals*, impracticable!" If, then, the organ-music of Bach has required this lapse of years to become familiarized, even to the present state, among us, what prospect can there be of a speedy acquaintanceship striking up between the English public and a school of vocal music so remarkable for executive difficulty utterly disproportioned to its effect?

Far be it from us, however, even in appearance, to make stumbling-blocks for any musical institution,—certainly not for one so utterly unselfish as the Bach Society. Our only object is to point out the true nature of its difficulties, in order that, if possible, they may be vanquished; and having said our say on this head, we pass at once to a brief notice of the Society's last public effort, namely, a performance, on Tuesday week, of Bach's oratorio, "The Passion," according to the text of St. Mathew.

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To offer any formal criticism on this performance would be as unjust as out of the question. Every musician present must have felt it to be incomplete and unsatisfactory throughout. Both chorus and orchestra were imperfect, and the principal singers seemed far from being at ease with the music allotted to them. But while, recording the manifest ineffectiveness of the whole, let us not be supposed to rest all the blame on the Bach Society. The work itself has many objectionable points for public performance. The *libretto* is anything but interestingly framed, the endless recitatives render it tedious; and the rhythmical parts of the music abound in such complexities as seem to defy a clear interpretation,—at least with the means employed on Tuesday evening. We do not blame the Bach Society for not achieving impossibilities,—we only blame it for inviting the public patronage to that which neither was, nor could be, anything more than an imperfect rehearsal. The Society is yet in its infancy, more especially as to funds. It cannot afford to pay adequately for professional assistance; all strength lent to it must be merely voluntary, and we well know that this species of aid is impatient of the practice necessary to any degree of correctness in executing works of such peculiar difficulty as the *Passion*. We think it would best answer the Society's purpose to abandon for some time, at least, all idea of public performances. They cannot be commercially remunerative; and, if viewed in any other light, rather tend to discredit both the music and the zealous body of its admirers, who, with such slender means, undertake to perform it. There is no reason, however, why private meetings of the Society should not be prosecuted with all the energy that can be pressed into the service. Continuous and minutely careful practice, under the guidance of such an artist as Mr. Sterndale Bennett, may, one day, make perfect this small band of music-lovers in their passage even through the intricacies of Sebastian Bach. When this is done, let them perform his oratorios, his masses, his motets, or what they will. But, meanwhile—and they have our warmest advocacy in everything but this—do not let them ask the public to imagine the effect of great music through the mist of such a mere shadowy and imperfect sketch as they are now only in condition to offer.

## M. JULLIEN'S CONCERTS.

We have but time to say a few words on some of the performances of the week. On Saturday the "Beethoven night" was repeated, and M. Alexandre Billet was engaged expressly to perform the concerto in E flat, which the popular pianist did in admirable style, and with enthusiastic applause.

On Wednesday the "Mendelssohn night" proved so attractive, that hundreds literally were turned from the doors, and the body of the theatre was so densely thronged as to create serious inconvenience to the female part of the audience, some of whom were heard to scream aloud from the violent pressure of the crowd, while a few, with difficulty, were carried out fainting. These episodes caused frequent interruptions in the performance; but, before half the first part was over, the people had settled into their places, and all went smoothly.

Part I was, of course, entirely devoted to Mendelssohn. The programme comprised the A minor symphony, *Andante* and *Finale* of the violin concerto, the *Andante* from the A, or Italian symphony, and the whole of the incidental music to *A Midsummer Night's Dream*. A finer selection from one composer could hardly be made. The performance was exceedingly good.

The second part, commencing with the "Allied Armies Quadrille," presents no feature for special comment. With this week M. Jullien's concerts are brought to a termination, and on Monday, the season, winds up with the grand Bal Masqué.

## ORIGINAL CORRESPONDENCE.

*To the Editor of the Musical World.*

SIR,—In your last impression we find an article on the "direct action system" of organ building. As some statements are therein made which are contrary to fact, you will, perhaps, allow us to correct them through the medium of your columns. In the first place you state that the "direct action system is claimed as an invention by Messrs. Kirtland and Jardine of Manchester;" permit us to say that we *do not* and *never have* put forth any such claim. Secondly, you affirm that Mr. Groves, of London, also claims the invention of the "direct action system," and that we "wrangle about it in private;" how far the latter statement is borne out by the facts, you will be able to judge by the following correspondence, which took place in May last. We premise that an organ had been erected by us in Beeston Church, near Nottingham, during the month of April last, and that a notice of the "opening" of the instrument appeared in the *Nottinghamshire Guardian*. In reference to that notice, Mr. Groves wrote as follows:—

"*To the Editor of the Nottinghamshire Guardian.*

"SIR,—I find in your last publication a report of the opening of a new organ at Beeston Church, built by Messrs. Kirtland and Jardine, of Manchester, in which you state that the instrument is constructed on the 'direct action principle' throughout, and that this invention, they (Messrs. Kirtland and Jardine) attempt to lay claim to. As I think it only just that the inventor should, at any rate, possess the merit of introducing an improvement, even if he is not disposed to patent, I beg to state that I believe the first organ with two rows of keys CC to F, and pedal organ, 2½ octaves, the whole without a roller and roller board, I erected in the Town Hall, St. Helen's. If Messrs. Kirtland and Jardine have erected one of a similar construction to the above instrument prior to it, they will inform me and the public, through your journal, and thus attain the merit, if justly due to them. I am, sir, your obedient servant,

"May 3rd, 1854." "SAMUEL GROVES.

To the above letter, in which Mr. Groves claims to be the "inventor," we made the following reply:—

"*To the Editor of the Nottinghamshire Guardian.*

"SIR,—We have seen in your last impression a letter by Mr. Groves, respecting the organ recently erected by us in Beeston Church; its inaccuracies you will perhaps allow us to correct through the medium of your columns.

"In the first place, Mr. Groves states that we 'attempt to lay claim' to the invention of the 'direct action principle.' This is incorrect; we claim only its first introduction into this country. Secondly, Mr. Groves, in his letter of May 3rd, 1854, claims its 'invention' for himself. But this, also, is incorrect; for it is a fact beyond dispute, that the 'direct action mechanism' was invented by the Abbé Vogler, of Mannheim, during the latter part of the last century, and was called by him the 'simplification system.' There was an organ so constructed in the Great Exhibition of 1851, built by Schulze, of Lübeck; it was purchased by the Northampton Choral Society, and now stands in the music-hall of that place. Mr. Groves will, perhaps, explain on what grounds he bases his claim to be the 'inventor' of the 'direct action system,' seeing that it was known at least fifty years ago. The 'simplification system' invented by the Abbé Vogler, adopted and introduced by us, and that 'invented' by Mr. Groves, are two very dissimilar movements; and as our object is the advancement of the art of organ building, we hereby invite him to examine any of the organs* built by us on the "simplification system," and by so doing become convinced that by our adopting the system originated by the Abbé Vogler at the *close* of the *eighteenth century*, we are not pirating that 'invented' by Mr. Groves in the *middle* of the *nineteenth*. We are, sir, your obedient servants,

"May 8th, 1854. KIRTLAND AND JARDINE."

We trust the above correspondence will suffice to shew that, in this matter, we may relinquish the title of "inventive luminaries," so kindly bestowed upon us in your last impression, in favour of Mr. Groves. We do not enter into the merits or demerits of the "simplification system," feeling that to enter fully into that question would occupy more space than we can reasonably expect you, sir, to concede to us. We are, sir, your obedient servants,

Manchester, Nov. 16, 1854. KIRTLAND AND JARDINE.

* Here we gave a list of about a dozen organs.

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EXETER HALL.—The usual first Christmas performance of Händel's *Messiah*, by the Sacred Harmonic Society, is announced for Friday next. The list of singers includes the names of Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes.

MISS RANSFORD'S SOIRÉES MUSICALE.—Miss Ransford does not aim at the strictly classical in her concerts; she does not follow Miss Dolby; she endeavours to enlist on her side that section of the musical public which does not restrict its admiration to works of the "great masters." The concert of Monday evening—the first of a series of six, and the seventh season—was essentially of a "pleasing" character, having its serenity in no way disturbed by any contribution from the antique or modern "learned" school. The name of Mendelssohn certainly did figure in the programme, but was dismissed, in consequence of Madame de Barry—who was to have played the B minor Rondo—not having "put in an appearance." The highest musical name, therefore, in the bills was that of Sir Henry Bishop; the lowest—but we need not be particular. Miss Ransford's solo performances comprised Drouet's "O dolce concento," with variations; and Linley's ballad, 'I'm the little flower-girl." She also joined in duets, trios, and quartets, with Miss Eyles, Mr. W. E. Ransford, and Mr. Ransford. Miss Ransford sang the ballad charmingly, and displayed powers of no mean order in "O dolce concento," which Drouet originally wrote for the flute; she was much applauded. Miss Eyles, Mr. and Mrs. Weiss, and the Messrs. Ransford sang with various effect. Miss Eyles has a nice voice, and did justice to a Scotch ballad by Mr. Ransford, called "My Jamie, thou wert kind to me." Mrs. Weiss sang the "Minstrel Boy" with much taste, and Mr. Weiss was encored in his own song, "The Village Blacksmith." Mr. Rainsford delivered in his boldest manner the popular ballad, "I am a Gipsy King, ha! ha!" Mr. M. Blagrove performed a *fantasia* on the concertina, and Mr. Charles Blagrove conducted.

## THE MUSIC PUBLISHERS' CIRCULAR.

IN this column it is the intention of the proprietors to publish every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

| | | s. | d. |
|---|---|---|---|
| Ascher, J.—Cantique de Noël, piano ... ... | Schott & Co. | 2 | 6 |
| Abt, F.—In Foreign Lands, song ... ... | Ewer & Co. | 1 | 0 |
| Adams, Edgar.—Andante Tranquille, organ ... | „ | 1 | 0 |
| Boosey & Sons—Universal Singing Method ... | Boosey & Sons | 6 | 0 |
| „ Standard operas, piano solo, No. 8. Lucia de Lammermoor | „ | 5 | 0 |
| Brahms, J.—Faithfulness, song ... ... | Ewer & Co. | 1 | 0 |
| Bonner, H.—Katty didn't, polka comique ... | Jewell & Co. | 2 | 0 |
| Cramer, H.—Fra Diavolo, fantasie, piano ... | Campbell & Co. | 3 | 0 |
| „ La Favorite, „ „ ... | „ | 3 | 0 |
| Callcott, W. H.—With thee I lingered, (Puritani) | Mills | 2 | 0 |
| Christine, L.—England and France, song ... | Jullien & Co. | 2 | 0 |
| Donisetti.—Il pescatore, song, new edition ... | Boosey & Sons | 3 | 0 |
| Desvignes, L.—Partant pour la Syrie, piano ... | Jewell & Co. | 2 | 0 |
| Dallas.—Nocturne, piano ... ... ... | Addison | 3 | 0 |
| Griffiths, G. B.—Spring Polka ... ... ... | Jewell & Co. | 2 | 0 |
| „ Sultana ... ... ... | „ | 2 | 0 |
| Hensel, Fanny—Five vocal quartets, score and parts ... ... ... | Ewer & Co. | 3 | 6 |
| Hoelzel—Give me answer, song ... ... ... | „ | 1 | 0 |
| Holmes—Forward, and En avant, song... ... | Jullien & Co. | 2 | 0 |
| I sorrow for the brave, song ... ... ... | Addison | 2 | 0 |
| Ings—Solo for violoncello ... ... ... | „ | 4 | 0 |
| Jullien—Comte Ory, quadrille ... ... ... | Jullien & Co. | 3 | 0 |
| „ „ piano duet ... ... | „ | 4 | 0 |
| „ Etoile du Nord, quadrille ... ... | „ | 3 | 0 |
| Krigar, H.—So far from here, song ... ... | Ewer & Co. | 1 | 0 |
| „ The withered rose, song ... ... | „ | 9 | 6 |
| Kucken, F.—Hie thee, shallop, song ... ... | „ | 1 | 0 |
| Kneass—Ben Bolt ... ... ... ... | Campbell & Co. | 2 | 0 |

THE MUSIC PUBLISHERS' CIRCULAR—*continued.*

| | | s. | d. |
|---|---|---|---|
| Mendelssohn—O wert thou in the cold blast; two part song ... ... | Mills | 1 | 0 |
| „ Elijah, for Piano solo, (new edition) ... ... ... | Ewer & Co. | 10 | 0 |
| Marschan—Prendi l'anel, Piano... ... ... | Mills | 3 | 0 |
| Musard—Schamyl Quadrille ... ... ... | „ | 2 | 6 |
| Meyerbeer—La Bohémienne, song ... ... | Jullien | 2 | 6 |
| Napoleon, A.—Polka de Salon ... ... ... | Schott & Co. | 2 | 0 |
| Osborne, G. A.—La donna e mobile ... ... | Boosey & Sons | 3 | 0 |
| „ A te, o caro ... ... ... | „ | 3 | 0 |
| „ D'un Pensiero... ... ... | „ | 3 | 0 |
| Pauer, C.—Minuet ... ... ... ... | Schott and Co. | 2 | 6 |
| „ Ballabile en La mineur ... ... | „ | 2 | 0 |
| Partant pour la Syrie, French and English words | Campbell & Co. | 2 | 0 |
| Pacha's March, composed by his wife ... ... | Boosey & Sons. | 2 | 6 |
| Peill, E.—Come gentle lute, song ... ... | Jewell & Co. | 2 | 0 |
| Prattem.—Say yes, Pussy, song ... ... ... | Jullien & Co. | 2 | 0 |
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VOL. 32.—No. 50. SATURDAY, DECEMBER 16, 1854. {PRICE 4d. STAMPED 5d.

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The third number may suggest the feelings of freshness and healthful vigour that are excited by the open air in the early morning, when the world is spread before us, and our hearts are unbounded as the prospect; we may think of the chase, or of any other active exercise that animates our spirits, and quickens the very life-springs within us.

The next piece may be described as a ballad with an opening and closing symphony, of which to hear but a single verse will never satisfy one who feels its beauty; it is surely a love song, and it tells its heart's tale with most irresistible tenderness.

No. 5 is a more important composition than either of the others, but it loses not, in its greater elaboration, its vocal characteristics of melody and expression; it speaks to us of a troubled but not a broken spirit, and of a noble resolve to resist the disappointments of life, and prove an inward superiority to the influences that vex but cannot crush us.

The purport of the Gondola Song can scarcely be questioned; we must all be reminded, in hearing it, of the dark boat upon the silent tide in the stilly moonshine of a sultry night, and of the strains from Tasso murmured by the rowers forming a burden to the secret thoughts of one whose first and last word, "Alone, alone!" expresses that his heart knows no sympathy but with the solitude of the situation and the season, and the world within himself is his only companion.

If more congenial fancies than these be prompted by the music, we should, each according to our peculiar temperament, receive them as its true meaning, and follow them so far as their course may lead us.

### BOOK 2. OP. 30.

In remarking upon the first book, I made particular allusion to the poetical expression that eminently characterises this interesting series of pieces, because it is a very high quality which can be, to a certain extent, appreciated, even by hearers who have no practical knowledge of music, and which, attention being once directed towards it, cannot be wholly unfelt by any. What refers individually to the songs in the first book, applies generally to the whole series; that is, each one has, I believe, a meaning beyond its musical beauty, but this meaning depends upon our own imagination for its interpretation.

To do justice to these exquisite little productions, we should examine no less closely their technical merit, than indulge in fantasies regarding the sentiment they embody; and I shall, therefore, here notice how, within their very small limits, the principles of musical construction are always carried out, each piece being no less an example of symmetrical form than of beautiful matter.

The fourth, the most important, piece in the present series is an epitome of the grandest form of musical composition, namely, the first movement of an orchestral symphony, or of a sonata, which is a symphony for one or two instruments. Its first subject, in B minor, is succeeded by a second subject, which commences with a brilliant outbreak of enthusiasm upon the chord of D, and this second subject completes the first part of the movement. The opening of the second part presents the development of the ideas that have thus been announced, and we cannot fail to trace the interesting elaboration of the first subject which is now fragmentarily introduced in a variety of forms and always in an unexpected situation. We then return to the original key of B minor, with the resumption of the subject as it at first appeared, and the second subject follows it, introduced now by the chord of G. After this recapitulation of the chief features of the first part, we have a coda, or epilogue to the whole, which opens with a new idea, that is, however, very soon succeeded by some further development of the first subject, and so the movement is completed.

No. 5 is constructed upon the same model, as regards the starting



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from a certain key, the varying the effect of this by the introduction of another idea in a different key, which closes the first part; the subsequent return to the opening phrase in the original key, the reappearance of the second idea, and the conclusion, with a coda, in the key of the commencement; but, instead of the development of the subjects of the first parts which, usually, constitutes the opening of the second part of a movement, we have here an episodical idea which is submitted to some little elaboration. Everything in this piece is on a much smaller scale than in the piece last noticed, and the whole movement is proportionably concise, so I have spoken of ideas or phrases, rather than of subjects; but the form is none the less complete for its being less extensive.

No. 1 is another example of the fulfilment of the same design, but with some further slight modification, as must always be more or less the case, dependent mainly upon the ideas of which a movement is composed. Especially, it must be observed, that the Episode, introduced at the opening of the Second Part, is repeated in place of the phrase with which the First Part closes, when we have the recapitulation of the chief ideas. The melody of these two latter pieces is of a more vocal character, and it is more unbroken, than in that first described; but, though they thus render a very different sentiment, they are not more expressive.

The second piece is still symmetrical, though more capricious in its form, and this is in keeping with the fantastic wildness of its expression. It is distinguished by its frequent return to the opening phrase, and by the quaint humour of the bar that always introduces the recurrence of this; and we must further notice how the characteristic eccentricity, prevalent throughout, melts away in the glowing introduction of the major key for the Coda, like a child's waking from troubled dreams to meet the loving eyes that have watched its slumber.

No. 3 is a ballad, completely analogous in form, and very analogous in feeling, with the fourth song in the first book. A feature of singular beauty in it, is the recommencement after the full close in the fourth bar preceding the end of the melody, with the two interrogative phrases which are answered most touchingly by the repetition of the previous cadence.

The Barcarole, the last song in the set, is another presentation of the beautiful idealism in the first book, of seclusion from the society of the world and abstraction from its thoughts, during a night ride in a gondola; and of these two pictures, who shall say which is the lovelier? In the present piece, besides the deep, thoughtful beauty that generally characterises it, there are (as I think most hearers must feel) certain notes of especial purpose, which one may particularise as one may, single words in a poem, distinguishing in them the rich fulness of meaning of entire sentences; such are the bass note, A—

which is an expression of the most subtle refinement; and the A sharp—

which interrupts the expected recommencement of the melody. Let it not be thought frivolous to enter thus into minute details; we do injustice to a great beauty if we disregard its smallest detail, and it is by such minutenesses as these to which I have alluded, that the highest order of beauty in art is especially stamped.

### Book 3. Op. 38.

The first of this number of the "Songs without Words" is remarkable for the many various continuations of its opening phrase, of which it is almost entirely composed; always recommencing with the first idea, it almost always loses this in some yet untried cadence, and it is still so ceaselessly continuous, the constant resumptions of the theme are so naturally connected, that we must always be disposed to doubt the means in judging the effect. Let us fancy, in this, a long course of loving persuasion, ever enforcing the same request, and ever presenting it under some fresh aspect that gives it more urgency, more winningness than before; and, above all, in the half-a-dozen prominent bass notes where the cadence is twice interrupted

(the most beautiful, because the most unexpected point in the whole song), let us fancy a whispered assurance that the entreaty has not been in vain.

Of a very different feeling from this is the expression of restless impatience in the second piece, which we may suppose to be soothed, but not checked, at each occurrence of the beautiful transition that introduces the episodical idea—soothed for an instant, as a fire is lulled by fresh fuel, to burn, afterwards, the more intensely. Besides the charm of this transient repose, we must notice the admirable effect of the recurrence of the principal idea, which steals upon us, even after the second digression, which has led us into a remote key, so imperceptibly, as to make us half forget that it has ever been interrupted. It may seem a small point to remark upon, but still let me draw attention to the recommencement of the opening phrase upon the octave above the original note, at its repetition in the third line of the second page, and I believe there are few who will not find this a point of beauty. The interruption of the full close by the introduction of the opening phrase in the bass, and the contention between the top and bottom parts upon this incident, have so obvious an interest as to supersede all comment.

No. 3 is one of those rapturous renderings of passionate joy which are equally rare in words and in music, and in which Mendelssohn has, more frequently perhaps than any other composer, succeeded;—joy, I mean, so extreme as to be almost pain—joy that a single breath might change into anguish.

No. 4 is another of those most concise and exquisitely tuneful pieces, such as I have described in each of the preceding books as a ballad (meaning a very simple song, of which several verses may be sung to the same music), and this has, like those analogous pieces, an introductory and closing symphony. A passage for especial admiration here, is the resumption of the opening phrase of the melody,

after it has been twice anticipated in different keys in the preceding bars, which equally proves a great genius and a great artist.

The very highly impassioned piece that follows, is constructed upon the model of the first movement of an orchestral symphony, which, I cannot too often say, is the grandest form of musical composition known. The first and principal subject is self-evident. What we are to understand as the second subject, relieves this, rather by change of key than by change of character; it commences, even, with the opening phrase of the chief subject, but this soon breaks off into a new idea which is of fully sufficient interest and importance to distinguish it. The first part has no defined conclusion, as is most frequently the case in movements of this form, but is continued into the resumption of the first subject in the original key. This is the beginning of a recapitulation, with some little extension, of the ideas that have already

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been announced, the second subject now appearing in the original key of the movement, which is succeeded by a brief coda. The present is not a situation to discuss the philosophical principles here embodied, but, in tracing this form in the concise example before us, we see the artistic importance that a small piece assumes in the hand of a master, and we prepare ourselves to appreciate the more extended application of the same form in a grander and more elaborate composition.

The duet admits of no comment; the composer's design and the means by which his effect is to be realised is so obvious, that it would be to waste words to enter upon description, and to dilute the manifest beauty before us, to attempt to give any other expression to the sentiment here embodied than that which is rendered in the music.

G. A. MACFARREN.

## OXFORD UNIVERSITY.

We have received from a correspondent the following account of the exercise which lately gained for the Rev. Sir F. A. G. Ouseley, Bart., M.A., the degree of Doctor of Music in Oxford University. We shall be glad to have the opportunity of ratifying by our own experience the very flattering eulogies bestowed upon the work. We need hardly explain to our readers that the composer is known as one of the most distinguished and accomplished musical amateurs in this country.

"On Saturday, 9th ult., an exercise for the degree of Doctor in Music by the Rev. Sir F. A. G. Ouseley, Bart., M.A., and Mus. Bac., was performed in the theatre. The composition, a short oratorio, on the martyrdom of St. Polycarp, is one of extraordinary merit, evidencing not only the skill of a master, but the inspiration of a genius. While it betrays a scholarly acquaintance with standard works, it is free from the too prevalent mawkish apings of Mendelssohn or feeble imitations of Händel, and it exhibits, in many passages, treatment strikingly original. Throughout it is highly dramatic and full of effects, and those not vulgarisms and trickery, but legitimate resources of art. The instrumentation is rich. The portraiture of the venerable saint—his resignation and bold confession—the senseless fury of the heathen mob, and the delicious strains of the angels, are exquisite delineations; while the concluding "Amen," a fugal chorus for eight voices, is an elaborate and noble effort. A choice and practised orchestra of about 100 vocalists, Miss Dolby and Mr. Weiss being the principals, and eminent London instrumentalists, led by Mr. Blagrove under the able conduct of Dr. Corfe did justice to the composition, which will well repay reproduction. The theatre was crowded to the utmost, and the appreciation of the audience was most enthusiastically expressed."

SACRED HARMONIC SOCIETY.—The usual Christmas performance of Händel's *Messiah*, was given last evening at Exeter Hall. The following were the principal vocalists:—Mad. Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes. The hall was crammed, and the performance admirably effective.

BEAUMONT INSTITUTION.—The first concert of the above institution came off under the able direction of its secretary, Mr. D. Francis, on Monday, Dec. 11th. The room was so crowded that many were obliged to have seats on the platform. The *artistes* were Mad. Anna Thillon, Mrs. Sims Reeves, Miss Clara Henderson, Mr. A. Wallworth, Mr. C. Herst, Mr. Sims Reeves; and, as conductor, Mr. Frank Mori. Mad. Anna Thillon sang Auber's pleasing trifle, "Une rose bien fleurie," the ballad of "Minnie," and was very successful in Frank Mori's new song, "I love my little native isle." Mrs. Sims Reeves was much applauded for her able rendering of "Softly sighs;" Silas's song, "Oh, would I were you silver moonbeam;" and a new ballad, "I cannot mind my wheel." Mr. Sims Reeves declaimed the patriotic song of "England and Victory" in a manner that raised a storm of applause, and introduced a new song by Mr. J. L. Hatton, called "True to love and thee," which gave the greatest satisfaction. The concert commenced with the National Anthem, and terminated with "Partant pour la Syrie," arranged as a trio.

## FÊTE AT THE CRYSTAL PALACE.

DURING the last few weeks past the greatest activity has prevailed at the Sydenham Palace, numerous workmen having been busily engaged in making preparations for the approaching Christmas festivities, conjoined with a series of Grand Military Concerts. The directors, with laudable forethought, have determined to combine the *dulce* with the *utile*, and to conciliate the younger branches of the community by adding to their stores of science and art the more simple and homely attractions of the holiday season. For this purpose, Parisian *artistes* of repute were engaged to decorate the great central transept after the most approved fashion of French taste. Accordingly, a platform has been raised on the spot where the grand military trophy was displayed during the *fêtes* for the benefit of the Patriotic Fund, which consists of three terraces, handsomely covered with crimson cloth. In the centre, or upper flight, is a magnificent Christmas tree, of monster proportions, nearly fifty feet in height, and tricked out in the most gorgeous and fascinating manner. Pendants and ornaments of the richest and rarest kind are seen suspended from the branches, while mirrors in profusion, placed so as to project the light into the body of the transept, render the scene quite magical. On the terrace below, trees of a smaller size, similarly decorated, are deposited; and in the front, in greater numbers, of course, Christmas trees of a tiny form will more enchant the juvenile gaze, because of more recommendable dimensions, and more like what youths of both sexes would desire to behold on the drawing-room tables. The *bon-bons* are of exceeding fancy, and display a world of invention in sugar and chocolate. The true French art is everywhere exhibited. It is, however, but justice to Mr. Deane—the manager of the interior—to say, that the merit of the suggestion is entirely due to him; that he went to Paris purposely to hold consultation with the most accomplished confectioners; and that, in fact, the entire projection of the festival and its details are attributable to himself.

The rest of the decorations immediately connected with what may be called the juvenile department, is equally conspicuous for its variety and tastefulness. At the four corners of the platform are placed groups of stuffed birds, looking really alive, while festoons of holly and ivy, intertwined with red berries and mistletoe, alternated with silver ornaments, are suspended from the monster tree to the galleries, which forms, as it were, a leafy roof overhead. Outside all, in circular rows, are placed marble tables, upon which are seen the most fascinating forms of confectionary—such as drums, baskets, watches, cocked hats, boxes, etc., all made of sugar, and all filled with choice sweetmeats—enough, indeed, to puzzle and make glisten the youthful eye. The bazaar for toys and trinkets will be confined to the galleries.

The first grand military concert took place on Saturday last. The day at first was warm, but towards evening became bitter cold. The attendance was not so large as was anticipated, but this, in great measure, was owing to the proprietors not having advertised early enough, or to sufficient extent. The numbers present may be estimated at about 4,000. The bands in attendance were the First Life Guards, Grenadier Guards, Scots Fusilier Guards, Royal Artillery, and Crystal Palace. The following was the programme:—

PART I.

| | | |
|---|---|---|
| 1. | Overture ... ... ... ... | *Meyerbeer.* |
| 2. | Waltz, "Vereinigungs Tänze" ... ... | *Labitzky.* |
| 3. | Selection, "Lucia di Lammermoor" ... | *Donizetti.* |
| 4. | Quadrille, "Nocturne" ... ... ... | *Strauss.* |
| 5. | Selection, "Il Trovatore" ... ... | *Verdi.* |
| 6. | Variations, "Carnaval de Venise" ... | *Paganini.* |
| 7. | Selection, "La Donna del Lago" ... | *Rossini.* |
| 8. | Polka ... ... ... ... | *Waddell.* |
| 9. | Selection, "La Muette di Portici" ... | *Auber.* |
| 10. | Galop, "Spirit of the Ball" ... ... | *Lord Fitzgerald.* |

PART II.

| | | |
|---|---|---|
| 1. | Overture, "Jubilee" ... ... ... | *Weber.* |
| 2. | Selection, "William Tell" ... ... | *Rossini.* |
| 3. | Vocal chorus, "Prayer by Körner" ... | *Himmel.* |
| 4. | Selection, "Lucrezia Borgia" ... ... | *Donizetti.* |

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5. Vocal chorus, "Hark, Hark, the Trumpet!" Words by W. J. Robson ... ... *Weber.*
6. Polonaise, with Chorus—Words by Sir W. Scott ... ... ... ... *Kücken.*
7. Alliance Quadrille, introducing Popular National Airs—Turkish, French, and British—arranged by ... ... *Schallehn.*

"God save the Queen."

Part first was distributed among the different bands; the Crystal Palace band leading off, and that of the Scots Fusiliers finishing. In the second part all the bands joined their forces, under the leadership of Mr. Schallehn, and almost rent the vault of the great transept with their musical thunder. The effect was very striking to those of the audience who were somewhat removed from the platform: but to those placed in the immediate vicinity of the orchestra the din was literally deafening. Great was the applause, nevertheless, from far and near, and the roar of the applause vied in intensity and loudness with the bands themselves. Mr. Schallehn is entitled to praise for the manner in which he directed the forces under his command—no mean accomplishment, having five different bands to keep in order. If the *pianos* were not always as delicate as might be desired, Mr. Schallehn made ample amends by the vigour and persistance of his *fortes*. The five bands, doubtless, would have gone more smoothly together had they had more rehearsals. The chorus was a failure—not so much because they did not sing well, as that they could not be heard. It would have required ten times the number of "voices" assembled at the Crystal Palace, on Saturday, to make head against the power of five military bands at high pressure. Therefore the chorus was a failure.

The performance was brought to a termination by Mr. Schallehn's new "Alliance Quadrille," the whole winding up with the "National Anthem."

All things considered, the first of the series of Grand Military Concerts must be accounted a decided success.

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British Vocal Union.—A number of young artists have incorporated themselves into a Society under the above title, for the purpose, as it would seem, of testing their powers before their friends and acquaintances, previously to appearing in presence of the actual public. Of course their names are entirely unknown to fame; but that does not necessarily infer that there is no talent among them. The first concert on Wednesday evening came off at the Music Hall, Store-street. Of those who exhibited on this occasion, we would specialise Mr. Adams, as having a very pleasing tenor voice, out of which a good singer may be made; Mr. Dyson, as possessed of a nice bass voice; and Miss F. Newby, as having a manageable contralto. Mr. Adams was encored in Wallace's ballad, "Let me like a soldier fall;" and Mr. Dyson received the same compliment in "The Rhein Wine." Miss Alice Clevedaile performed a solo on the pianoforte very neatly, and was much applauded. Several concerted pieces were executed, but they did not tell with the effect anticipated, as Miss Julia St. Clair, the principal soprano, was taken ill, and her place had to be supplied at a very short notice. If the Society of the British Vocal Union intends to admit instrumentalists into its ranks—as, by the pianoforte performance on Thursday night, it would appear to do—its present name is a *misnomer*, and should be altered incontinently. The Society is founded upon praiseworthy principles, and is entitled to support.

A Pugnacious Actor.—On Wednesday evening last, the play of *The Hunchback* was performed in the Belfast theatre, Mr. Paumier enacting the part of Master Walter. During the performance, some annoyance was caused by persons laughing and otherwise interrupting the progress of the actors; and Mr. Paumier, conceiving that a part of it emanated from the Hon. Arthur Annesley, of the 92nd regiment, Henry R. Wallace, 92nd regiment, and James Bannatyne, merchant, who were seated in one of the private boxes, went to the box and spat in each of their faces, striking Mr. Annesley. Mr. Paumier was summoned on Saturday to the Police Court for the assault; and, failing to appear, a warrant was issued for his apprehension.

## M. JULLIEN'S CONCERTS AT DRURY LANE.

The most successful of M. Jullien's annual series of concerts, since he inaugurated them in London, was brought to a termination on Saturday. The attendance was as numerous as that of any preceding night, and the enthusiasm as great. M. Jullien, however, has not deserved better of the public this season than the last, or any other. He has always done his best, and, consequently, has always been entitled to favour. But the English people are slow to perceive and slow to receive, and it is not until after repeated proofs of good intention and ability, that they yield their confidence. Now, M. Jullien did not take the British public by storm, but by insensible degrees, and by legitimate means insinuated himself into their good graces. While delighting, he was instructing; and while he induced his auditors to listen, he was gradually infusing into their minds a taste and liking for the best music. Therefore, although M. Jullien may not have deserved better of his public this year than before, his worth is more generally acknowledged, and his services more thoroughly appreciated. In this manner we can account for the steady progress M. Jullien has made with his audiences, and for the height which he has attained in popular estimation.

The programme of Saturday night presented no actual novelty. Wagner's overture to *Tannhauser*, however, was repeated; and as it again failed to render itself comprehensible, it certainly had all the effect of a novelty—which perhaps, was the cause why M. Jullien re-introduced it. To those who incline to mystery, the overture to *Tannhauser* may prove acceptable. We cannot give any opinion about it, since we really do not understand it. This was not the fault of the band or the conductor, whose exertions were worthy of a better cause. Seldom has a more perfect and vigorous performance been heard. Another, and more agreeable, feature of the programme, was the *Andante poco Adagio*, from the Symphony in D minor, by Mr. Bristow, an American composer of eminence in his own country, played for the second time in this country. The *Andante* is so well written and indicates so much real feeling for melody, that the whole symphony would have been acceptable. The *Scherzo* in G minor, from Mendelssohn's *Midsummer Night's Dream*, was the "point" of the concert, being magnificently played and rapturously applauded. The "Allied Armies' Quadrille" was introduced at the end of the first part and created the usual *furore*.

In the course of the evening, Mad. Anna Thillon sang "Minnie," and, being twice encored, gave "Partant pour la Syrie" with a grace and vigour which enchanted her hearers. In a *Fantaisie Espagnole* on the violin, written by himself, Sig. Monasterio displayed qualities of the highest order as an executant. His tone is admirable, his expression free from all exaggeration, and his style remarkable for intelligence and purity. Signor Monasterio is a pupil of the *Conservatoire* of Brussels, and although very young is already one of the brightest ornaments of the Belgian school. M. Jullien was fortunate in being enabled to add so accomplished an artist to his *troupe*.

At the conclusion of the last *morceau*—"The Charge Galop"—M. Jullien was loudly and unanimously recalled, and on his appearance in the orchestra was greeted with applause which lasted several minutes. M. Wuille on the clarionet, and M. Cioffi on the trombone also played solos with well-deserved success; and the sparkling quadrille from Rossini's fresh and exquisite *Comte Ory*, admirably adapted by M. Jullien, was one of the most agreeable features of the dance music. The *Huguenots* selection, or fantasia, displayed the talents of several other of M. Jullien's most able soloists, and among others, the excellent tenor player, M. Scheurs, from Brussels.

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About the *Bal Masqué*—the brilliant and exciting pendant to M. Jullien's concerts, the one Carnival night of the London season—it is unnecessary to enter into details. The theatre was decorated and lighted as usual—that is to say, with extreme taste and great brilliancy—and the band was no less powerful and efficient than on previous occasions. At no former *Bal*

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*Masqué* have we mingled in a greater crowd; but we fancied there was a falling off in variety and novelty of the fancy costumes, and too much license was certainly given to the gentlemen visitors, many of whom appeared in anything but evening dress. M. Jullien of course conducted, and Herr Kœnig officiated as his right-hand man, occupying the place of *chef* at certain intervals. Some of the most popular dance music played at M. Jullien's concerts was introduced. Among others we may mention the "Nepaulese," "Allied Armies," and "American" Quadrilles; the "Kattydid Polka;" the "Moldavian Schottische;" the "Prima Donna," and "Hyacinth Waltzes; the "Charge Galop," etc., etc. The night passed off with strict propriety, and, notwithstanding the immense crowd, and some occasional disturbances, not in very good taste, on the part of a section of the audience, the *Bal Masqué* on Monday night left a pleasant impression. A little less formality, and more unrestricted freedom, would have made the entertainment still more enjoyable—especially to the lookers on, who, we can readily fancy, were retained in their places by the sole fascination of the music to the very end. At what hour of the morning the whole assembly had dispersed, we cannot pretend to say.

## SOCIETY OF BRITISH MUSICIANS.

The twenty-first season was inaugurated on the evening of the 7th instant, by the first of a series of Chamber Concerts, held in Mr. Erat's Harp Saloon. There was a numerous audience of the friends and relations of the members. The concert began with a clever violin quartet, in D minor (No. 2, MS.), by Mr. James Calkin, which was well played by Messrs. J. Zerbini, Clementi, C. F. Colchester, and W. L. Phillips. Three vocal pieces followed, all well sung:—Meyerbeer's animated "May Song," by Mad. Ferrari; and Mr. S. Waley's expressive setting of Longfellow's "Curfew" by Signor Ferrari; and Mr. Aguilar's graceful serenade, "The stars are brightly beaming," by Miss Messent. An instrumental serenade by Mr. E. Perry, a composition of merit, was then played, in the best taste, by Mr. C. Harper, on the horn, accompanied on the pianoforte. The next piece was Mendelssohn's very fine violin quartet in E minor (Op. 44), executed with great spirit by the artists already named above. To this succeeded the fascinating "Chamber trio" (so called), for piano, violin, and violoncello, in A major, by Mr. Sterndale Bennett, capitally played by the composer with Messrs. Zerbini and Lovell Phillips. The delicate ballad called "May dew," from the same pen, sung with the right feeling by Miss Messent; and Mr. Hatton's very pretty "Goodbye, sweetheart," well given by Mr. Suchet Champion, completed the vocal selection. The concert came to an end with the melodious trio in B flat, of Beethoven (Op. 11) for piano, clarionet, and violoncello, which received every justice at the hands of Miss Calkin, Messrs. Lazarus, and Lovell Phillips. Mr. Aguilar accompanied the songs, with his accustomed ability; and the whole proceedings were under the direction of Mr. H. Graves, one of the oldest and most conscientious members of the society.

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Greenwich.—(*From a Correspondent*).—Lecture Hall—On Thursday the 7th instant, Mr. Henry Morley gave an evening concert. The following artists were engaged:—Madame Clara Novello, Madame Lablache, Mr. J. L. Hatton, Signor F. Lablache, and Mr. Sims Reeves. Conductor, Mr. J. L. Hatton. Solo pianoforte, Miss Ellen Day. A very large and select audience were present on the occasion, and, in consequence of the numerous disappointments by parties being unable to obtain seats, Mr. H. Morley intends giving another concert, with equal attraction, in aid of the Patriotic Fund, on Thursday January 4th, 1855.

## THE SACRED HARMONIC SOCIETY.

The members of this Society commenced their concerts for this season, at Exeter Hall, on Friday—last night week—with Handel's oratorio, *Deborah*. This work was finished by the composer, February 21st, 1733. By command of George II. it was produced at the King's Theatre, March 17th, in the same year.

Mr. Costa was received with a hearty welcome from audience and orchestra on taking his place at his desk. The solo singers were Mad. Clara Novello, Miss Dolby, Miss Huddart, Mrs. Temple, Mr. Smythson, Mr. T. E. Williams, and Herr Formes. The general execution was admirable: the solo vocalists especially distinguished themselves. Herr Formes obtained an encore for his powerful and earnest delivery of the air, "Tears such as tender fathers shed." Mad. Clara Novello greatly distinguished herself by her clear and impressive delivery of the somewhat florid music allotted to Deborah. Miss Dolby was excellent as usual, and the other ladies and gentlemen deserve commendation for the care and pains exhibited in what was entrusted to them. The choruses, in most instances, were very efficient. One or two more repetitions of the oratorio will doubtless, render them more perfect.

Mr. Costa, as in the case of *Samson*, has supplied additional accompaniments to *Deborah*.

## MISS DOLBY'S SOIREES.

The second and last took place on Wednesday evening, before a fashionable audience. The concert began with the clarinet trio of Beethoven (Op. 11, in B flat), which was played to perfection by Messrs. Lindsay Sloper (piano), Lazarus (clarinet, and Piatti (violoncello), and being rarely heard, was doubly welcome. A selection from the *Stabat Mater* of Pergolesi, consisting of two duets and an *aria*, with Italian words by Sig. Manfredo Maggioni, afforded much interest. The *aria* was sung with great taste by Miss Dolby, and the duets by the same accomplished lady with her promising sister, Miss Amy Dolby. The music is, as the French might say, "*un peu pâle*." An *andante*, followed by a *Rondo Pastorale*, composed and performed by Mr. Blagrove on the violin (accompanied on the piano), obtained much approbation; while the enthusiasm of the room was raised, and no wonder, by Miss Dolby's very artistic singing, in Mozart's grand aria, "Per questa bella mano," to which the violoncello *obbligato* (not *obligato*) of Sig. Piatti imparted additional charm. Two graceful little pieces for pianoforte solos—the old English air, "Early one morning," with variations, and *Allegretto Scherzando*—were performed with exquisite neatness by the composer, Mr. L. Sloper, who in the lovely *Air Varié* of Mendelssohn (in D) for piano and violoncello, shared with Signor Piatti the genuine and well-deserved applause of all present. Two very nice Italian songs, very nicely sung by Miss Dolby, came next in order,; "Addio" by Signor Piatti, and "E m'e venuto," by Signor Gordigiani; the last, which is eminently graceful, was encored. Signor Piatti, then, in a violoncello solo, both surprised and delighted the audience, and the performances came to an end with a couple of very "taking" ballads—"Would I were with thee," composed by Mr. Schulz and sung by Miss A. Dolby; and the Jacobite song of "Charlie yet," in which Miss Dolby the elder accompanied herself on the pianoforte. Mr. Benedict was the conductor, than whom a better could not have been selected. Everybody was pleased and satisfied with the programme.

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Gratz.—The concerts of the Männergesang-Verein have commenced. The last opera produced at the theatre was *Norma*.

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## PROVINCIAL.

LIVERPOOL.—Lord Stanley went to the last Saturday evening concert, and made a speech. He said—"I confess that I am glad that the arrangements of this evening have given to me the opportunity of not only expressing, however briefly, to the managers of this society my belief that these amusements greatly contribute to the moral and social benefit of the people of Liverpool —(hear)—but of rejoicing also that I have the opportunity of expressing the pleasure which I feel in finding myself here for the first time—the first, but I hope not the last. (Cheers.) It may be—I believe it is—my fault that our acquaintance has not begun earlier; but I assure you it shall not be my fault if, now that it has begun, it does not prove lasting. (Cheers.) These concerts, as you are aware, have been established now some sixteen or seventeen years; and I believe I may say, with perfect confidence, that the object of those who first set them on foot was not their own profit or personal popularity, but solely the public convenience—(hear, hear)—a desire to supply a cheap, a rational, and an agreeable source of amusement to all; a wish to supersede musical entertainments of a much lower and questionable character. (Cheers.) I am quite sure they have deserved success. (Cheers.) You often hear a good deal said against our modern system of society, which tends to bring together great masses in crowded communities like this great commercial town. No doubt that state of society is attended with some disadvantages; but, then, you must recollect such a state of society has also great countervailing benefits. It is only in a community like this, for instance, where the crowded population may, by combination, obtain at such prices that which at other places, in former times, was considered a great luxury, and reserved comparatively for the few. There is, I believe, a very growing feeling that the amusements of the people are, or ought to be, the subject of general interest. In all the finer arts we, in England, are behind our neighbours. There is no doubt that, consequent upon the alterations of manners, within the last century the number of our national amusements have diminished, and it is only recently that a reaction has set in." The noble lord resumed his seat amidst great cheering. Brief addresses were also delivered by Mr. Brown, M.P., Mr. Thornely, M.P., and by Messrs. Picton and Holt; after which the concert was proceeded with.

LEEDS.—On Saturday last, a concert was given at the Music Hall, under the auspices of the Rational Recreation Society. Händel's *Acis and Galatea* was given in a very creditable manner. The second part of the entertainment consisted of Rossini's overture *L'Italiana in Algeri*, followed by Mendelssohn's finale to *Lorely*. This wonderful creation of the great dramatic composer was listened to with the greatest interest from first to last, and at the end such a shout of applause was raised as has seldom been heard in our Music Hall. This was the first time of its performance in Leeds, and the second in Yorkshire, it having been given at the Bradford Festival, when Miss Louisa Pyne took the part of Leonora. Mrs. Sunderland's singing of the music of the betrayed maiden was full of energy. The general execution reflects high credit upon all concerned, and especially upon Mr. Spark, for the labour it must have cost him. After *Lorely*, there was a miscellaneous collection, consisting of Purcell's battle song and chorus, "Come, if you dare," a violin solo by Mr. Willy, two other choruses, and the National Anthem. The interest of the concert was much enhanced by the critical remarks of Mr. Spark on *Acis and Galatea*. The principal solo parts were sung by Mrs. Sunderland, Mr. Miranda, and Mr. Lambert. The room was crowded, and the audience enthusiastic. Miss Birch is announced for the next concert.

BRAMLEY.—On Monday last a concert, arranged by the choir of the church, was given at the National School, and was numerously attended. Miss Witham, Miss Sevier, Miss Walker, and Mr. Iles were the principal vocalists. Mr. Bowling presided at the pianoforte.

EDINBURGH.—Mr. C. J. Hargitt's concert passed off with *éclat*. The principal *morceaux* were Beethoven's trio in D, and Mendelssohn's sonata in B flat. The performers were Mr. Cooper Herr Hausmann, Miss Milner, and Mr. Hargitt, who is a pupil of Mr. Hallé's, and made his *début* as a *pianist* on this occasion. Mr. Hargitt played in both the concerted pieces with much steadiness, and was favourably received. He also played an impromptu by Schuloff, and one of Mendelssohn's "Songs without Words." Mr. Cooper and Herr Hausmann are too well-known to require special comment.

BLOCKLEY.—Mr. C. Tovey, organist of the Abbey Church, Pershore, gave a vocal concert at the Assembly Room of the Crown Hotel, on Tuesday evening last. The principal vocalists were the Misses Tovey, Mr. Day, of Stow-on-the-Wold, and Mr. Thomas, of Worcester Cathedral.

WORCESTER.—The choristers of the cathedral gave their annual concert on Monday evening last, in the Natural History Room, and were honoured with a very numerous company. They were assisted by the lay clerks; the assistant-organist of the cathedral, Mr. C. H. Redgrave, presiding at the pianoforte, The juvenile vocalists acquitted themselves creditably. Master Caldicott gained an *encore* in the song "Over the sea," as did likewise Masters Edmonds and Barker, the former in the "Spirit of love," and the latter in "Shells of the ocean." The lay clerks sang some favourite glees, their performance giving much satisfaction.

CANTERBURY.—The theatre has been sold, and is to be converted to nobody knows what.

WE give the following on the authority of the *South Eastern Gazette*:—The late Concert by the Crystal Palace Band.—To the surprise of almost everybody in the city, the production of this effort to increase the local subscription to the Patriotic Fund, is represented in a paltry balance of (omitting the donations of £2), £6 13*s.* 9*d.*! and yet one of the first bands in the country gave their gratuitous services. The receipts are stated to have been £66 3*s.*, and expenses £59 9*s.* 3*d.* Of course, the conveyance of the band to and from London, and their accommodation, formed a considerable item in the account; the other expenses, however, were needlessly swelled, and the charge for the room, with its necessary adjuncts, exorbitantly high. Who would have imagined that a concert of such a high character, and embracing an attendance of some five hundred persons, at unusually high rates, would have yielded so trifling a profit? But such is the fact, and it will prove a lesson for the future.

MARGATE.—The third concert of the Catch Club took place on Friday evening last, at the Royal Hotel. The principal solo singers were Mr. Penniket and Mr. Pillon; the orchestra executed several pieces, and gave much satisfaction.

WATFORD AND ST. ALBANS.—On Friday the 8th instant, and Tuesday the 12th, concerts were given in the above towns by Mr. Brooks, who was assisted on these occasions by Miss Bennett, Miss E. Bennett, Miss J. Brooks, Mr. Fairbairn, Mr. Genge and Mr. G. Brooks.

LYNN.—Mr. Bray gave a concert at the Athenæum on Tuesday, the 5th instant. The singers were Mad. Newton Frodsham, Mrs. Wallack, and Messrs. Mann, Atkinson, and Burton. The "lion" of the evening was Mr. Lazarus, who, on his clarionet, performed wonders, which electrified and delighted the audience. Mr. Lazarus played several solos, and accompanied Mad. Frodsham and Mr. Wallack in two songs. Mr. Bray took a part in the duet for violin and piano with Mr. Sothern, and in a trio with this gentleman and Mr. Burton (violoncellist). The concert gave general satisfaction.

VENTNOR.—We have just heard, with great pleasure, that Sig. Marras, who is now resting at Ventnor after the fatigue of the London season, intends giving a grand concert there in aid of the Patriotic Fund, and that A. Hambrough, Esq., has had the liberality to offer his splendid rooms at Steephill Castle for the occasion. We believe the concert will take place on Wednesday, the 20th inst. No doubt the residents and visitors of the Isle of Wight will seize this opportunity of testifying their patriotism and enjoying a great musical treat.

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## FOREIGN.

VIENNA.—(*From our own Correspondent.*)—In spite of the engrossing intelligence from the seat of war, and the natural curiosity—sufficient to arouse even the politico-apathetic Viennese—to know what course Austria really intends to take in the present crisis, musical matters are looking up, and the great composers, more fortunate than the generals of his Imperial Majesty, the Czar of all the Russias, are not quite eclipsed by the victorious commanders of the allies and their brave, devoted troops. This musical activity, however, is more apparent in the concert-room than on the stage. In fact, the principal events at the theatre have been, if I may so express myself, of a negative character, inasmuch as they consisted of two farewell appearances: that of Mdlle. La Grua, who took leave of the public here, with whom she has become a favourite, as Valentine, in *Les Huguenots*, and that of Mdlle. Marie Taglioni (a time-honoured name in the history *de la danse*), who executed her last *entrechat* in the ballad of *Satanella*. The *élite* of Vienna assembled to bid the charming votary of Terpsichore good-bye. The house was absolutely in a blaze with the toilets of the fair and noble daughters of Austria, who occupied the boxes, with their husbands and sons, impelled thereto, firstly, by the desire to witness the fascinating Marie once more before she left, and, lastly, though not leastly, anxious to follow the example set by the Emperor, Empress, and all the Court. To calculate the number of bouquets showered on the stage, and the sum they must have cost, at this advanced season of the year, would be a task for the Statistical Society, and, therefore, one which I shall not attempt; but, I should say, that there were enough to have supplied the Middle Row of Covent-garden Market for one day, and that the price would have been sufficient to gladden the hearts of half the horticulturalists round London. After the performances were concluded, Herr *Capellmeister* Kaulich and his band serenaded Mdlle. Marie. Donizetti's opera of *Belisario*, which has not been performed for a considerable time, will be revived next week.

The Gesellschaft der Musikfreunde des Oesterr: Kaiserstaats gave their first concert in the Grosser Redouten-Saal, on the 3rd instant. They began their new campaign well, inasmuch as the core of the entertainment of the 3rd instant was composed of works by three great masters—Mozart, Weber, and Mendelssohn, but they might have chosen something better to end with than Herr Richard Wagner's overture to *Rienzi*. With all respect for Dr. Franz Liszt's opinion, I cannot help exclaiming with Desdemona, "O! most lame and impotent conclusion!" The concert opened with a symphony in C major, by Herr R. Schumann.

To turn from profane to sacred music, I may inform you that the *Namensfest*, or Saint's day, of her Majesty the Empress Elizabeth, was solemnized by the performance of a grand mass in St. Annakirche, on which occasion the so-called "Mariazeller-Messe," by Haydn, a hymn to Saint Elizabeth (with full accompaniment), by Herr Ferdinand Schubert, and a "Salve, Regina" by Franz Schubert, were performed, under the direction of Herr Ferdinand Schubert. At the conclusion of the above pieces, Herr Schubert performed an organ prelude, in which he blended the national melody of Austria. When I have added that Mad. Clara Schumann-Wiek, and Herr Gade, the composer, are shortly expected, I have exhausted my stock of news until next week, and shall, therefore, conclude my letter.

MILAN.—(*From our own Correspondent*, 9th Dec., 1854.)—At the Teatro Carcano, *Il Domino Nero* has been succeeded by Verdi's *Ernani*. The *mise-en-scène* of the latter has been most indifferent, and reflects but little credit on the management. The principal parts were sustained by the *prima donna*, Signora Donati; the tenor, Signor Biundi; the baritone, Signor Ferrario; and the basso, Signor Mirandola. *Il Barbiere* will be produced also, at this theatre, in a few days.

At the Teatro Re, a poor countryman, blind from his birth, named Giuseppe Picchi, has, during the last week, made quite a *furore* in this theatre, by his playing many of the most difficult arias (with variations) from the modern operas upon a simple fife, without keys, and which can be purchased for the value of a third part of a penny.—The season of the T. R. Canobbiana closed on the 30th ult. with selections from *La Fiorina*, *Il Pirata*, and *Don Bucefalo*.

BERLIN.—(*From our own Correspondent*).—The series of *Sinfonie-Soirèen* has been brought to a close for this year. The fifth took place last week, the rooms being required for the solemnization of certain festivities incident to the approaching Christmas season. The programme was interesting. It comprised Haydn's symphony in C major, Cherubini's overture to *Les Abencerages*, and Beethoven's overture to *Coriolanus*, and Pastoral Symphony. All the pieces were well executed, and the numerous audience were not chary of their applause. At Zimmermann's third Quartet-Versammlung, I had the pleasure of hearing an admirable performance of several works by some of the great masters; among others, Mendelssohn's quartet in E minor, and Haydn's in D major. Mad. Clara Schumann's concert on Monday, and Herr Liebig's on Tuesday, presented nothing worthy of particular comment. Among the visitors here at present is a Herr von Bülow, one of Liszt's best pupils. This gentleman played at the last meeting of the Neue Berliner Liedertafel. He intends giving, next week, a concert of his own, at which he will execute several compositions by Liszt. Meyerbeer has left for Vienna, to be present at the first representation of *L'Etoile du Nord*.

Great preparations, and many discussions, are taking place daily respecting the grand opening of La Scala on the 26th inst. *Marco Visconti* is being rehearsed for the first opera.

VENICE.—*La Vestale* of Mercadante, sustained by the Signore Orecchia, Corvetti, and the Signori Liverani, Mazzanti, and Latry, has had a favourable reception.

GENOA.—At the Teatro Carlo Felice, *Il Birrajo di Preston* has been produced for the last opera of the autumnal season, interpreted by the *prima-donna*, Signora Borsi-Deleurie; the tenor, Sig. Stecchi-Bottardi; and the buffo, Sig. Frizzi. The performance had but an indifferent reception.

NICE.—*Il Furioso* of Donizetti has been represented, executed by the *prima-donna*, Signora Marietta Villa; the tenor, Sig. Ferrari; the barytone, Sig. Marra; and the buffo, Sig. Grandi.

AJACCIO.—*Luisa Strozzi*, by the Maestro Sanelli, has been warmly received. The principal artists were Signora Carolina Guerra, and the Signori Banti, Bentivoglio, and Mingozzi.

BOLOGNA.—At the Teatro Comunale, *Il Barbiere* has been given, sustained by Mad. Persiani; the tenor, Sig. Galvani; the baritone, Sig. Corsi; and the buffo, Sig. Scalese.

PALERMO.—At the Teatro Carolino, Verdi's *Attila* has been given. The execution was indifferent on the first evening, but improved on successive representations. The principal executants were, the *prima donna*, Signora Carozzi; the tenor, Sig. Graziani; the baritone, Sig. Vitti; and the basso, Sig. Garcia.

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ROYAL GALLERY OF ILLUSTRATION.—Messrs. Grieve and Telbin opened on Monday evening their New Moving Diorama, illustrating the events of the present war in the Crimea. They have again judiciously availed themselves of the assistance of Mr. Stocqueler, whose acquaintance with military matters peculiarly qualifies him to lecture upon this subject. Mr. Stocqueler gave an illustrated lecture on the war, briefly sketched the events antecedent to the departure of the troops for the east, and followed their proceedings to the present time. The Diorama consists of illustrations of St. Petersburgh, Cronstadt, Constantinople, the shores of the Black Sea and the Crimea, with views of the departure of the allied fleets from Varna, the landing in Kalamita Bay, the Battle of the Alma, charge of the Guards and Highlanders, capture of guns in the redoubt, the flank march through the forest, and the forts and harbours of Sebastopol, with various dioramic effects. The lecture was further assisted by diagrams, on a large scale, of bastions, parapets, gabions, fascines, etc. Mr. Stocqueler's lecture cannot be too highly praised. His descriptions of the various incidents represented by the Moving Diorama are exceedingly interesting; and no one, we are certain, could, in so few words, render a more satisfactory and lucid account of the great events now occurring in the Crimea. We strongly recommend all who are interested in the present campaign—and who is not?—to go to the Gallery of Illustration, and we promise them an ample reimbursement for their visit.

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* The Musical World, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

Correspondents *are requested to write on one side of the paper only, as writing on both sides necessitates a great deal of trouble in the printing.*

To Organists.—*The papers on the Panopticon Organ are published in Nos.* 28 *and* 32 *of the present series. The article on the Leeds Organ will be found in No.* 30; *and the Review of the Organ at St. George's Hall in Nos.* 34, 35, *and* 37.

## TO CORRESPONDENTS.

W. B. (Gray's Inn).—*Will our kind correspondent—who excels in so many styles, and has the gift of doing homage in graceful poetry to so many themes—excuse us. We are not political.*

A Manchester Musician *is very polite. Judging from the style in which he writes, we have no desire that he should change the opinion he entertains of the* Musical World *in general, and its editor in particular. We congratulate the profession on having a champion at once so modest, so courteous, and so eloquent.*

Bradford.—*Too late for this number. The letter shall appear in our next.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, December 16th, 1854.

In 1834, a number of English, Scotch, Welsh, and Irish singers, players, and composers, banded together, under the assumed title of *The Society of British Musicians*, and gave a series of six concerts in the Hanover Square Rooms. The experiment was very successful, and, the price of a season ticket for the series of performances being only one guinea, the tax was considered moderate by the friends and well-wishers of the associated musicians, who flocked to the concerts in good round numbers, and applauded the efforts both of producers and executants, with genuine warmth. Everyone was satisfied. The members of the Society, pleased with the manner in which they had been appreciated, returned to their task with renewed ardour, and had the satisfaction of knowing that they were working upon a solid foundation, with a tolerable fund to fall back upon in case that public support should be slacker than at the first start. Some atrabilious critic, at the time (the editor of the late *Harmonicon*, we believe—who, to use his own language, would "flee precipitately" after the second movement of any of the British symphonies) attempted to throw the performances into ridicule, by calling them the "three-and-sixpenny concerts." But in vain. The inauguration was auspicious; and had the incorporated musicians followed out the course they had begun, there can be little doubt but that, at the present time, they would have been in as prosperous and solid a position as the *Société des Concerts* of the Paris Conservatoire. At the same time, such a title as the *Société des Concerts* would, we think, have been both more appropriate and more modest than that of *The Society of British Musicians*—since, even at the commencement, when there was more colour than now for the appropriation of the latter (which events have shown to be simply absurd), a good half of our native composers did not belong to the association.

We have no intention to write a history of the progress of the Society of British Musicians, from its foundation, in 1834, up to the state of positive collapse into which it has degenerated for a considerable number of years past. This has been done already; and few of our readers are unacquainted with the various circumstances that have gradually brought the Society from the rank of an important and useful corporation to that of something as useless at it is insignificant and unmeaning. Let it suffice that, speedily losing sight of the principles upon which they started, the members were ultimately at loggerheads with each other, and disunion became the order of the day. Parties sprang up, each with a different idea, and each with a recognized leader. There were composers, who contested that the Society was intended exclusively for their benefit; orchestral performers, who not only claimed the right to legislate with a strong hand, but to be paid for their services in the orchestra (a thing never dreamed of by the Paris *Société des Concerts*—a body corporate like the Orchestral Union, the members all giving their services gratuitously and sharing alike in the advantages and profits); and singers, and solo performers, who began to find it rather hard to be compelled to sing and play without remuneration, for the benefit of a number of individuals about whom they knew little and probably cared less. Thus, by degrees, the Society of British Musicians dwindled into a mere *coterie*, which, unable to get a hearing elsewhere, summoned its friends and the public, annually, to Mr. Erat's Harp Saloon, in Berners-street, in order that they might bear witness to the genius and talent so much neglected by the world in ordinary. The name of the Society has now become a by-word. Nobody knows anything about it, and few beyond the circle of the members themselves are anxious to be informed. What, then, in the name of common sense, is the use of perpetuating the association? Why not dissolve it, and, by an appeal to the entire body-musical of the country, endeavour to form an institution more general in its influence, and more definite in its plans and application?

Here, in the year 1854, after twenty years of existence, and more than twenty appeals to the public, we read, in half-a-dozen advertisements of the morning papers, that the Society of British Musicians has entered upon its twenty-first season, and is about to give its accustomed annual series of Chamber Concerts, at Erat's Harp Saloon. The first thought of an uninitiated reader of these advertisements must be, "What is the Society of British Musicians—and who are they that compose it?" Happily a printed circular enables us to supply the desired information. The members have been careful to publish their names; and we are thus in a position to tell the world who are those very gentlemen who pretend to represent the musical profession throughout the length and breadth of the British empire. Here they are—forty-one "members," and fourteen associates:—

Members—Messrs. T. Adams, E. Aguilar, J. Banister, H. C. Banister, R. Barnett, W. S. Bennett; Madame Bertini; Messrs. H. Blagrove, James Calkin, J. B. Calkin; Miss Calkin; Messrs. J. Clinton, C. Coote, J. T. Cooper, W. Dorrell, W. Erat, A. Ferrari, W. Goodwin, H. Graves, J. H. Griesbach, A. Guest, W. H. Holmes, C. E. Horsley, H. Lazarus, C. Neate, E. Perry, W. L. Phillips, C. Potter, Sir Geo. Smart, Messrs. C. Severn, C. Steggall, Mus. Doc.; C. E. Stephens, S. J. Stephens, J. W. Thirlwall, H. J. Trust, W. Watson, W. H. Webb, J. Weslake, H. Westrop, T. Westrop, and J. Zerbini.

Associates—Miss C. Carbery, Messrs. W. H. T. Champion, C. F. Colchester, W. M. Foster, Miss M. Griesbach, Messrs. C. E. Hirst, G. H. Lake, T. Mellish, A. F. Mullen, W. Redfearn, J. Reynolds, T. Reynolds, G. J. Webb, and J. F. Whitehorn.

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Well may an ignorant amateur exclaim—"How does it happen that a body which arrogates to itself the title of *Society of British Musicians*, should enrol so small a minority of the more eminent British professors in the catalogue of its members?" How, indeed! Let us, *impromptu*, and at random, compile a list of composers, players, and singers, who, though British, have nothing whatever to do with the Society now just come of age, and, therefore, as might be surmised, nothing to say to the representation of the art of music in this country:—

E. J. Loder (composer); H. C. Cooper (violinist); John Barnett (composer); Arabella Goddard (pianist); Alfred Mellon (composer and conductor); Henry Smart (composer and organist); Samuel Sebastian Wesley (organist and composer); Thomas Best (organist and composer); E. J. Hopkins (organist); George Cooper (organist); Frank Mori (composer); Sir Henry Bishop (composer); G. A. Macfarren (composer); W. C. Macfarren (composer and pianist); T. M. Mudie (composer); Mrs. Kate Thompson (pianist); H. Hill (alto); H. Jarrett (horn); W. Howell (double-bass); M. W. Balfe (composer); W. V. Wallace (composer); Lindsay Sloper (composer and pianist); John Braham (singer); Sims Reeves (do.); Miss Dolby (do.); Miss Birch (do.); G. A. Osborne (composer and pianist); J. L. Hatton (composer); Brinley Richards (composer and pianist); Henry Lincoln (organist and composer); F. B. Jewson (pianist and composer); John Goss (organist and composer); Henry Lealie (composer); Oliver May (organist, pianist, and composer); Henry Wylde (composer and conductor); J. B. Chatterton (harpist); Mrs. Anderson (pianist to the Queen); Mr. Lucas (composer and violoncellist); Clara Novello (singer); T. Harper (trumpet); C. Harper (horn); Louisa Pyne (singer); George Kiallmark (pianist and composer); John Barnett, jun. (pianist); J. Richardson (flautist); J. Willy (violinist); T. G. Reed (composer); Howard Glover (composer); E. Fitzwilliam (composer); E. Chipp (organist and composer); J. Walmisley (composer); A. Nicholson (oboist); G. Anderson (director of the Philharmonic); John Ella (director of the Musical Union), &c., &c., &c.

We could multiply this list, *ad infinitum;* but we have made it long enough to serve the purpose in hand. We put it to any one of sane mind, what right have the knot of professors, previously quoted, to assume for themselves the name and title of Society of British Musicians, when more than half the most eminent musicians of the country are not included in their ranks? Admit that many of these last, having seceded, were consequently once members; why then have they seceded?—and why have others invariably declined to join? It is as though the treasury of Coutts and Co. being emptied, or nearly emptied, the words "Coutts and Co., bankers," were still emblazoned on the doors of the ancient mansion in the Strand. But the gist of our argument rests not here. The real truth of the matter is "in a nutshell." The notion of a Society like the Society of British Musicians was false and fallacious. Based on that system of protection which is going as fast as possible "to the dogs," unhonoured, and unregretted, it could not possibly endure; and this was evidently the opinion of the Society itself—since, many years ago, the introduction of works of foreign composers was resorted to, as a means of enticing the public. The innovation failing, however, simply established the fact that the Society was altogether and primitively unnecessary; and the longer it drags on its weary existence, the more generally will this conclusion be arrived at, by professors, amateurs, and the community at large. What, indeed, can be the actual condition of a Society, which, year after year, does nothing but give, as a sign that it still exists, a series of chamber concerts of inferior calibre? What is the use of such a Society?—and what reason has it to appeal to the public for patronage? Professors of acknowledged reputation can derive no benefit whatever from having their compositions performed, or from performing themselves, in a small room, before a small audience of indulgent friends and relations; and those who have yet to be acknowleged can gain little by the recognition of their merits on the part of a mere *clique*. They might, with as much reason, invite a select circle of acquaintances, to hear and pronounce on their essays by their own firesides.

Under these circumstances, and with the views we honestly entertain, we cannot but regard the annual reappearance in public of what is termed (as it were by a sort of *copyright* in the title) *The Society of British Musicians*, as a very incongruous pantomime, which the sooner it is dropped the better for the respectability of the musical art in this country, and the better for the ultimate prospects of its followers.

M. Jullien.—We hear, from authority on which reliance can be placed, that M. Jullien has entered into arrangements with Mr. Gye to commence another series of concerts at Covent Garden Theatre; and that, among other engagements, one has been concluded for the season with the great German violinist, Herr Ernst. We have no doubt, however, that full particulars will be announced forthwith.

## PARIS.

(*From our own Correspondent.*)

*Dec.* 13, 1854.

Sunshine through the clouds. A break in the atmosphere, material, political, and artistic. A real and decisive success for an artist who has always commanded the respect and sympathy of musicians—Monsieur Berlioz. The Emperor's first (qy. *second*) appearance in public this season, and the revival for that occasion of the greatest work of the greatest French composer, the immortal *Muette* (*Masaniello*) of Auber, who has made his dumb girl speak with the eloquence of nine orators. Such is the summary of the week's news. Now for the details.

On Sunday last, *L'Enfance du Christ*, the trilogy or oratorio of M. Berlioz, was performed at the Salle Herz, the first time that the complete work had been presented before the public. Whatever may be the opinions as to the merits or demerits of M. Berlioz, this much at least is certain; he is a man of original genius—he borrows from none, and his inspiration is drawn from himself alone. Therefore no one can claim an interest in any success he may obtain, nor appropriate a portion of the plaudits which were so lavishly bestowed on Sunday last.

It is an unquestionable fact that, while light and lively music has flourished at the Parisian theatres, music which appealed to higher and nobler sympathies, has fallen into disrepute. It seemed as though the French intelligence was incapable of embracing both at once, and that public feeling was withdrawn from the more pure and refined, to dally with the charms of the gayer and prettier fair one. From time to time, some unquestionable inspiration of genius has recalled the fickle public to its admiration of true art, and, ashamed of its past indifference, it has all the more readily accepted the opportunity of humbling itself and exalting the artist whose genius has succeeded in gaining its affections. Such was the case on Sunday, and M. Berlioz produced a legitimate effect on an audience including almost every artist and literary man in Paris. For nearly a fortnight, every reserved seat had been taken in advance; the few "unre-

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served" were filled directly the doors were open, and hundreds were turned away unable to obtain admission. M. Berlioz himself directed the orchestra, which comprised in its ranks most of the best artists now in the metropolis. Perhaps on that very account it had been impossible to have as many rehearsals as were desirable, and therefore the orchestra hardly went as well as might have been expected—a fault which they will amend at each successive representation.

*L'Enfance du Christ* is a sacred trilogy, of which M. Berlioz has composed both poetry and music. The poem is partly descriptive and partly dramatic, the link between the two, and connecting both, being formed by a "Récitant," who performs the office of the Chorus in Greek tragedy. The first part commences with the dream of Herod, to whom it has been revealed in a vision:—

"Ton heureux temps s'enfuit!
Un enfant vient de naître
Qui fera disparaître
Ton trône et ton pouvoir."

Herod consults the Hebrew soothsayers, who inform him that his dream is true, and that his safety can only be bought by a massacre of all the new-born innocents. The scene changes to the stable in Bethlehem, where a chorus of angels admonishes Mary and Joseph to depart, with the child, into Egypt. The second part describes the flight, and opens with a chorus of shepherds; the main incidents of the flight are declaimed by the Récitant, and the part concludes with a chorus, "Alleluia." The third is the arrival at Sais; the Récitant describes the return of the Saviour to his country, to accomplish the sacrifice whereby the world shall be saved, and the trilogy concludes on the word "Amen," with a chorus full of poetic and religious splendour. The principal parts are the Virgin Mary (Madame Meillet, from the Théâtre-Lyrique), Joseph (M. Meillet, from ditto), Herod (M. Depasio from the Grand-Opéra), Un Père de Famille (M. Battaille, from the Opéra-Comique), Récitant (M. Jourdan, from the Opéra-Comique). The Récitant commences the piece by announcing the birth of Jesus. A nocturnal march is heard, an armed troop advances, and the orchestra plays a symphony of military and warlike character. Polydorus and a centurion appear, and a short dialogue ensues. Then follows Herod's dream—a melancholy air is sung to a vigorous and graphic accompaniment, which, ere long, changes, and the orchestra repeats the fears of the tyrant, and becomes his echo. This is succeeded by the scene between Herod and the Hebrew deviners. These last proceed to their incantation—an orchestral piece where the mournful notes of the horn are intermingled with the deep sounds of the double basses, producing an effect at once original and striking. This section of the first part winds up with a chorus denouncing the innocents; "Oui, oui, par le fer qu'ils périssent," which is remarkable for energy and force. And now the scene changes to the stable of Bethlehem: a calm succeeds the storm, and nothing can be more simple and touching than the opening air, which was so well sung by Madame Meillet.

"O mon cher fils, donne cette herbe tendre
A ces agneaux qui vers toi vont, bêlant;
Ils sont si doux! laisse, laisse—les prendre,
Ne les fais pas langair, ô mon enfant."

The melody is delicious, and with the accompaniment of the violoncellos, paints an admirable picture of happiness and peace. The chorus of Angels counselling flight, with an accompaniment of the organ (played by Madlle. Sophie Dulcken), brings the first part to a conclusion.

The second part is in no way inferior. An orchestral prelude leads to a chorus of shepherds, which is succeeded by an air for the Récitant, which was encored, and the part concludes with "Hallelujah" (chorus). The Récitant's air is delicious, and would of itself have ensured success; it was well sung by M. Jourdan, and constantly interrupted by bursts of genuine applause.

In the third part, the Virgin and Joseph have arrived at Sais, footsore and weary. A chorus of Romans and Egyptians is heard, and the Virgin is afraid. But none can be found who will give shelter to the way-worn traveller. The Father of a Family at last pities their condition, and affords them shelter; and, in reply to his queries, Joseph answers:—

"Elle a pour nom Marie;
Je m'appelle Joseph, et nous nommons
L'enfant, Jésus."

These words were sung to a strain of music so sweet and tender, that they compose a little religious poem of themselves. The dialogue between Joseph and the host is followed by a trio for two flutes and a harp; and an unaccompanied chorus, blessing the Virgin and child, as they sleep, terminates the work.

M. and Mdlle. Meillet, MM. Jourdan, Battaille, and Dépassio, deserve much praise for the excellent manner in which they sang the music allotted to them. M. Berlioz has been more than once reproached with obtaining his effects entirely from great masses of sound—in other words, from noise and clamour. To this he has replied by a composition distinguished from first to last by grace, innocence, tenderness, and *naiveté*—violins, tenors, violoncellos, two flutes, and two hautboys, form the combination of instruments by means of which he has mainly produced his effects. The choruses also are written with a rare sobriety, and some critics too have remarked that M. Berlioz, in his choral writing on the present occasion, "seems to have been guided by the same hand which directed Palestrina when he traced the edifying strophes of the *Stabat Mater*." The composer, they insist, "has imparted to Joseph and Mary that charm of effect and colouring which we find in the pictures of the great Italian school;" and the conclusion of the first part, they continue, "more particularly resembles a painting of Perugino or Fra Angelico—the same simplicity in the production of effect, the same impression produced on the sensibilities of the audience in one case and the beholders in the other."

M. Berlioz was greeted with enormous cheers at the conclusion, and re-called some twenty times. I trust the success he has obtained will encourage him to push onward in the same course, and that we shall in due time have the "boyhood" and "manhood" of the Saviour from the same pen. *L'Enfance du Christ* is to be repeated on Sunday, the 24th instant.

The Emperor went to the Grand-Opéra on Wednesday, for the first time this season. *La Muette de Portici* was performed, with Gardoni (Masaniello), Massol (Pietro), Mdlle. Pouilley (Elvira), and Cerito (Fenella). In addition to this, Mad. Guy Stephan danced in the *divertissement* of the first act; Mdlle. Robert in that of the second; and Mdlle. Rosati, a *pas* interpolated in the third. Auber himself had for some weeks superintended the rehearsals, and the benefit of his counsels was manifest in the great improvement of the orchestra, and the admirable manner in which the choruses were given. Gardoni sang like an artist as he is, and with great taste; but his physical powers were taxed somewhat beyond their capacity. There is little in common between the slender and graceful

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figure of Gardoni, and the vigorous, broad-shouldered, revolutionary fisherman of Naples. M. Massol's Pietro is known to all the world; but M. Massol is not so young as he was, and seems to have forgotten how to sing, as of old. Mdlle. Pouilley who made her *début* in Elvira, is about twenty-two—very fair, and not ill-looking. Her voice is a light *soprano*, of no great compass, but agreeable enough. She has been well taught, and the impression she made was favourable, but she excited no enthusiasm. Mdlle. Cerito was graceful and animated as Fenella, but her face was inexpressive, and her acting unmeaning. Her whole performance, indeed, was rather that of a dancer than an actress. She looked as though she longed to burst into dancing, and one could not but regret that she did not sweep round the stage with one of those bounding and energetic movements for which she was so famous. Last, not least, comes Mdlle. Rosati, for whom was reserved a real ovation, and who executed one of those short, sharp, crisp, and "ravishing" steps, made up of one *entrechat* divided into a thousand,

> "Her feet from out her petticoat,
> Like little mice stole in and out,
> As though they feared the light."

and then, suddenly changing the character of the dance, she swept up to the footlights in two bounds, and danced defiance at the audience. The Emperor led the applause; the *pas* was encored, and Rosati recalled amid a hurricane of approbation.

M. Gueymard has been suffering from cold, and unable to sing but once in the *Huguenots* during the past week; he has now recovered. Meyerbeer's *chef-d'œuvre* will be performed three times a week until further notice, and the Parisians again are able to applaud and *fête* their idol, Sophie Cruvelli. *Les Vêpres Siciliennes* is in full rehearsal, but cannot possibly be produced before the end of January. Sig. Verdi presides at the rehearsals. M. Crosnier has reversed M. Roqueplan's decision, and has determined that the masked balls *shall* take place at the Grand-Opéra as usual—the first, with an orchestra of two hundred musicians, conducted by Strauss, will take place on Saturday, the 23rd instant.

Mad. Ugalde has signed an engagement for four years with the Opéra-Comique, and will make her *début* in a few days. M. Perrin, the director, loses no opportunity of strengthening his *troupe*, which, next year, will be really first rate, with three such "prima donnas" as Ugalde, Marie Cabel, and the incomparable Caroline Duprez.

*Le Tre Nozze*, of Sig. Alary, was performed twice at the Italiens with such indifferent success that it has been laid aside for *Semiramide* and the *Barbiere*, which will hold the stage until the production of Sig. Verdi's *Trovatore* at the beginning of next month. The Théâtre-Lyrique has closed its doors three nights this week for general rehearsals of M. Adolph Adam's (of the Institute) new opera *Le Mulstier de Toledo*. I shall probably apprise you of its production in my next. While one portion of the *troupe* has been rehearsing M. Adam, the other has been busily engaged with *Der Freischütz*, which will be produced at the commencement of next month.

While your armies are valiantly combating side by side with those of France, in the Crimea, M. Alphonse Leduc, who has for some time been favourably known to the Parisian public, has produced an *Inkermann Quadrille*, and another called the *Flotte Anglo-Française*. Both are possessed of considerable merit, and have had much success here. British quadrille players may safely ally themselves with their French brethren in patronising a deserving musician.

## ORIGINAL CORRESPONDENCE.

### THE HARMONIC UNION.

*(To the Editor of the Musical World.)*

SIR,—I am not in the habit of noticing any anonymous communications, but as you have inserted one in your last paper which refers to a rumour that, I understand, has been industriously circulated, I think it due to the Society to offer an immediate explanation, so that *if* there is any cause for blame, it may fall in the proper quarter.

On the 28th September, when the Society's year was on the eve of expiration, a meeting of the directors took place, and an account of the liabilities of the Society was presented. Some of the *retiring* directors preferred to take upon *themselves* certain liabilities rather than make a cash contribution to a general fund out of which the liabilities should be paid. The following extract from the minutes will make this clear.

"A proposition was made by Mr. Stroud, that he and Messrs. Lockyer, Roodhouse, and Cook, were willing to take upon themselves the claims against the Society of Messrs. Benedict, Simmons, Sanderson, Tyler, and Ashby.

"Whereupon, it was resolved,

"That such proposition be accepted, and upon the secretary receiving intimation from the said claimants that their several claims are satisfied or withdrawn, the afore-named gentlemen be relieved from all further liability for the season just closed."

I subsequently made inquiry whether the said liabilities had been discharged, and received the following communication:—

"London, Nov. 6, 1854.

"DEAR SIR,—We think it right to inform you of our proceedings with reference to the resolution of the Board under which we, with Messrs. Cook and Lockyer, undertook the settlement of the following claims against the Harmonic Union, 1853, viz:

| | £ | s. | d. |
|---|---|---|---|
| "Mr. Benedict ... ... ... | 84 | 0 | 0 |
| "Mr. Tyler ... ... ... | 48 | 0 | 0 |
| "Mr. Ashby ... ... ... | 9 | 18 | 0 |
| "Mr. Simmons ... ... ... | 7 | 0 | 0 |
| "Mr. Sanderson ... ... ... | 2 | 2 | 0 |
| | £151 | 0 | 0 |

"As to the first amount, the following copy of a letter received from Mr. Benedict will satisfy you that no claim will be made by that gentleman against you or any other member of the Board:—

"'2 *Manchester Square, Nov.* 3, 1854.

"'DEAR SIR,—I will agree to the arrangement you propose, that you and Mr. Lockyer shall pay the amount due to me by the Harmonic Union, viz., £84.

"'I am, dear Sir, yours faithfully,

"'J. BENEDICT.'

"Mr. Tyler's matter is in course of settlement, and in a day or two his letter to the effect you wish shall be sent you.

"Mr. Ashley's claim will be settled as soon as we can meet with that gentleman. Mr. Simmons and Mr. Sanderson are both paid, as I believe you are aware.

"We are, dear Sir, yours faithfully,

(Signed) "T. ROODHOUSE,

"H. J. Lias, jun., Esq." "HENRY C. STROUD.

Upon seeing the note in your paper, last Saturday, stating that there was a report that "the Harmonic Union owes Mr. Benedict an arrear of about £80, which he is unable to obtain," I wrote to Mr. Stroud, and received from him a note, in which he says that he will immediately put himself in communication with Mr. Benedict, and get his authority to give an unequivocal contradiction to the report in the next number of the *Musical World*.

I have to-day been informed that Mr. Stroud has been unable to see Mr. Benedict, and that, therefore, unless I wrote, no contradiction would appear.

It is not necessary for me to make any further comment, because it must be evident upon whom the *onus* rests, if Mr. Benedict is not settled with. I think it proper to add, that none of the gentlemen who undertook the settlement of Mr. Benedict's claim are at present directors of the Harmonic Union.

I am, Sir, yours faithfully,

HENRY JOHN LIAS, jun.

5, Exeter Hall, Dec. 7th, 1854. Hon. Sec.

P.S.—SIR,—In reply to various rumours inserted in your paper, I am desired to inform you that, to meet the wishes of a large number of

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our subscribers, the concerts of the Society will in future take place in the Hanover-square Rooms, and that Herr Molique has been appointed conductor for the season.

Yours faithfully,
HENRY JOHN LIAS, jun.
13th Dec., 1854. Hon. Sec.

## THE ORGAN.

*To the Editor of the Musical World.*

SIR,—I have been much interested with your admirable and instructive articles lately, on the subject of organ building, and feel assured you render infinite service to the profession, as well as to the science, by giving publicity to the results of your knowledge and experience. I have but little acquaintance with the mechanical details of an organ, and I beg, therefore, to inquire, what is the effect, in a musical point of view, of the diacoton which is introduced into all Mr. Holdich's organs, and, according to his account, doubles the power of every stop?

I quite coincide in your observations as to the quality of tone in his last new organ, which struck me as particularly harsh and disagreeable, and I am at a loss whether to ascribe this to the diacoton or to the defective ear of the builder. No doubt, in organ building, the character of tone depends more on the artist's perception of what is beautiful in quality than in any other instrument; and I have as little doubt that it is owing to the want of this perception that, during the last twenty or thirty years, so many new organs have been set up in England, more unpleasant and unmusical in quality than in any continental city.

Apologising for this intrusion, I am, Sir, yours obediently,
AN AMATEUR.

## THE MUSIC PUBLISHERS' CIRCULAR.

IN this column it is the intention of the proprietors to publish every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

| | | s. | d. |
|---|---|---|---|
| Bellini—Selection from La Sonnambula (suitable for presentation ... ... ... | Boosey & Sons | 5 | 0 |
| Brown, A. H.—Magnolia, Valse à la mode ... | Wessel & Co. | 3 | 0 |
| Burgmüller, Fréd.—Grand valse brillante sur "La Promise" ... ... ... | Schott & Co. | 2 | 0 |
| Briccialdi, G.—Op. 73, fantaisie sur "Moise," de Rossini, flute, piano accompaniment | „ | 1 | 6 |
| Beriot, Ch. de—Op. 92, nocturne ... ... | „ | 3 | 0 |
| Beriot, Ch. de, & Osborne—Op. 9, Trois duos de Salon: No. 1—Preciosa, de Weber, 2—l'Amitié, thême allemand, 3—le Carnaval Russe, (each) | „ | 3 | 0 |
| Bennett, A.—When the winds are breathing low | R. Ollivier | 2 | 0 |
| Barry, C. A.—Music of thy voice ... ... | „ | 2 | 0 |
| Braine—Hope of return ... ... ... ... | „ | 2 | 0 |
| Celli—Geumra ... ... ... ... ... | „ | 2 | 0 |
| Elliott, J. W.—To the clouds, bass song ... | Wessel & Co. | 3 | 0 |
| Grattum—Merkenstein Duet ... ... ... | R. Ollivier | 2 | 0 |
| Goria, A., Op. 72—Etudes de Style et de Mécanisme: No. 1—Rêverie, 2—Danse Villageoise, 3—Mélodie expressive, 4—Idylle, 5—Cantilène, 6—Marche Tcherkess (each) | Schott & Co. | 2 | 6 |
| „ Op. 73—Fantasie Caprice, sur "Pre aux Clercs" ... ... | „ | 3 | 6 |
| J. K. T.—Dreams of Life ... ... ... | R. Ollivier | 2 | 0 |
| Junsa, Leopold—"Spring Gifts," Morceaux de Salon for the piano: No. 1—Happiness ... ... ... | Wessel & Co. | 2 | 6 |
| 2—Waltz, caprice ... ... | „ | 2 | 0 |
| 3—A Conversation ... ... | „ | 2 | 0 |
| Mendelssohn—Set not the jug so near my nose, (Türkisches) ... ... ... | „ | 2 | 0 |

THE MUSIC PUBLISHERS' CIRCULAR—*continued.*

| | | s. | d. |
|---|---|---|---|
| Mangold, Charles—Op. 19, Trois Romances sans paroles, duos for violin and pianoforte: | Schott & Co. | 3 | 0 |
| Naumann's Lady of the Lake Waltzes ... ... | Mills | 3 | 0 |
| „ L'adieu ... ... ... ... | „ | 2 | 0 |
| „ Elégie ... ... ... ... | „ | 2 | 0 |
| „ Rêverie d'amour ... ... ... | „ | 2 | 0 |
| „ Solitude ... ... ... ... | „ | 2 | 0 |
| „ Three Etudes Mélodiques—each ... | „ | 2 | 0 |
| Oberthür C.—Réminiscences de joie—violoncello and piano ... ... ... | Wessel & Co. | 3 | 0 |
| „ Le mal du pays—Ditto ... ... | „ | 3 | 6 |
| St. Marc, E.—Beaumont Polka ... ... ... | R. Ollivier | 2 | 0 |
| Schenkenlied, for two tenor and two bass voices, score and parts ... ... ... .. | Wessel & Co. | 3 | 0 |
| Singer et Bülow—Fantaisie concertante sur Ilka, solo for violoncello. | Schott & Co. | 7 | 6 |
| Serais, F.—Op. 14, Morceau de concert, with accompaniment for piano ... ... | „ | 6 | 0 |
| „ „ orchestra ... | „ | 12 | 0 |
| Varna Valse ... ... ... ... ... | Boosey & Sons | 2 | 6 |
| Wrighton—Think, before you speak ... ... | R. Ollivier | 2 | 0 |
| Lefébure, Wély—Juanita, séguedille ... ... | Wessel & Co. | 3 | 0 |
| Ascher, J.—L'Espérance ... ... ... | Jewell & Co. | 2 | 0 |
| Bonner, Henri—Le Feureaur Polka ... ... | „ | 2 | 0 |
| Clare, Henri St.—The last rose of summer, piano ... ... ... | „ | 2 | 0 |
| Le Duc, Gustave—Lord Raglan's March ... | „ | 1 | 6 |
| Joannes, Guillaume—Polka des Zouaves ... | „ | 2 | 0 |
| Forster, S. C.—Little Annie May, song ... | „ | 2 | 0 |
| Farrar—Lucille Waltz ... ... ... ... | „ | 1 | 0 |
| Milburn—Emigration Polka ... ... ... | „ | 1 | 0 |
| Wilson, W.—Champagne Polka ... ... | „ | 1 | 0 |


## ADVERTISEMENTS.

MISS REBECCA ISAACS begs to announce to her pupils and friends that she will RETURN from her provincial tour on Monday next, Dec. 18. All communications to be addressed to her private residence, 521, New Oxford-street.

HERR C. GOFFRIE has the honour to announce that he will give THREE SOIRÉES MUSICALES, on Wednesdays, December 20, January 3 and 17, at 76, Harley-street, assisted by the most eminent artists. Programmes and tickets to be had at 76, Harley-street, and of Herr Goffrie, 1, Alfred-place, Bedford-square.

TO ORGANISTS.—The Allegretto Movement from Mendelssohn's Symphony to the Hymn of Praise, arranged from the Full Score for the Organ, by J. M. DUNSTAN, Organist of St. Mary, St. George in the East, and Assistant-Organist of St. Andrew Undershaft, London. J. A. Novello, 69, Dean-street, Soho, and 29, Poultry.

TO MUSICIANS.—Performers on Reed or Brass Instruments in want of situations in the Militia, &c., are requested to call and register their names and addresses at Boosey and Sons, Military Musical Instrument Manufactory, 28, Holles-street, Cavendish-square. No charge whatever made.

THE LONDON ORCHESTRA.—Conductor, Mr. FRANK MORI; Leader, Mr. THIRLWALL. Including Messrs. Barret, Lazarus, Baumann, Rémusat, Lovell Phillips, Prospère, Cioffi, Zeiss, Tolbecque, Nadaud, Chipp, &c. For terms apply to Mr. A. Guest, 1, Kingston Russell-place, Oakley-square, Camden-town, or Messrs. Cramer, Beale, and Co., 201, Regent-street.

HARMONIC UNION.—CONDUCTOR—HERR MOLIQUE. Organist, Mr. W. RAE.—In accordance with the wish of a large number of the subscribers, the concerts will in future take place in Hanover-square Rooms, under the direction of Herr Molique. Attendance at 5, Exeter-hall, every evening, from 7 till 10, to receive subscriptions and the names of amateurs desirous of joining the band or chorus.

HENRY JOHN LIAS, Jun., Hon. Sec.


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MR. AND MRS. PAGET (R.A.M.), Vocalists, Bass and Contralto. Communications relative to Concerts and Oratorios to be addressed, Atherstone, Warwickshire,

ENGLISH GLEE AND MADRIGAL UNION.—Mrs. Endersohn, Mrs. Lockey, Mr. Hobbs, Mr. Lockey, and Mr. H. Phillips, having returned from their provincial tour, are open to engagements. All communications to be made to R. Carte, Secretary, 100, New Bond-street.

MR. GEORGE GENGE respectfully announces that his Annual Concert and Ball will take place in Freemasons' Hall, Great Queen-street, on Tuesday Evening, the 9th of January, 1855. The Concert will commence at Nine o'clock: the Ball at half-past Ten. Tickets, 5s. each, may be had at the Hall, and of Mr. George Genge, Peckham Grove, Camberwell.

SIGNOR MARRAS'S GRAND MORNING CONCERT in Aid of the Ventnor Patriotic Fund will take place on Wednesday, December 20, at Steephill Castle, A. Hambrough, Esq., having kindly offered his splendid rooms for the occasion. Eminent artistes from London will kindly give their valuable assistance. The Concert will begin at half-past One o'clock precisely. Tickets may be had at Moor's Library, Ventnor, Isle of Wight.

ST. MARTIN'S HALL.—HANDEL'S MESSIAH, with Mozart's Accompaniments, will be performed on Wednesday, December 20, under the direction of Mr. JOHN HULLAH. Principal Vocalists:—Mrs. Sims Reeves, Miss Julia Bleaden, Miss Palmer (her first appearance); Mr. Sims Reeves, Mr. Thomas (his first appearance). Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s.; may be had of the music-sellers; and at St. Martin's-hall. Commence at half-past Seven.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA. Friday next, December 22nd, Handel's MESSIAH. Vocalists:—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes, with Orchestra of (including 16 double basses) nearly 700 performers. Tickets, 3s.; Reserved Seats, 5s.; Stalls, 10s. 6d. each, or Subscriptions, One, Two, or Three Guineas each, may be taken at the Society's Office, No. 6, in Exeter-hall. Subscribers now entering will be entitled to double tickets for this performance.

MR. CHARLES SALAMAN'S TWO LECTURES on the ANCIENT KEYED-STRINGED INSTRUMENTS, and on the INVENTION AND DEVELOPMENT OF THE PIANOFORTE, illustrated by rare specimens of obsolete keyed-stringed instruments, by diagrams, and by music, will be delivered on Tuesday evenings, Jan. 9th and 16th, 1855, at the MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION. Reserved seats, 3s.; unreserved, 2s.; gallery, 1s.; at the principal music shops, of Mr. Salaman, 36, Baker-street, and at the Institution, Edward-street, Portman-square.

LONDON SACRED HARMONIC SOCIETY.—On the Thursday before Christmas Day, Handel's MESSIAH. The Band and Chorus will consist of nearly 800 Performers. Leader, Mr. H. BLAGROVE; Conductor, Mr. SURMAN, Founder of the Exeter Hall Oratorios. Tickets, 2s., 3s., 5s., and 10s. 6d. each. The Subscription to the Society is One, Two, or Three Guineas per annum. Subscribers or Members now joining will receive Four Tickets for the Performance on the 21st inst. Reserved Seat Subscribers are presented with a copy of the Messiah. Books of the words, with 16 pages of the Music, 6d. each. Oratorio complete, 4s. Only Office, No. 9, Exeter-hall.

MADLLE. ANNIE DE LARA has the honour to announce that the first of her THREE SOIRÉES MUSICALES will be given at her residence, on Thursday, the 28th instant, under the most distinguished patronage, in aid of the "Crimean Army Fund." She will be assisted by the following artistes:—Mesdames Paravalli, Mrs. Erskine Williams, and Madlle. Annie de Lara; Signors de Paravicini, De Petris, Kinni, Onorati, and Signor Bottura. Pianists, Signor Albert de Freuchel, Member of the Académie Royale, Berlin, his first appearance in England. Violin, Mr. Viotti Collins. Conductors, Signor G. Operti and Mr. Maurice Davies. Tickets for the three, £1 1s., or 10s. 6d. each, to be had at Cramer, Beale, and Co., Regent-street; R. W. Ollivier, 19, Old Bond-street, and at Madlle. Annie de Lara's residence, 14, Torrington-square. Early applications necessary.

CONCERTINA CONCERT.—MISS LAVINIA MARY TAYLOR begs to announce her Annual Grand Evening Concertina Concert, on Monday, December 18, 1854, in the Large Room of the London Tavern, City, on which occasion she will be assisted by the following eminent artistes:—Vocal, Madame and Mr. Weiss, Miss M. Wells, Miss J. Wells, and Mr. Montem Smith. Instrumental, Mr. Richard Blagrove, Mr. Distin, sen., Mr. G. Case, Mr. J. Case, and Mr. C. Blagrove. Tickets, Dress Reserved Seats, 5s.; Reserved, 3s. 6d.; Unreserved, 2s. 6d. To be had of all music-sellers, the London Tavern, and at S. C. Taylor's music warehouse, 84, Leadenhall-street, City.

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VOL. 32.—No. 51. SATURDAY, DECEMBER 23, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

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IT is respectfully announced that the *Musical World* will no longer be forwarded to those Subscribers who have not paid their subscriptions up to Christmas, unless the same are remitted by the 1st of January.

## AN ENGLISH PIANIST IN GERMANY.

(*Extract from a Private Letter.*)

*Augsburg, Dec. 4.*

Miss Arabella Goddard has been as successful here as everywhere. The public are delighted, and the press gives utterance to its gratification in terms of the highest praise. Of the latter part of my assertion you shall judge yourself. The *Augsburger Post-Zeitung* of the 28th ult. says:

"Miss Arabella Goddard, has arrived from Stuttgart, where she appeared for the first time before a German audience, and achieved an extraordinary triumph. She will give a concert here to-morrow. We have been fortunate enough to hear the young artist in private, and were even more astonished at her intellectual conception of classical compositions than at her fabulous technical skill. She looks upon the last merely as a matter-of-course means to achieve her end. Proudly does the British maiden—the first, as far as we know, who ever made an artistic tour over the Continent—proudly, we repeat, does the British maiden sit before the instrument, and treat the greatest difficulties as mere child's play, while she causes the spirit of the composition to float in luminous clearness before us. We are delighted at being able to add that—what for Augsburg is a rare treat—among other things, a beautiful trio of Mendelssohn's (that in D minor) will be played."

The same paper of the 30th ult. writes as follows:—

"In her yesterday's concert, Miss Arabella Goddard soon gained the favourable opinion of the public. Even on her third appearance, after having played compositions of Mendelssohn and Bach—two masters whose works cannot be duly conveyed to the perception of the audience by mere *bravura*, *without* artistic inspiration—she was received with loud applause, which, if possible, became even louder after the modern compositions which followed, and induced the graceful artist to add one of the most beautiful of Mendelssohn's *Lieder ohne Worte*, of her own accord. We call Miss Goddard an 'artist,' because, despising the mania of the *virtuosi* of the present day, to confuse the public by extravagant action, she rather tones them down by classical repose, and thus fits them the better to receive the coy Muse. We never heard Bach played with such perfection and clearness. In the prelude (D major), it seemed as if sparks of melody flew from the piano, while the following fugue stood boldly out, like some bronze statue, before our mind's eye. It was easy to see that, when Bach leaves the public cold, and his compositions pass over without making any impression, it is neither the fault of the composition nor the public; but that the old axiom: 'Art is always ruined by the artist,' once more proves true. We wish the modest artist all success upon the road she has taken; may she never leave it; never make any concession to the bad taste of the majority of the public, but, nobly and purely, continue as she has begun. In Mendelssohn's trio, the airy *scherzo* of which was played with fabulous rapidity and the greatest elegance, the young artist was admirably seconded by Herren Capellmeister Krähmer and Holzinger."

The *Allgemeine Zeitung* of the same date thus notices Miss Goddard:—

"Last year, the first lady German pianist of the day, Wilhelmine Clauss, went over to England, where she was enthusiastically received by the lovers of art. England now sends us, in exchange, a charming rival, Miss Arabella Goddard, who will assuredly find no less warm a welcome in Germany than Mdlle. Clauss on British ground, in this respect, more sterile than our own. Her yesterday's concert confirms, by the thunders of applause by which she compelled the public to express their satisfaction, the reputation which has preceded this still most youthful artist from Stuttgart, Baden, and London, and which, we hope, will smooth the way for her in Leipsic, Dresden, Vienna, and Berlin, whither she next proceeds. Instead of imitating many celebrated *virtuosi*, and limiting herself to three or four ever-recurring show-pieces, Miss Arabella Goddard is always both ready and delighted to give us, with loving devotion and noble simplicity, the most serious works of the greatest German masters. This is a convincing proof of her mental superiority, and so much the more irrefutable, because, in compositions like Mendelssohn's Grand Trio in D minor, the sounds emitted by the piano die away so speedily, and therefore can with difficulty keep their ground against the violin and violoncello, whose quivering strings utter back, as it were, each heart-beat, each breath of the finest nerves of the fingers, so that the artist who is confined to the death-like mechanism of the piano, must possess the greatest intellectuality of touch in order to produce a similar effect. Miss Arabella Goddard was much assisted in her task by an excellent instrument, on the model of the Messrs. Broadwood, of London, from the workshops of Mr. Thenn, of this city."

Lastly, comes the *Augsburger Tagblat* of the 1st inst., which thus expresses itself:—

"Last Wednesday, we had the pleasure of seeing and hearing the pianist, Miss Arabella Goddard, from London, in the room of the *Goldene Traube*. That we in Augsburg have, for some time past, always enjoyed the privilege of admiring the wandering notabilities of Art before the inhabitants of the capital, Munich, is owing, neither to the favourable position of our town, at the point where all the railways of the immense net-work of iron encircling our native country meet, nor the golden hall of our Rathshaus, with its walls hung round with pictures, nor our comfortable pavement, nor our ancient gateway, but, according to the confession of the artists themselves, entirely to the *Allgemeine Zeitung;* a blast in the trumpet of Fame from that paper being absolutely necessary for every artist who wishes to be accredited in Germany. . . . . Miss Arabella Goddard's playing excited the audience to such a pitch that they kept continually applauding and recalling her. Had Miss Goddard lived in Schiller's time, his poem would have been entitled 'Arabella,' and not 'Laura am Piano.' For becoming demeanour and composure, Miss Arabella Goddard should be taken as a model by all those persons who are so fond of twisting and turning about at the instrument. The tones spring forth from beneath her delicate hands with sparkling brilliancy, but there is not one which is not under perfect control. In Mendelssohn's Grand Trio in D minor, the young artist was admirably seconded by Herren Jacob Holzinger and Krähmer. The performance of the whole composition was *of a piece* from beginning to end. We have just heard that, in obedience to the general wish of the lovers of music in this town, Miss Arabella Goddard will give another concert next Saturday."

Since the above dates, Miss Arabella Goddard has played at the first Gewandhaus Concert, in Leipsic, with the most flattering success.



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## PARIS.

*(From our own Correspondent.)*

"L'Etat, c'est moi," said Louis XIV. "L'Opéra, c'est moi," may Mdlle. Cruvelli exclaim with equal truth, for there was never a period in the history of that establishment when its fortunes were so completely dependent on the exertions of one *artiste*. During the long administration of M. Roqueplan, the Opéra has been gradually sinking from bad to worse. The chorus, the decorations, the orchestra, the ballet, and the principal *artistes* have been equally neglected, until, at the close of his reign, he resigns his desolate kingdom into the hands of his successor, M. Crosnier, who has before him a task worthy of Hercules. To this labour, however, M. Crosnier has addressed himself with right good will. He has strengthened the orchestra, drilled the chorus, improved the *corps de ballet*, and set to work all the tailors he could find unemployed, so that there is some hope that, after the approaching 300th representation of the *Huguenots*, the unfortunate choristers may have new dresses. In one thing alone has M. Crosnier failed—he has been unable to obtain a new tenor or a new *prima donna* suited to French opera. Mdlle. Pouilley, of whose *début* in *Masaniello* I apprised you last week, has, for two seasons, occupied the principal parts in the Opéra at Strasbourg, the only provincial theatre which enjoys a subvention from the Government. When Mdlle. Cruvelli started on her "hardi voyage," the Government, having heard of Mdlle. Pouilley's Alsatian fame, determined on engaging her for the Grand-Opéra. The director, however, was unwilling to part with one who was a favourite with his *habitués;* but the government insisting, he, at length, agreed to rescind her engagement on receiving 10,000 francs. The money was paid, and the fair lady started for Paris, where she has now sung three times. She has not succeeded, and "La chanteuse ne vaut pas la chandelle" of 10,000 francs, which was paid to secure her services. She may be fair enough at a provincial theatre; she is out of place at the Grand-Opéra. Mdlle. Delly, pupil of Duprez, is much worse than Mdlle. Pouilley: what evil genius can have tempted her to the lyrical stage, for which she has no gift of voice, genius, or person? Mad. Stoltz has broken her engagement—as she had a right to do, on giving notice and paying 50,000 francs fine; she gave the notice, but neglected to pay the money, whereupon M. Crosnier cited her before the Tribunal, which has mulcted her in 50,000 francs and costs—so she is no longer on the establishment. If we leave the fair sex, and turn to the lords of the Creation, we find M. Gueymard—a coarse tenor, with a certain amount of energy, but utterly wanting in true artistic feeling; Signor Gardoni—a true artist, but without physical capacity for the requirements of the Grand-Opéra; M. Massol—whose voice has got into such a condition as to cause a series of shudderings through the house when he sings; and M. Obin—whose merit seems to be that he attempts parts written for a bass voice, while, if he have any voice at all, he never allows the audience to discover the fact. And now who remains? One artist, who, by the fascinations of her genius, fills the house to suffocation every time she sings, and induces you to forget the shortcomings of all the others. Although Mdlle. Sophie Cruvelli has sung in no other opera than the *Huguenots* since her return, there has never been less than 4,000 francs in the house on any occasion, and twice the receipts have exceeded 10,000 francs—an enormous sum for the French Opéra. Alone she does it; and since Malibran [illegible], in many respects, Sophie Cruvelli so much resembles—there has been no *artiste* who so successfully fixed the attention of the French musical public. She has studied hard of late; she has pruned her acting of all extravagance. Her voice is fresh, limpid, and clear as that of a skylark, and she sings the music as it is written for her. In short, she is as perfect a Valentine as can well be imagined, and M. Crosnier thoroughly knows her value. I do not despair of the task M. Crosnier has taken in hand. That artists can be obtained if directors are active is proved by the list of those on the books of the Opéra-Comique and the Théâtre-Lyrique, both of which houses are making large fortunes. But time is wanted to fill up so many gaps, and although report speaks highly of Mdlle. Angles Fortune, who will make her *début* next week, he will not be able to place the Opéra in its proper position without much and unceasing exertions. Meanwhile he has commenced by strengthening the base of his column—the orchestra and chorus. I doubt not that in due time he will find artists worthy of completing the superstructure. But M. Girard, the conductor, is a sad clog upon the whole—though much more like King Log than King Stork.

*Le Muletier de Toledo* was produced at the Théâtre-Lyrique, on Saturday, and was repeated on Tuesday. Anxious to give you an idea of the music, I went on both occasions, but was unable to obtain a seat in any part of the house. By your next publication I shall probably be more fortunate. Meanwhile I may say that the critics for our journals are unanimous in declaring that Mdlle. Cabel has added enormously to her previous reputation, that she has proved herself a most finished vocalist, a charming actress, and an accomplished musician. They also state that the success of the opera is entirely due to her, and that she never quits the scene from first to last, save to change her dress. M. Adam, it appears, has sought his inspiration from a vast variety of sources, and, among other things, he has appropriated "God save the Queen," in the first act. He probably forgot that, since the alliance, this piece of music has frequently been heard by French ears.

Mdlle. Ugalde makes her *rentrée* at the Opéra-Comique, next Saturday, in *Galathée*.

A new piece, for the Palais-Royal, with three characters—a Highlander (Levassor), a Zouave (Hyacinthe), and a Vivandière (Duverger), is in active rehearsal. The scene is laid in the Crimea, and the dialogue most flattering to your national feeling.

The Emperor and Empress honoured the Opéra-Comique with their presence on Monday evening, to hear that charming opera, *Le Pré aux Clercs*, which has been revived with so much success. Nothing can be better than the *ensemble* of the performance, as given by the accomplished artists of this most pleasant of lyric theatres. Indeed, since the commencement of the season, so great has been the success, that they have played, without ceasing, *Le Pré aux Clercs* alternately with *L'Etoile du Nord*, and every night the house has been crowded to excess. Mdlle. Caroline Duprez, in the last opera, seems to improve on each performance. She has most deservedly added greatly to her previous reputation, and she seems to be gaining physical strength, which alone was wanting to make her a perfect *chanteuse légère*. The Emperor seemed in excellent spirits. The Empress was graceful and charming as ever—a more beautiful creature cannot be found.

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New Philharmonic Society.—M. Hector Berlioz is engaged to conduct the first two concerts.

MUSICAL WORLD

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# THE ORGAN.

## THE NEW ORGAN FOR ST. MARTIN'S CHURCH.

Since the merely preliminary notice which appeared in our last number, we have been able to inspect the St. Martin's organ with sufficient minuteness to give a fair opinion of its merits; and as, from the number of letters received on the subject, our promised description of this instrument seems to be expected with much interest, we see no further reason for its postponement.

The general plan of the St. Martin's organ will be seen in the table of its contents inserted in our Number 49; and on this, as the designer's portion of the task, we have but little to remark. If viewed simply with reference to the amount of resonant space its tone is required to fill, this instrument must be deemed sufficient for its purpose; but if considered, abstractedly, as an ideal excellence in organ-planning, the design is open to two objections,—for a small organ, its number of registers is redundant; for a large one, it is incomplete. In the great organ, for example, the quantity of flue-work present, is very inadequately balanced by the two reeds pitted against it. Such a great organ would not only have borne, but would greatly have benefitted by, the addition of a sixteen feet reed and a second large unison trumpet. At present, the great organ reeds are, out of all proportion, weak in the sum total of effect,—a result, perhaps, pre-determined, if the designer should chance to belong to that "mixing" school whose absurd theories we have had several occasions to notice. The pedal-clavier, also, of such an instrument, should, undoubtedly, in addition to its present, have commanded a sixteen-feet metal stop; and, in any other country, would certainly have included a thirty-two feet register, either of the open or stopped species. Yet, with these defects of arrangement, and the additional exception, that no special novelty is attempted—either in the adoption of the harmonic system of flue-work, or of any of those curious facilities to the performer afforded by some of the later mechanical combinations—the St. Martin's plan shows, very satisfactorily, the advance of English opinion as to the required constituents of a grand organ, as well as the determination of our builders to emancipate themselves, one by one, from the dogmas of an antiquated school of construction. Our objections to the plan will, no doubt, be met by the usual statement that the funds were insufficient,—that everything, and more than enough, has been done that the price permitted. And this is, very likely, true enough. But much as we regret this, and every other result of that competition-madness whose only fruit has been to deceive the public mind into a falsely low estimate of the cost of an expensive instrument, it ought not, fairly, to be admitted into the account. Such a matter lies entirely between the church-vestry and their organ-builders. Had the authorities given Messrs. Bevington *carte-blanche* in all things, money included, all blame would have been easily adjustable to its due quarter. But if, on the other hand, the committee masters insisted on a perfect organ at an imperfect price, they must necessarily be disappointed,—unless, indeed, on the improbable, and, we hope, impossible, supposition that the defects of parochial liberality were to be compensated at the expense of Messrs. Bevington's purse.

Before quitting the plan of this organ, it is worth while to notice two curious mistakes in nomenclature it exhibits. For some years past, the English organ-builders have adopted the Continental habit of marking every stop with the length, in feet and inches, of its longest pipe, or, more properly, of that pipe commanded by the CC on the key-board. Thus, we now see on every table of registers, "open diapason, 8 feet;" "Principal, 4 feet," and so on. The custom is, at any rate, a convenient one; since, by its means, a performer, in first approaching even the newest and most oddly contrived instrument, is certified of the *pitch*, at least, of the sounds he is about to evoke. But Messrs. Bevington have employed this measurement of tone in a way rather to puzzle than enlighten; for in every case where the stops are "divided," or do not descend through the whole extent of the key-board, the number of feet indicated is merely the measure of the longest pipe actually present, and not that which truly designates the *pitch* of the stop. Thus, among the great organ stops, we find "double diapason, CC, 8 feet;" "Hohl diapason, tenor C, 4 feet;" and "claribel, 4 feet;" and in all these cases, the given measurements are erroneous, and calculated to mislead a stranger to organ-effect. The first stop is of the sub-octave, the other two of the unison, species; and—without the smallest reference to the particular note of the clavier on which that compass commences—their "feet" should be made to denote their situation, as to *pitch*, in the general scale of the instrument. To make this still more clear;—every unison stop, of whatever kind, whether it descend only to the middle C of the clavier, or, as in the organs of York Minster and Trinity College, Cambridge, it be prolonged, by an additional octave of key-board to CCC, must be marked "8 feet," although the *actual* length of the longest pipes would be, in the first case, but two feet, and in the second, would reach sixteen. And this is, of course, equally true of stops of every other pitch. Another strange error in the St. Martin's nomenclature, occurs as to the general pitch of the pedal-organ, Here we find "unison open diapason, 8 feet," "unison stop diapason, 8 feet," "principal, 4 feet," "quint and decima," and "twelfth and fifteenth." The use of the word "unison," in this case, confounds all proper notion of the pitch of the pedal organ, and, like most other wrong beginnings, deranges every thing that follows it. The pitch of the pedal organ is, in reality, an octave below that of the great organ; its unison is 16 feet, and its sub-octave, or "double," if it have any, is 32 feet. The stops we have quoted, are, therefore, all erroneously named. Those called "unisons," are, really, principals, the "principal" should be called fifteenth; and the "quint, decima, twelfth, and fifteenth," are, respectively, misnomers for twelfth, tierce, larigot, and octave-fifteenth, or—as expressed in figures—12th, 17th, 19th, and 22nd. Mistakes of this nature are more worthy of remark than, at first sight, may appear; for, if they proceed from an erroneous estimate of pitch, they may lead to such disproportions in the balance of tone, as would suffice to destroy the office and effect of a pedal organ altogether.

Of the manner in which the builders have executed the mechanical portion of their task, we can speak in high terms of commendation. No part of the instrument that the eye can reach, betrays the least evidence of unjust parsimony of thought or expense. In their printed description of the organ, Messrs. Bevington do not come out as "patentees," or "inventors," neither do they deluge us with astounding and mis-applied technicalities. They allude but slightly to the quality of their work, and put forth no claim to absolute mechanical novelties; yet, on inspection, the former proves considerably better than is usually seen, and the absence of the latter in any striking degree is atoned for by a number of such small ameliorations and elegancies of construction as say much for the care and intelligence which have dictated them. The key-movements are simply planned, and very carefully executed. All the centres are bushed with cloth, and with this precaution and some peculiarities about the mode of attaching the "trackers," we have, for a result, a touch, on all the claviers, at once noiseless and agreeable to the finger. In the mechanism of the pedal couplers however, the abandonment of the usual roller-board, and substitution of the "direct" plan of three sets of long and radiating back-falls, is, we think, a costly departure from ordinary usage not warranted by any practical advantage. The draw-stop and composition-pedal actions are remarkable for the taste and care displayed in their arrangement and manufacture. All those clumsy iron "squares" and wooden "trunnels" which, to a mechanic's eye, so disfigure this kind of work in most organs, are here rejected in favour of a system of wrought-iron shafts with turned journals, which yield at once a finished appearance and a firm, effective, and noiseless action. The connection between the swell-pedal and the Venetian shutters of the box is also effected with a large expenditure of what organ-builders, with characteristic simplicity of expression, call "iron-work," and with similar excellent results. The bellows, of which there are two pair, standing in a chamber behind the organ, are, as to certain details of their construction,

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very well worth inspection. The designer of the instrument—whoever he might happen to be—had decreed, we understand, that the bellows should "rise" fourteen inches: selecting this unusual amount of motion, we presume, with the idea of thereby ensuring a more copious supply of wind—though it *might* have occurred to the mildest form of mechanical apprehension, that the supply of wind must be in proportion to the feeder-surface, and not to the capacity of reservoir. The builders, having before their eyes the well-known danger of uncertain pressure resulting from a large "rise," and, consequently, wide "ribs," sought a remedy in the introduction of an extra frame in the reservoir, and the use of three sets of ribs instead of two. But with this alteration, we think it probable another evil will be introduced: for, since with this three-rib arrangement only one can be inverted, while two are direct, or *vice versâ*, the compensation for variable pressure, on Cummings's principle of the "inside and outside fold," will be but imperfectly secured. But if these points of arrangement are somewhat suspicious, the workmanship throughout is irreproachable. The "parallel motion" of the bellows is novel in form, and constructed with much attention to details; it is formed of thin iron bars, and at all the points of union, either between the bars themselves, or between these and the frames of the bellows, thin brass washers are interposed between the rubbing surfaces. The blowing-action, also, is very highly creditable to the ingenuity and determination *to do well* of the builders. The connecting-rods, between the blowing-lever and the feeders, are of wrought-iron, and from the peculiarity of their mode of attachment at each end—which, however, would be difficult to describe, without a drawing—have all the advantages of the universal joint, with the addition, that the contrivance is, in its nature, self-lubricating. We have seen nothing of the kind so good—except, perhaps, the blowing action, originally made for the York organ by Elliot and Hill; and this, though equally effective, was inferior in simplicity to that of Messrs. Bevington.

We have been, perhaps, tediously minute in noticing some of the mechanical features of the St. Martin's organ; but we think it right, that when men expend largely care, skill, and money, in perfecting such parts of their work as would scarcely ever attract general observation, and this solely with the artistic desire of doing their best in all things, the fact should be recorded to their praise. In concluding this part of our notice, we cannot entertain a doubt that if such parts of the organ as are inaccessible to the eye—the interior work of the sound-boards, etc.—are as well constructed as all that which can be fairly inspected, the St. Martin's instrument will, mechanically considered, prove as serviceable and valuable to its possessors as it is creditable to its builders.

In dealing with the musical part of the matter—the voicing of this organ, our task will be brief, because it is not agreeable. We have, in this instrument, one more, added to the many existing proofs, of the difficulties which beset the finishing of a *large* organ in the hands of men not thoroughly versed in the process. It may be, and is, thought, that an organ becomes large simply by an addition sum—that the mere accumulation of like materials around that which is small, must render it large. Nothing, however, can be further from the truth. Size, in the sense we intend, does not depend on numbers of pipes;—all the small organs in the world, heaped together, would not make one large one. Completeness of original idea, knowledge to proportion its components, and experienced skill to assign these their respective amounts of importance in the general effect, are some of the requisites for grand organ-making. We meet with these unfrequently, because the original faculty is rare, and experience for its perfectionment is still rarer. There are hosts of builders who can make small organs quite irreproachably—to any ordinary extent, "for chamber or chapel," as the phrase goes, their talent and experience may serve them without fear of result. But from this point, every step onwards is a painful groping through obscurity;—every increase of magnitude is a dangerous experiment. For their appropriate class of work, their selection of scales and practice of voicing, are fixed and sufficient: but beyond this, almost every effort is a guess, and almost every result a failure. Nearly thus we find matters with regard to the St. Martin's organ. In number of stops it is a large, in tone it is a small instrument. Of mere sound there is enough, but the sound is not of a grand sort. The scales throughout seem injudiciously selected, and the voicing is timid and irresolute. Thus, to take an example, in the great organ, the diapasons are strong, horny, and rather fierce in tone, whence, through all the series of quint, principal, tenth, twelfth, and fifteenth, there is a continual abatement of strength, until we arrive at the ten ranks of mixture which suddenly break out with a crash, that startles us the more from the want of all proper middle-support. The secret of the failure here is, obviously, that the strength lies too entirely at the extremities;—the tone is tolerably strong, and somewhat sparkling, but it has neither body nor breadth. The same effect of thinness and want of balance exists, more or less, in all the manuals,—the best effect being the full swell, which has an approach to grandeur of tone—probably due to the double-reed—not possessed by any other part of the organ. There are several isolated qualities, we most willingly admit, that are finished with charming effect,—such as flutes, gambas, dulcianas, and the like; but these, however useful and admirable as solo-stops, cannot atone for the defects of the general mass. As is the case with most organs not of first class voicing, the flue-work is, throughout, considerably better than the reeds. These last, indeed, we earnestly recommend Messrs. Bevington to replace at their early convenience, for, neither in volume or quality, are they at present creditable performances.

On the whole, we are obliged to confess disappointment with the St. Martin's organ; and regret it the more because an unusual amount of ingenuity, care, and expense, has been bestowed on its mechanical structure,—or, in other words, that portion of its work which the public has the smallest opportunity of appreciating.

## Obituary.

We regret to announce the departure from among us of a celebrated organ-builder, Mr. J. C. Bishop, who died on the 3rd inst., at the age of seventy-one. In his profession he certainly took rank as one of the three great organ-builders of the metropolis; while, socially, we may safely record that few men in any walk of life have been more universally esteemed.

Mr. Bishop served his apprenticeship with Messrs Flight and Robson, the makers of the once celebrated Apollonicon, and speedily, after leaving their employment, commenced a career of success which continued unchequered through his life. Shortly after his establishment in business, Mr. Bishop's name was brought into prominent notice in disputing with Mr. Flight, sen., a claim to the invention of those "composition pedals" which are now, on one construction or another, so universally adopted. The dispute was decided by a Committee of the Society of Arts in Mr. Bishop's favour,—the ground of the decision, however, being merely that the drawing exhibited by Mr. Flight, could not have been the original one, since the water-mark on the paper was, by some years, later than the date inscribed on the drawing. Mr. Bishop early gained a special celebrity for the manufacture of a class of small organ, designed for chamber use, and in these he has never been excelled. They had but one clavier, and rarely contained more than seven or eight stops, yet in grace, purity, and a certain unctuous richness of tone, they were altogether unrivalled. During some repairs to the choir of St. Paul's Cathedral, some few years since, one of these little instruments was placed in a side-chapel of the nave, for the temporary accompaniment of the service, and we well remember the strikingly-beautiful effect of its tone in a situation for which it might have seemed so inadequate.

Like most reputed makers of the extraordinary instrument whose properties we now so frequently discuss, Mr. Bishop soon attained, in his larger work, a certain *beau ideal* of his own,—a limit as to dimensions and kind, in which he excelled, and from which he never safely departed. The organ of St. John's Church, in the Waterloo Road (at least as it was twenty years since) may be regarded as the type and, indeed, master-piece of his work of this kind. Its limited size takes it out of the cate-

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gory of grand instruments, yet it contains so much charm and suavity of tone, as must ever delight the judicious listener. Other instruments, of much the same description, though somewhat different in size, were placed by the same hand in the new church at Bermondsey, St. Edmond's, in Lombard-street, the district churches of Marylebone, and, recently, at Lee Church, in Kent. In some of his later works, wherein Mr. Bishop, unwillingly, as we thought, departed from his settled convictions in search of more modern dimensions and combinations, his success was far from unquestionable. The organ for St. Giles's, Camberwell, though large, has few of the striking points of a grand instrument; and a still later production, the organ of St. James's, Piccadilly, is—its choir manual only excepted—perhaps the least effective instrument, for its size, that ever came from its maker's hands.

An ample fortune, we believe, is the reward of Mr. Bishop's talent and assiduous application to business. Living, he had the hearty esteem of all who knew him; and dead, he leaves behind him a fame, in the estimation of a large circle of his admirers, second to none in his art.

## PROVINCIAL.

MANCHESTER.—(*From our own Correspondent.*)—The Classical Chamber Music Society gave a concert at the Town Hall, on Thursday, the 14th. The following was the programme:—

PART I.—Trio—Pianoforte, violin, and violoncello (in D minor, Op. 49), Mendelssohn. Grand Sonata—Pianoforte, "Les Adieux, l'Absence et le Retour" (in E flat, Op. 81), Beethoven.

PART II.—Quartet—Two violins, viola, and violoncello (in C, No. 9, Op. 59), Beethoven. Solo—Violin, Hungarian Airs, Ernst. Solo—Violoncello, Thème Varié, Piatti. Pensées Fugitives—Pianoforte and violin (Souvenir, Caprice, Adieu), Heller and Ernst.

Mr. Charles Hallé is determined that the subscribers shall have no reason to complain of a falling-off in the concerts. The above selection proved attractive. The room was full; not, perhaps, so full as the first concert a month ago. The executants were Herr Ernst, Mr. Carrodus, M. Baetens, and Signor Piatti. In Mendelssohn's exquisite trio, Herr Ernst seemed more impassioned than ever, and Signor Piatti displayed his usual fine feeling and expression. The *scherzo* was unanimously encored—an unusual compliment at these concerts. It is needless to say how Mr. Hallé played the sonata in E flat. He was loudly applauded both on his appearance and after his performance. The quartet for stringed instruments was a novelty. It is only in the hands of first-rate executants that this work can be fairly heard. Herr Ernst produced a great sensation by his delicious tone and unparalleled grace. He was admirably supported by Messrs. Carrodus and Baetens, as second violin and tenor, with Signor Piatti, as a matter of course, on the violoncello. In the Hungarian airs, Herr Ernst exhibited his wondrous power of execution—one entire variation being given in harmonics on the fourth string. The solo of Signor Piatti on the violoncello was hardly less remarkable for the command shown over the difficulties of the instrument. Both artists were enthusiastically applauded. The "Pensées Fugitives" are just the sort of pieces to wind up a chamber concert, when a long or difficult performance would be out of place. The next concert is announced to take place on the 20th inst.

The opera season was prolonged, and nine performances given at reduced prices. The experiment was successful, most of the nights the house being full. At the low prices, *Robert*, the *Huguenots*, *Zauberflöte*, and *Don Juan* were repeated, *Masaniello* (on Friday) being the only novelty, after which M. Hallé performed Mendelssohn's concerto in G, and was encored, and Madame Caradori appeared in a scene from *Semiramide*, giving the "Bel raggio," with the chorus which accompanies it. On Saturday last, *Don Juan* was given for the second time, with Herr Formes as the Don, Mdlle. Agnes Büry as Zerlina, Signor Benedetti as Don Ottavio, and Herr Gregorio, Leporello; whilst Signor Zapf, who is a tenor, appeared in Masetto—a baritone part. In consequence of these changes, part of the opera was given in Italian, part in French, and part in German! so that, on the whole, the performance was, by no means, satisfactory. The second act of *Norma* went better; Mad. Caradori is more at home in Norma than Donna Anna. The whole operatic force then appeared to give the National Anthem—Mesdames Rudersdorff, Caradori, and Herr Formes each giving a solo verse. The theatre has since remained closed, but is busily occupied within, preparing for the grand Christmas pantomime of *Jack and the Beanstalk*.

M. Jullien and his matchless band made their appearance here on Monday and Tuesday last, at the Philharmonic Hall. It is a disgrace to Manchester that it can furnish no better hall than this. Of course the place was most uncomfortably crammed on both occasions, and, of course, everybody was as delighted as he could be under the circumstances. We hope, ere another Christmas, to hear M. Jullien give a Mendelssohn or a Beethoven festival in a hall where he can be heard to advantage, and a large audience can be accommodated, seated or standing, with some comfort. I see M. Jullien is to appear again at the Philharmonic Hall, for a third and last concert, this evening.

LEEDS.—The second concert of the Leeds Musical Union took place in the Music Hall on Thursday evening last; the vocal party consisting of Mad. Weiss, Miss Dolby, Mr. A. Braham, and Mr. Weiss; and a full band, led by Mr. Willey, and conducted by Mr. Burton. Miss Dolby's "The Spirit's Song" and "Day and Night," were remarkable for quiet simplicity, and Mr. A. Braham, in the ballad "Oft in the stilly night," sang with feeling and taste, and, in the grand scena from "Oberon," "Yes, even love," displayed power and judgment. Mr. Weiss maintained the popularity with which he has always been received in Leeds. The concerted pieces were carefully sung. The first part concluded with the *Masaniello* overture, which was admirably performed, as was also the symphony (No. 1, Beethoven) at the commencement of the second part. The concert concluded with the overture to *Prometheus*. The band acquitted themselves well. The concert was numerously and brilliantly attended.

BARNSLEY.—On Monday evening, a grand miscellaneous concert was given by Miss Morley, in the Mechanics' Hall. The vocalists were Mad. and Mr. Weiss, Mr. Perring, and Masters Giles and Appleyard. Miss Morley presided at the pianoforte. Mr. Weiss was warmly applauded in "The Muleteer" and "O ruddier than the cherry." Masters Giles and Appleyard sang the duets, "Would that my love" and "Gently sighs the breeze," in a pleasing manner. In the former they were encored. Mr. Perring was encored in the song, "The merry maids of England." Miss Morley executed, upon the pianoforte, the "Carnival de Venise" and the "Mosè" fantasia. Mr. Burton conducted.

HUDDERSFIELD.—On Tuesday evening Mr. Mellor's concert came off at the Philosophical Hall. The overture to *Tancredi* was played by Mr. Dean, Mr. Mellor, and Master Parratt, on three Harmoniums, as was also the overtures to *Guillaume Tell* and *Fra Diavolo*. The vocalists were Miss Birch (who was encored in Rode's air and variations), Miss Lascelles, Miss Landon, Mr. F. Bodda, and Mr. Alfred Pierre.

DUBLIN.—The first of Mr. Gustavus Geary's concerts took place on Monday evening last, and was attended by a full audience. The artists engaged for the occasion were Mrs. Smith, Messrs. Robinson, Smith, and Giulio Regondi.

NEWCASTLE.—The efforts of the Sacred Harmonic Society of this town to promote a taste for the highest style of ecclesiastical music, have been successful. Two performances were given in the Music-hall, on Tuesday and Wednesday evenings. The "professionals" on each occasion consisted of Mrs. Craven, Miss Freeman, Miss Megson, Mr. Hemingway, and Mr. Ashton. They were supported by an orchestra of about 200 performers, including wind and string instruments; Mr. Redshaw taking the organ, and Dr. Ions wielding the conductor's *bâton*. On Tuesday, Händel's *Dettingen Te Deum*; Mendelssohn's 42nd Psalm (*As the hart pants,*) and Mozart's Twelfth Service (*I will call upon the Lord,*) were performed. On Wednesday, *Elijah* was repeated by the same Society, with a different *corps* of vocalists. The choruses, as a whole, went well, considering their number and difficulty. The orchestra was also deserving of commendation.

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BURY.—On Monday evening the members of the Bury Choral Society gave the first of a series of cheap concerts in the Athenæum, assisted by Miss Shaw, Mrs. Brooke, Mr. Slater, and Mr. Delavanti, of Manchester. The choir, about 90 in number, conducted by Mr. D. W. Banks, of Manchester, performed in a creditable manner.

ROCHDALE.—On Saturday evening last, the Oldham Temperance Fife and Drum Band gave a concert in the Public Hall, Rochdale. The performance was interspersed with a variety of songs, recitations, etc.

TUNBRIDGE.—A concert was given by the amateurs of the Catch Club on Wednesday, the proceeds to be given to the Patriotic Fund. After payment of a few incidental expenses, a sum of eight pounds was realized, which, though small, will help to swell the liberal contributions already made in this place for the widows and orphans of our brave soldiers.

BRADFORD.—The third of the people's concerts was given in St. George's Hall on Monday evening last. The vocalists were Miss Birch, Miss Landon, Miss Lascelles, Mr. Alfred Pierre, and Mr. Frank Bodda.

PONTEFRACT.—A concert in aid of the Patriotic Fund was given in the Town Hall, on Monday evening. The officers of the West York Rifles guaranteed all expenses, so that the whole proceeds should be devoted to the fund. We are happy to state the project was thoroughly successful.

## FOREIGN.

BERLIN.—(*From our own Correspondent.*)—The festivities in honour of the marriage of His Royal Highness Prince Frederick still continue in full swing, and seem to have almost more interest for the good folk of Berlin than the great events now agitating the rest of Europe. I mentioned, some time since, that the votive offering of the management of the Royal Opera, was Weber's *Oberon*, with new scenery, dresses and decorations. The first representation was honoured by the presence of their Majesties: the Prince and his youthful bride, and a whole host of the high dignitaries of the Court, covered with crosses of all sizes, and eagles of every hue and class. Of course, such an opportunity was not to be lost by the wonder-loving Berliners, and, as a natural consequence, the theatre was densely crowded. The grand point of attraction was the royal box, the opera being a mere secondary consideration. The performers—Herren Theodore Formes, Krüger, and Mad. Köster—exerted themselves to the utmost to obtain a share of the public attention, and succeeded *tant bien que mal*. Herr von Bülow's first concert came off on Wednesday, in the *Singacademie*. The *bénéficiaire*—who, as I have already informed you, is a pupil of Dr. Franz Liszt—played Beethoven's Concerto in E flat, Bach's Organ-fugue, arranged for the piano-forte by Dr. F. Liszt, Chopin's Ballad in G minor, and one or two other pieces. He seemed to please the audience greatly. Mdlle. Johanna Wagner was the vocalist, and Liebig's orchestra accompanied. The grand concert so long contemplated for the benefit of the sufferers in Silesia, has come off at last, under the joint directions of Herren Taubert and Dorn, who divided the office of conductor between them: Herr Taubert conducting Beethoven's ninth symphony, and Herr Dorn the overture to *Tannhäuser* and *Die Walpurgisnacht*. The concert was most numerously attended. One of the most interesting, if not *the* most interesting event of the week, was the concert given last Saturday, by the Königlicher Domchor. Among the pieces performed, were Caldara's *Crucifixus*, Palestrina's *Salve, Regina*, the chorale, "Wenn ich soll scheiden," from Bach's *Passion-Musik*, a motet, by Orlando Lasso, another by Mendelssohn, the Thirty-first Psalm, by Otto Nicolai, and several other compositions of a similar description. The next concert takes place towards the end of January. On Sunday, Mad. Clara Schumann and Herr Joseph Joachim gave a concert, in the Singacademie, to a most numerous audience. The two artists performed works by Bach, Beethoven, and other less celebrated composers, and reaped a rich harvest of well-merited applause. Her Van Den-Osten was the vocalist, and sang an air from the *Creation*, and two songs, "Nachtgesang," by Herr Robert Radecke, and "Widmung," by Herr Robert Schumann. At Liebig's concert, an overture to *Maria Stuart*, by Herr Vierling, and a symphony by Herr Hertel, were performed.

COLOGNE.—The first *soirée* of Chamber Music took place lately, in the Hotel Disch. The programme included Mozart's violin quartet in D (No. 10), J. S. Bach's pianoforte concerto in D minor (with quintet accompaniment), Beethoven's "Moonlight" sonata, and the same composer's quintet in C (Op. 29). The instrumentalists were Herren Ed. Franck, Hartmann, Derckum, Peters, Merkum, and P. Breuer.

BRESLAU.—Herr R. Wagner's *Lohengrin* has been very successful. Cherubini's *Wassertrüger* (*Le Porteur d'Eau*) has been revived.

DANTZIC.—Auber's *Gustavus*, Weber's *Oberon*, and M. Halévy's *Juive* have been the last operas produced. Nicolai's *Lustige Weiber von Windsor* is in rehearsal. A new romantic opera, in three acts, entitled *Das Walpurgisfest*, by a local composer (Herr F. W. Markull), will be brought out at Christmas. Haydn's *Creation* will also be performed.

LEIPSIC.—At the second "Euterpe" concert, the programme included Mozart's symphony in C, Gluck's overture to *Iphigenia in Aulis*, and a posthumous work by Weber, entitled the *Ernte Cantata*.* Cherubini's *Lodoiska* has been revived, after having been condemned to oblivion for more than thirty years. In spite of the great defects of the *libretto*, the opera gave entire satisfaction. Mad. Witt sustained the principal female part.

DESSAU.—The Singacademie celebrated the anniversary of Friedrich Schneider's death by a solemn performance, and the Männergesang-Verein sang at his grave, which was decorated with flowers.

PRESBURGH.—Balfe's *Zigeunerin* (*Bohemian Girl*) has been most successfully produced.

PESTH.—Owing to a slight discussion between the shareholders and manager, as to who should pay the expense of firing, the theatre has not been heated at all. As the weather has been very cold lately, the tenor who played Gennaro, at the last representation of *Lucrezia Borgia*, went through his part well wrapped up in fur!

AMSTERDAM.—Herr D'alle Aste has been successful as Osmin, in *Die Entführung*, at the Grosses National Theater.

NEW YORK, Dec. 9.—The last fortnight has been one of considerable activity in the musical world—Italian, English, and German opera are all going on at one and the same time. At the Academy of Music, *alias* the Italian Opera, *Il Barbiere*, the first two acts of *I Puritani*, the last scene of *Lucia*, *La Sonnambula*, *Lucrezia Borgia*, and *La Favorita*, have been played in succession, with more or less success. *La Favorita* made a great hit, and has drawn some very good houses, the principal parts being filled by Madame Grisi, and Signors Mario, Badiali, and Susini. Signor Mario also seems to have created an immense sensation in the last scene of *Lucia*. In spite of the energy displayed by the stockholders, who have themselves become managers, the concern does not pay, and next Monday is announced as closing the engagement of Mad. Grisi and Sig. Mario. Mdlle. Nau and company, at Niblo's, have been performing *Sirène* and *Lucia*. Mdlle. Nau is in great favour herself; but the same want of *ensemble* is felt here as at all similar speculations in this country: "My wife and four sticks," as Mr. Valabrecque used to say of Catalani, prevails here as it used to do in England in the early time of the Italian Opera. It is, however, worthy of remark, that this English Opera Company has entirely abandoned English opera for Italian and French exclusively.—The first Philharmonic concert was held on the 2nd of December, at Niblo's Gardens, and drew a crowded audience. The programme included Beethoven's "Eroica" symphony; Reminiscences of *Ossian*, by Professor N. W. Gade; the overture to *Abraham's Sacrifice*, by Lindpaintner, a solo, for harp, by M. Aptommas, and the grand scena from *Der Freischütz*, sung by Miss Caroline Lehmann. There is a rumour afloat of another opera company. It would seem that Madame Clara Novello is positively engaged, and that negociations are pending with Mdlle. Johanna Wagner. Signora Brambilla is also mentioned, and Signor Beraldi. It is

* Performed the season before last at the New Philharmonic Society.

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expected that this new *troupe* will commence operations about the 15th of January. The Mendelssohn Society is now rehearsing Mendelssohn's *Lorely*, and Händel's *Alexander's Feast*. —At Boston the English opera company, composed of the Misses Pyne and Messrs. Harrison and Borrani, have met with decided success. Auber's *Crown Diamonds* and Wallace's *Maritana* have attracted full audiences. The chorus and orchestra are good, and the building well adapted for acoustic effects.—The Orchestral Union have given two concerts, and seem to be progressing in public favour.—Mendelssohn's *Elijah* has been performed at the Music Hall by the Händel and Haydn society. —The Musical Fund Society have given the first concert of the seventh series. The orchestra is composed of forty-five musicians, and gives general satisfaction.

## MEYERBEER AND HIS ORDERS.

(*From a Stuttgart Journal.*)

After the representation of *L'Etoile du Nord*, Meyerbeer received, from the King of Würtemburg, the Commander's Cross of the Order of the Crown, which confers the rank of nobility (not hereditary), on its possessor. This is the ninth order with which the celebrated composer is now decorated. He was previously a Knight of the Civil Order, *Pour le Mérite*, Officer of the Legion of Honour, Knight of the Order of the Lion, of Brunswick, third class, of the Orders of the Dukes of Saxe-Ernest, third class, of the Imperial Brazilian Order of the South Star, of the Imperial Order of Francis-Joseph of Austria, of the Royal Order for Civil Merit of Saxony, third class, and of the Royal Bavarian Max-Order, for Arts and Sciences.

## REVIEWS.

"Twelve Studies for the Pianoforte." By Louis Berger. Edited by Carl Engel. G. Scheurmann.

These studies derive a special interest from the fact that their composer gave Mendelssohn his early lessons on the pianoforte. Independently of this, however, Berger was a professor of deserved eminence, and knew as much about the mechanical principles of execution as most men of his day. He wrote a vast quantity of music, very little of which is at present known, even in Germany, none in England, although much of it deserves a better fate than the major part of the pianoforte compositions now in vogue. Berger was no genius; but he was a learned musician, and there is great strength and richness in his harmony, which, indeed, is often as essentially modern as if he had followed instead of preceded Mendelssohn. The turn of many of the passages, as well as the peculiar distribution of various harmonies, in the studies before us, suggests to the initiated inquirer the belief that Berger was not without a certain influence on the youthful mind of the future great musician whose studies in a particular branch of the art he had the enviable task of directing. We shall not point to instances, since we cannot doubt that the mere facts we have stated will induce every thoughtful musician, every pianist who believes there is something more in music than mere passage-making, and higher effects than those of the *bravura*, to possess himself of the first example of Berger's composition which has been published in this country. The studies are not very difficult; but, their style being recondite, none of them can be properly termed easy; and, indeed, practised musicians are likely to get through them with greater facility than mere pianists, whatever their executive powers. At a first reading, let us own, they are likely to appear laboured, if not absolutely dry; and, certainly, their predominant characteristic is by no means fluent melody. Nevertheless, there is about them a degree of earnestness, and an elevation of style, that place them quite apart from the productions of ordinary hands. Moreover, each has a manner of its own, addressing itself to the accomplishment of a special object; and, as far as utility goes, the twelve studies of Berger are, in their way, as available as the famous studies of John Cramer, though, of course, far less varied and comprehensive. At any rate, there is a continuous freshness, and an evidence of masterly musicianship about them, which alone will serve as recommendations to all who are desirous of adding something good and not generally familiar to the shelves of their musical library.

On the title-page of the studies of Berger is inscribed the name of Mr. William Collard, a gentleman well-known and respected for more than half a century in the musical profession; the dedication is, therefore, graceful and appropriate. What M. Carl Engel means by "editing," we are not aware. If he means correcting the proof sheets, that might have been done better, since several errors of the engraver have been allowed to pass. But if he means simply "fingering," that has been skilfully effected, and we can tender M. Engel our compliments.

"Lindsay Sloper's Edition of Classical Vocal Music." Recitative, "Alcandro, lo Confesso," and Aria, "Non so donde Viene." Composed by Mozart. Campbell, Ransford, and Co.

This is the song which was heard with so much gratification at Miss Dolby's first *soirée*, a fortnight ago. What was then said may be here repeated—that it is one of the most beautiful of Mozart's vocal compositions for the chamber, although one of the least generally known. There must, surely, be orchestral parts extant, and which can be obtained. Their use would at least double the effect; and there is strong evidence in the style of the accompaniments that Mozart did not intend them for the pianoforte.

"Osborne's Beauties of Scottish Melody." Containing, "Scots wha hae," "March of the Cameron men," "Jock O'Hazledean," "Auld Lang Syne," "Roy's wife," and "Comin' thro' the rye." Campbell, Ransford, and Co.

These little pieces were probably composed by Mr. Osborne for some of his younger pupils, at the schools where he "professes" with so much deserved popularity. They all consist of a short introduction, the air simple, the air varied, and a *coda* as short as the introduction. Beyond this, they present no feature for comment, and none for criticism.

"Tyrolienne," Pour le Piano. Composée par Wilhelm Gans. Cramer, Beale, and Co.

Very pretty, flowing, and well-written, easy to play, and really, in the style, accepted as "of the Tyrol"—everything, in short, except original. There is, however, nothing in the piece that is negligent, vulgar, or otherwise detrimental to good taste. The young pupil can, therefore, get no hurt, if he derives no actual benefit, from learning it.

"L'Allegro," Caprice for the Pianoforte. "Penseroso," ditto, ditto. W. Borrow. Metzler and Co.

The *Allegro*, in E flat, is a kind of march, with definite subjects, or themes, and chords of the dominant, sub-dominant, and tonic. *Penseroso*, in D, has no subject, properly speaking; but appears like the accompaniment to some piece, of which the part for the principal instrument is wanting. We can find no merit in either.

"Galop des Guides." By Henri Laurent. "Valse du Carnaval." Ditto. Boosey and Sons.

Both spirited, lively, and rhythmical dance pieces. The *Valse* is the best, musically speaking; and, except the passage at the end of the fourth figure (page 9), where the suspended notes, F sharp, D sharp, and C sharp (though not unauthorised by precedent), have an effect more quaint than agreeable, we can commend the whole of it. The Galop, however, which is very animated, has the best chance of popularity—for is it not named after our gallant and harmonious allies?

"The Pasha's March." Composed for the Turkish Army, by Her Excellency the Wife of Omar Pasha. Boosey and Sons.

For a similar reason this dashing march, attributed to the accomplished spouse of the valiant and profound generalissimo of the Turkish army on the Danube, (who combines the opposite qualities of Marcellus and Fabius, the sword and the shield,) is likely to find endless admirers. Besides, though showy, it is extremely easy to play.

"The Nunnham Park Waltzes," for the Pianoforte.—By Edward Leader Shepherd.—Boosey and Sons.

The chief characteristic of these waltzes is absence of novelty. In short, there is nothing to distinguish them from some hundreds of others with which the market is clogged. In page three, fourth figure, third line, bar five, the E sharp, which follows the D in the preceding bar, has a bad effect, and, indeed, involves a faulty melodic progression. There are, also, other bad effects in these waltzes.

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* The Musical World, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

Correspondents *are requested to write on one side of the paper only, as writing on both sides necessitates a great deal of trouble in the printing.*

To Organists.—*The papers on the Panopticon Organ are published in Nos.* 28 *and* 32 *of the present series. The article on the Leeds Organ will be found in No.* 30; *and the Review of the Organ at St. George's Hall in Nos.* 34, 35, *and* 37.

## TO CORRESPONDENTS.

Gluckist.—*The opera of* Orfeo *was first produced on Oct.* 5, 1726, *at Vienna. It was not till nearly a century later* (1807), *that it was brought out at Berlin.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, December 23rd, 1854.

The *Musical World* has latterly, it seems, provoked much wrath on the part of a certain class of musicians and composers, by the alleged hostility of its criticisms to English artists and their doings. We have received many letters—the most abusive of the writers, by the way, very considerately abstain from disclosing their identity—taxing us, in unmeasured terms, with passing harsh, unfair, and even ill-natured judgments, and, to top up the meed of our offences, with the still less pardonable vice of not agreeing in opinion with several provincial journals of much respectability. Now, although we have no present intention of surrendering for trial on any such indictments as these, we shall yet condescend to a defensive position just so far as will enable us to extract a few, we hope, wholesome suggestions from the matter of complaint.

And first, let us ask, which is likely to be more serviceable to music, musicians, and the public—a system of truth-speaking, based on adequate knowledge and a determination to further the highest perceivable interests of art, or the effete, meaningless, and thoroughly conventional verbiage, which is so commonly put forth by persons who, with the merest amateur stock of likes and dislikes, venture to criticise, and, still more hardily, to print their criticisms? No one, we presume, would hesitate about the terms of his reply. Ask a poet, a painter, an architect. Ask any one of these, if he were to read, on his least or greatest work, a criticism such as we have last described—pompous, silly, and fashionable in generalities, and for ever blundering when on the sterner ground of technical reason—would he not blush with indignation at the offence to himself, and with shame for the little knowledge of his art evinced by a public who could accept such a guide for its opinions? Would he not turn from its approval with contempt—from its rebuke with ridicule? Would he not embrace, with thankful preference, his chance of praise or censure, when and for what he might deserve either, in some magazine or journal specially devoted to his calling, in which art is discussed in its own language and for its own sake, and from which he might learn the secret of his failure, or the true nobility of his success? Even if, like Byron in the hands of the "Scotch reviewers," he should meet with more cuffs than consideration, would he not rather be snarled at by a giant than caressed by a simpleton? He certainly would, or we know nothing of the character of an artist. But how stands the case with English musicians? If we are to believe the letters before mentioned—and which Heaven forbid!—the majority of musicians indigenous to this soil have so strange a mental organisation, that, while deeply affronted if not thought and spoken of as great men, they are incapable of any sentiments but those of very little ones. To be their "pet" reviewers, it would seem, we must either flatter them at any cost, or do nothing. If, really with the best wishes, we go to much trouble in giving reasons for disapproval, it is "needless severity," even "envy," forsooth! If, from sheer poverty of subject, we only generally express discontent with their music, it is "neglect of native talent." And, finally, should occasion serve to speak in fitting terms of such men among us as really possess the genial and intelligent stuff out of which composers are made, we can in no wise perform this gratifying function and hope to escape the charge of seeking to "bolster up a *clique!*"

Now, since these would-be advocates of English talent are so dissatisfied with *our* method of criticism, we ask them, do they like, and are they prepared to justify, another system—its direct opposite—and to which no parallel of degradation exists with respect to any art in any country;—we mean, the habit—with a view to force the sale of some trumpery, or, at least, ephemeral productions—of making pretended quotations from pretended reviews. With shame and disgust, we trace in the advertising columns of the *Times* and other papers, a succession of announcements in which the compositions of Brown, Jones, and Robinson, are puffed in this impudent and fraudulent manner. Let our readers look for themselves. They will not search far down the long columns of the daily press without coming on the announcement of a "just published" Penelope Polka, for example, wound up by some such lumbering sentences as—"This charming polka will inevitably win its way to the portfolio of every amateur of rank and fashion in the kingdom. We know not which most to admire—the lovely sprightliness of its melody, or the masterly skill of its harmony.—*Vide* Musical Review." Or perhaps the subject for encomium is a song,—and then we are favoured with something like, "This exquisite ballad (the words of which are founded on a thrilling incident which lately occurred in the *beau monde*) is decidely the *chef-d'œuvre* of its gifted composer. No heart of ordinary sensibility can fail to be touched by the tender pathos suffused over its ravishing strains,"—and then again comes the "*Vide* Musical Review!" We need not, of course, inform our musical readers, but we need and do inform the general public, that no such critiques, no such "Musical Reviews," are in existence; that the whole is a myth, a fable, a vulgar and shameless piece of quackery, which, with the lowest class of tradesmen would be mean enough, but, when applied to the productions, great or small, of a noble and imaginative art, becomes sufficiently base to exclude its authors—whether they be composers or publishers—from all rank or place in its circles. Again we ask our virtuously indignant correspondents, will they patronise this worse than Grub-street style of literature employed on music? Do they think it an appropriate method of rousing public attention to the claims of that "native talent" which,

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it seems, we so cruelly pass over? Music, indeed, must be a low calling in this country, if it can only fatten on such expedients. Little, verily, can be expected from its professors if they think their productions otherwise than disgraced by contact with such miserable shams.

Once, again, let us imagine a parallel case among the sister-arts. Conceive the Right Hon. the Lord Mayor once more in the receipt of custom in Threadneedle-street. Imagine the usual heading, "Mr. Moon has the pleasure to announce," etc., followed by the advertisement of a superb engraving—say by Cousins, from a new picture—say by Eastlake; and this, in turn, followed by a string of sham quotations from imaginary art-journals, plentifully bespattered with all sorts of folly about "flights of genius," "*chiar' oscuro*," "the power of the *burin*," and what not of a like nature. What, think our irate friends, would be the result of such a proceeding? Why, assuredly, that painters and engravers would rise *en masse* to resent the insult; that both picture and print would be reclaimed from Mr. Moon by their justly incensed authors; and that even the public would feel that a great art, once sanctified by the labours of Michael Angelo and Raffaelle, had been shamefully degraded by the use of practices scarcely venial in the quack vendor of pills and ointment.

It is not for us to dictate to English musicians what course they should take on this, or any other subject;—we shall merely announce and maintain our own. We know no difference of native dignity between music and poetry, or music and painting; and our effort has been, and will be, to discountenance everything—whether a low tone of criticism, or the degrading kind of imposture we have just described—that may tend to impede the march of music in this country to a place of equal importance with the sister-arts. We well know and thoroughly estimate, the amount of real musical talent in England; and we also know that it would be a high failing in duty to laud the trivialities of the mere pretender, who does not scruple to puff himself, by any attainable means, into equal importance with the works of those really able men whose artist-nature would scornfully reject any but a legitimate avenue to public approval.

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THE recent performance of Mozart's opera, *La Clemenza di Tito*, by the students, male and female, at the Royal Academy of Music, brings us back to a period when such incidents constituted the rule rather than the exception. The execution of Mozart's music—which is so thoroughly Orphean that the dullest ear must drink in its melody instinctively—was, for the most part, so creditable, and, in some respects, excellent, that we begin to entertain a hope that the awakening of the Royal Academy of Music from its long and profitless lethargy is at hand. That the Institution has been asleep for many years, and, during its somnolence, has been gradually wasting away, is our conviction and that of the musical community at large. But here we have a sign of reviving life, of new vigour, and refreshed energy, which cannot be otherwise than welcomed with gladness by all who feel an interest in the progress of the musical art in this country. How much better; how much more profitable; how much more in keeping, indeed, with the objects of the Institution, are performances of this nature—performances of complete works by great masters—than the rambling, incongruous, and aimless "entertainments" presented four times a-year in Hanover Square to the friends and patrons of the Academy, who have done no harm that they know of to justify their being exposed to such inflictions. If an Academy Concert, so called, is worth five shillings entrance fee, such a performance as that of Mozart's *La Clemenza di Tito* is much better worth a guinea—and, yet, for this no charge was made. People were invited, went, as a matter of course, and came away enchanted with the music, and highly gratified with the manner in which it had been executed by the pupils. If those in power are disposed to take the hint, inevitably suggested by this result of their *quasi* innovation, or rather renovation, and feel inclined to adopt the course now open to them, there will still be some hope that our Royal Academy of Music may be made serviceable to the art, and a credit to the nation. But let us not be too sanguine.

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## ROYAL ACADEMY OF MUSIC.

ON Wednesday week the friends and patrons of this Institution were invited to an entertainment of unusual interest—a performance of the whole of the music, except the *parlante* recitatives of Mozart's opera, *La Clemenza di Tito*. The characters were thus distributed:—

| | | | | |
|---|---|---|---|---|
| Sesto | ... | ... | ... | Miss Williams. |
| Vitellia | ... | ... | ... | „ Spiller. |
| Servilia | ... | ... | ... | „ Banks. |
| Annio | ... | ... | ... | „ Wilkinson. |
| Tito | ... | ... | ... | Mr. Herberte. |
| Publio | ... | ... | ... | „ Bolton. |

The execution generally was entitled to high praise; the principal characters were extremely well filled, and all the subordinate parts carefully sustained. The orchestra and chorus did their duty well. Altogether, the performance gave so much pleasure to everyone present, that the announcement of its speedy repetition would be hailed with unanimous satisfaction. Mr. Lucas conducted the whole performance.

The examination for the two King's Scholarships vacant at this time of the year took place on Monday last. The board of examiners consisted of Mr. Potter, chairman; Mr. Goss, Mr. Lucas, Mr. H. Blagrove, Mr. Lovell Phillips, Mr. Dorrell, and Mr. Robert Barnett. The number of candidates examined was sixteen, ten young gentlemen and six young ladies. The following were elected scholars—Miss Cazaly and Master Izaac. Specially commended—Miss Southgate and Mr. Cheshire. Highly commended—Misses Lazarus and Kilpac; Messrs. Ibbotson, Harrison, Adlington, Masom, Henniker, and Wheeldon.

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SACRED HARMONIC SOCIETY.—The Christmas anniversary performance of the *Messiah* was given last night, at Exeter Hall. The crowd was immense, and the entire performance worthy of all praise. The principal singers were Mad. Clara Novello, Miss Dolby, Herr Formes and Mr. Sims Reeves.

LONDON SACRED HARMONIC SOCIETY.—According to annual custom, this Society gave its Christmas performance of the *Messiah*, on Thursday evening, at Exeter-hall. The audience was a large one, and the execution of some of the pieces was highly creditable to Mr. Surman and his host of 700 or 800. The principal singers were Mrs. Endersohn, Miss M. Wells, Miss J. Wells, Messrs. Augustus Braham, Marshall, and Lawler.

M. JULLIEN'S CONCERTS.—In addition to Herr Ernst, we are informed that Mad. Pleyel is engaged for the new series of concerts at Covent Garden Theatre, and that Mr. Mitchell is in communication with Mdlle Jetty de Treffz at Vienna.

MR. CHARLES SALAMAN has announced two lectures, on "The Keyed Stringed Instruments which preceded the Pianoforte;" to be illustrated by performances on the ancient virginals, spinett, single and double harpsichord, etc.

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## DEBORAH.

DEBORAH was the first work in which the special features of the modern oratorio were rendered important. The choruses were made more prominent, and were more elaborated and developed to a greater extent. The oratorios of Händel, previous to *Deborah*, were written somewhat after the form prevalent among the Italian masters. *La Resurrezione*—Händel's first oratorio, composed for the Easter Festival during his residence at Rome, in April 1708, when he was only twenty-four years of age—is an example of this style. The works we allude to partake of the operatic character, and the personages usually comprise one or two sopranos, an alto, a tenor, and bass. Concerted pieces are rare, and the *libretto* is almost entirely worked out with recitatives, solos, duets, trios, and quartets. An overture, or instrumental prelude of any kind, seldom or never precedes one of these early works. In *Esther*, Händel appears to have made the first step towards the modern oratorio. *Esther* was written in 1720, after Händel had lived in England about ten years. The first representation was a private one, and took place in the chapel of the Duke of Chandos, at Cannons, where Händel was residing as chapel-master. *Esther* was a decided advance on *La Resurrezione*. Choruses were introduced with no spare hand, and were constructed upon a larger model. The oratorio was subsequently executed in 1731 by the children of the Chapel Royal, at the house of their master, again in private. It was first performed in public, somewhat altered from the original score, at the King's Theatre, in May, 1732. The reception was so favourable as to induce Händel to set about another oratorio immediately; and having obtained a *libretto* from one Samuel Humphreys—an industrious, but uninspired poet—he commenced *Deborah*, and finished it in February, 1733. In the original score, preserved in the Queen's library, the completion of the oratorio is thus recorded by the composer:—"S. D. G.—G. F. Händel, London, Feb. 21, 1733."

All the music of *Deborah* is not original. Handel drew largely from his former works. In the chorus, "Immortal Lord," the subject at the words, "Oh, grant a leader," had been previously used in an alto solo in the "Ode to Queen Anne's Birthday," composed in 1713; the bass song, "Awake the ardour of thy breast," is also taken from the same source, without any alteration. The themes of the choruses, "Let thy deeds be glorious," and "Despair all around them" may be found in the first and second movement of the anthem, "Let thy hand be strengthened," one of the four composed for the coronation of George II. in 1727. The "Hallelujah Chorus," concluding the first part of *Deborah*, is identical with the last movement of the same anthem. The chorus, "The Great King of Kings," is taken from the first movement of "The king shall rejoice"—another anthem, written for the coronation of George the Second. In the last chorus, the motive commencing at "Oh, celebrate his name," constitutes the subject of another movement of the same anthem; and the final "Hallelujah" chorus is derived from the same source.

The first representation of *Deborah* took place at the King's Theatre, on Saturday, the 17th of March, 1733. It was commanded by George the Second, and was given in place of an Italian opera. The greatest preparations were made for its performance. The theatre was decorated and illumined in a particular and appropriate manner, and the prices were fixed at one guinea the body of the house, and half-a-guinea the gallery. It was subsequently repeated, on Tuesday, the 27th of the same month, and on Saturday, the 31st of March, at the usual terms of admission.

Many who went to hear *Deborah*, a fortnight ago, at Exeter Hall, indulged themselves with anticipations of something wholly unknown to them, but they were disappointed. *Deborah* is replete with indications of things, which, in a more elaborate form, make some of the greatest features of the subsequent efforts of its composer. In addition to this, nearly the whole of the Coronation Anthem, "Let thy hand be strengthened," as has been hinted, and the greatest portion of "The king shall rejoice" are embodied in this oratorio. Nevertheless, *Deborah*, as it stands, may be decidedly, pronounced a great work, though not in the foremost rank of Händel's inspirations. The music, generally, is of a somewhat light character; not one instance of elaborate fugue occurs, and the accompaniments to the songs are more simple (less florid—less contrapuntal, so to speak) than is ordinarily the case with Händel. There is, however, abundant character, and a stream of continuous melody, such as few besides Händel ever possessed. The subject, though presenting considerable scope for dramatic feeling in the music, is anything but grateful. A more ungracious character than Jael, the murderess of Sisera, is not to be met with in or out of Scripture. She violates the rights of hospitality, and murders the guest whom she has received with pretended welcome. In the recitative, where Jael exults in a description of the deed, Händel, himself, seems to have been inspired with unwonted dulness. What glorious rubbish, too, are the words!

> When from the battle that proud Captain fled,
> Vengeance divine to my pavilion led
> The *travelling* fugitive; who, pale with care,
> Besought me, panting, to conceal him there;
> *Flaming* with thirst, and anguish in his look,
> He asked for water *from the limpid brook*,
> But milk I gave him in a *copious* bowl,
> With ecstacy he quaff'd and cool'd his soul,
> And then, with his laborious flight oppress,
> In some few moments he sank down to rest.
> Then was I conscious, Heav'n, that happy hour,
> Had placed the enemy of Judah in my power;
> The workman's hammer and a nail *I seized*
> And, whilst his limbs in deep repose he eas'd,
> I through his temples forced the wound,
> *And rivetted the tyrant to the ground.*

In despite of this fashion, and more of the same kind, Händel, as usual, has made the most of his materials. The strength of *Deborah* is in the choruses; the greater number of which are good, some fine, and some magnificent. As instances of the last-mentioned, we may cite the concluding chorus of the first part, "Despair all around them"—the opening chorus of the second part, "See the proud chief advances now" (the most elaborate in the whole oratorio)—the chorus of the priests of Baal, "Oh, Baal! monarch of the skies!" (the most characteristic thing in *Deborah*)—the chorus of the Israelites which follow, "Lord of Eternity"—and the short, but deep and passionate lament of the priests of Baal, "Doleful tidings!" all these are in Händel's happiest vein. In "Oh, Baal! monarch of the skies!" the quaint figure of accompaniment, kept up with perverse obstinacy, has a singularly wild effect. Händel seems to have treated the priests of Baal (like the priests of Dagon in *Samson*) as a tribe of drunken bacchanals, and this renders the contrast to the solemn majesty of the professors of the true faith the more striking and impressive.*

The songs in *Deborah* are, generally, very feeble—seldom showing Händel in his strength; of course there are fine things among them—but these are rare. We must not forget to say, however, that *Deborah*, as presented at Exeter Hall, is not *Deborah* as Händel wrote it. A third part at least is omitted, and, among the rest, we think some of the most striking pieces. The task of curtailing the work of a great master like Händel, however, is one of great delicacy and responsibility; and, on the whole, we find little reason to complain of the manner in which it has been accomplished by the Sacred Harmonic Society. That it might possibly have been better done we admit; and so indeed might the additional accompaniments and fillings-up of Mr. Costa.

* No greater proof can be cited of the decided originality of Mendelssohn's genius than the fact, that while establishing, as Händel has done, a marked and, so to speak, dramatic contrast between the choruses of the Baalites and those of the true believers, he has preserved his own individuality, and avoided even the slightest resemblance with his great predecessor.

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## DRAMATIC.

At the Lyceum, two new pieces have been produced, *Aggravating Sam*, and *Two Heads are Better than One*. The first is taken from the French vaudeville, *Un Drôle de Pistolet*, and affords Mr. Charles Matthews an opportunity of displaying his coolness and imperturbability to special advantage. Aggravating Sam is, indeed, one of his best parts. *Two Heads are Better than One*, is a mere *bagatelle* having little or nothing to recommend it.—The new drama at the Adelphi, produced on Monday night, and entitled, *Pierre the Foundling*, is a translation, by Mr. Dion Boucicault, of Georges Sand's *François le Champi*, which, last year, drew all Paris to the Odéon. *A priori*, we should have said, a piece so delicately constructed, so entirely dependent on character, and which repudiates so determinedly moving incidents and striking situations, must have failed to enlist the sympathies of an Adelphi audience. It was, nevertheless, eminently successful on Monday night. The cast embraced the names of Mad. Celeste, Miss Woolgar, Mrs. Keeley, and Messrs. Keeley and Webster.—At the St. James's, Mrs. Seymour is still adhering to the legitimate comedy. The *School for Scandal* and the *Provoked Husband* have been played during the week, Mrs. Seymour and Mr. Geo. Vandenhoff sustaining the principal parts.—Mr. Charles Kean, we hear, will bring out Shakspere's *Henry the Eighth* with great splendour, soon after Christmas, he himself undertaking the character of Cardinal Wolsey.—An amateur performance was given on Monday evening week, at the St. James's, in aid of the Patriotic Fund. The play was *Macbeth*, the afterpiece *The Waterman*. All the performers were amateurs, except Miss Glynn, who appeared as Lady Macbeth. Dr. Joy, the gentleman who accompanied M. Jullien in his tour to America, performed Macbeth with great ability, Mr. Markwell was a very spirited Macduff, and Mr. Walter Maynard sang the music of Hecate in a musician-like style. Mr. Henry Leslie conducted the orchestra, which consisted of the members of the Musical Amateur Society; and the choral force was placed under the direction of Mr. Frank Mori. The performances were highly creditable to all engaged. The theatre was crowded in every part, and the receipts, no doubt, realised a handsome sum for the Fund. The same entertainments are to be repeated to-night, in the same theatre, for the benefit of St. Mark's Hospital.

## ORIGINAL CORRESPONDENCE.

### HARMONIC UNION.

*To the Editor of the Musical World.*

Sir,—It has been with much regret that we have observed the correspondence relating to the Harmonic Union, which has lately been inserted in your journal; but as Mr. Lias has publicly mentioned our names with those of two other *retiring* directors, we beg to be allowed to offer a few remarks by way of explanation, and in so doing we will, as far as possible, confine ourselves to the matters contained in the letter of "An Amateur," published December 2nd, and in that of Mr. Lias, inserted in your last. We are, however, at a loss to conceive what concern either the "Amateur" or the public can have in the pecuniary transactions of a Society which has faithfully performed all its engagements to its subscribers.

As we understand it, the inquiry, which produced Mr. Lias's letter, was, whether the Society owed Mr. Benedict £80, and whether that was the reason why Mr. Benedict declined to resume the office of conductor? To this, Mr. Lias might, with perfect truth, have replied, as we do now,—Most certainly, no! But he prefers (from what we can but suppose to be a motive of spite, because of our severance from the Harmonic Union), to publish a *private* letter, and a resolution of the Board, which ought also to have been private, apparently seeking to throw the whole onus of Mr. Benedict's retirement upon those directors who had long since resolved to have no more to do with Mr. Lias, or those remaining in office. We may, perhaps, here say, that we faithfully performed all the duties we had undertaken, even up to the very last rehearsal of the season, and we challenge any one to prove one single act against the interests of the Society during our connection with it.

Out of the four retiring directors whose names have been mentioned, three were induced to join the board solely upon the representations of Mr. Lias. They all stated that their means would not permit them to undertake a heavy liability, but Mr. Lias assured them that, there being sixteen directors in all, their liability could not, under any circumstances, exceed £10—and he produced a statement of figures in proof of the assertion. He also stated that he would give a guarantee to that effect, only he would then have to do the same to all the others, which he did not think fair. We, knowing nothing of the internal management of musical societies, unfortunately believed him, and what was the result? Why, at the close of the season, we found ourselves saddled with a liability (including what we had already paid) of nearly £75 each. The sixteen directors having dwindled down to ten.

Now comes the arrangement upon which Mr. Lias rests his reply. It is true we were not in a position to pay down at once so large a sum as was required of us, and it is also true that we undertook to settle the liabilities which Mr. Lias has laid before you in our "private letter;" but it is rather important to explain how it was that Mr. Benedict's claim became incorporated in that list. At the close of the season, when *the Society* owed Mr. Benedict £84, and he had threatened legal proceedings, Mr. Lias stated both privately and at the board that he had had legal advice, and did not fear an action, for Mr. Benedict could not recover—*first*, because he had no written engagement as conductor; *second*, because there had been no agreement as to terms; and *third*, because the last cheque paid to Mr. Benedict was dated subsequent to the last concert conducted by that gentleman, and might be, therefore, pleaded as a settlement in full. Under these circumstances, and feeling it a disgrace to the board that a gentleman, who had devoted so much talent, time, and labour to the Society as Mr. Benedict had done, should be so treated, we did undertake to see him paid, and he kindly consented to an arrangement proposed by us.

We hope this statement, taken in connection with what another correspondent of yours reported in your journal of October 14th, as Mr. Lias's reply to a question put to him at a rehearsal as to Mr. Benedict's further connection with the Society, will satisfy "An Amateur" that money, or rather the non-payment of it, was not Mr. Benedict's reason for retiring from the Harmonic Union, as at present constituted, and we have no hesitation in declaring our firm conviction to be, that Mr. Benedict resigned only on account of the uncourteous treatment he had experienced, on all occasions, from certain members of the board, and which was carried to such an extent that Mr. Benedict declined again to enter the Society's office.

Apologising for the length to which we have trespassed upon your space, and with the determination to answer no more aspersions or personal attacks from whatever source they may come,

We are, sir, your obedient servants,

T. Boodhouse,
Henry C. Stroud.

*December 20th*, 1854.

*To the Editor of the Musical World.*

Sir,—In your number 48 is a letter signed "An Amateur," in which the writer states that, "at a performance of Judas Maccabæus by the London Sacred Harmonic Society, at Exeter Hall (Nov. 20th), he was solicited to sign a petition to Mr. Sterndale Bennett to become the conductor to the Harmonic Union for this season."

Your correspondent then wishes for information respecting the Harmonic Union and its transactions with Mr. Benedict; this I cannot favour him with, as I am not in any way officially connected with *any* musical society, but as I *am* the only individual concerned in writing, receiving signatures to, and presenting the letter which "An Amateur" calls a "petition;" and because he does not appear quite clear-headed as to its origin and purport, and therefore writes in a manner calculated to spread wrong impressions, it becomes my duty to explain that part of his letter which refers to it.

First, *en passant*, "An Amateur" was not a member of any of the Harmonic Societies, therefore he had no interest in that letter, which commenced, "Having been connected (*as amateur members of the chorus*) with the Harmonic Union, we," etc. He does not say whether or not he signed it, but as I accepted no signature without asking, "Are you a member of the Harmonic Union?" and receiving an affirmative, I presume not.

But the letter of "An Amateur" seems to imply that his signature was solicited either by the London Sacred Harmonic Society or by the Harmonic Union. Now had he read the letter, he would have seen that the last clause distinctly stated it to be non-official, and I am anxious, in justice to the directors of those Societies, to assure him that

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I had neither spoken to, nor communicated with, those gentlemen, nor with the directors or other officials of *any* musical society on the subject of that letter.

A rumour was current that an offer of the post had been officially made to Mr. Bennett, and I found that popular feeling in the chorus was in his favour. I wrote to Mr. Bennett simply stating this, and that, should he decide on accepting the offer of the directors, the amateur chorus would be happy to support him.

This I offered for signature to seventy-eight members (all I could meet with during two evenings I allotted myself, one of which was that mentioned by "An Amateur"). Of these, seventy-six eagerly signed it: two required time to consider it.

The erroneous reports this simple matter has given, and might give, rise to, must be my excuse for troubling you, and for begging you to spare room for the insertion of this in your next, if you can.

I am, Sir, yours very respectfully,

114, *Dover Road, Southwark, Dec.* 13, 1854. J. J. Cayley.

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St. Martin's Hall.—A performance of the *Messiah*, under the direction of Mr. Hullah, was given on Wednesday evening, in the above hall. The principal vocal performers were Mrs. Sims Reeves, Miss Julia Bleaden, Miss Palmer, Mr. Thomas, and Mr. Sims Reeves. The performance was excellent. Mr. Sims Reeves sang magnificently, and produced an immense sensation in "Behold and see," and "Thou shalt treat them," in both of which he was encored. Mrs. Sims Reeves sang with great artistic feeling; Miss Palmer, a *debutante*, evinced much promise as a contralto singer; and Miss Julia Bleaden was very successful in the second soprano part. Mr. Thomas, too, acquitted himself most creditably in the bass music. The hall was densely crowded in every part.

Miss Lavinia Mary Taylor gave a concertina concert, on Monday evening, in the large room of the London Tavern. Her coadjutors were Misses M. and J. Wells, Madame Weiss, Messrs. Weiss and Montem Smith, vocalists; and Messrs. R. Blagrove, G. and J. Case, and Distin, sen., instrumentalists. The audience was much pleased—the performances on the concertina coming in for the largest share of favour. Miss Lavinia Mary Taylor was especially successful in "Rule Britannia," with variations, which was encored. Mr. Charles Blagrove presided at the pianoforte.

Marylebone Institution.—On Monday evening (the 11th inst.), Mr. Thomas Williams delivered at the above Institution, his popular lecture, on "English Music and English Musicians," in the vocal illustrations to which he was ably assisted by Miss Bessie Williams and Mr. F. Osborne Williams.

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## THE MUSIC PUBLISHERS' CIRCULAR.

In this column it is the intention of the proprietors to publish every week, the titles of all the new publications of the previous week. Music Publishers are requested to forward their lists, addressed to the Editor, at the office, 28, Holles-street, by Thursday evening.

| | | s. | d. |
|---|---|---|---|
| Ascher, J.—La Rose, impromptu ... ... | Metzler | 1 | 0 |
| Borrow, W.—The Passion Flower, polka ... | „ | 2 | 0 |
| Bridgewater T.—Come, Mary, to me—song ... | Jewell & Letchford | 2 | 0 |
| Christmas Hymns—Christians awake, and Hark, the herald angels sing ... ... | Metzler | 1 | 0 |
| Callcott—May bells (Mendelssohn) ... ... | Addison | 3 | 0 |
| Ettling—Zerlina Polka ... ... ... ... | Metzler | 2 | 0 |
| Frewin, Edouard—Bertha waltzes ... ... | Jewell & Letchford | 3 | 0 |
| Griffiths, Geo. R.—Grande fantasie, Semiramide. | „ | 5 | 0 |
| „ Scales and Preludes... ... | „ | 2 | 0 |
| Glover, C. W.—My first season, No. 5. Don Pasquale ... ... | Metzler | 2 | 0 |
| No. 6. Ernani ... ... ... | „ | 2 | 0 |
| Goodwin—Rovado, valse... ... ... ... | Addison | 3 | 0 |
| Glover, C. W.—Cousin Harry, song ... ... | „ | 2 | 0 |
| „ Soldier's trust ... ... ... | „ | 2 | 0 |
| Keene—As when upon the sea afar, song ... | „ | 2 | 0 |
| Laurent, H.—Zouaves' Polka ... ... ... | Boosey & Sons | 2 | 6 |
| „ Highlanders' Quadrilles ... ... | „ | 3 | 0 |
| Le Duc, Alphonse.—La Chatelaine ... ... | Metzler | 2 | 6 |
| Oury, Madame.—Rêve du Passe ... ... | Boosey & Sons | 4 | 0 |
| Oesten, Theodore.—"La Sonnambula," fantasia | Metzler | 3 | 0 |
| Oliphant.—"Hurrah for Old England," song ... | Addison | 2 | 0 |
| Pridham, J.—Happy Villagers, quadrille ... | Jewell & Letchford | 2 | 0 |
| „ Village Festival ... ... ... | „ | 2 | 0 |
| Parsons, F. J.—Le Souvenir, Valse ... ... | „ | 2 | 0 |
| Pulman, G. P. R.—The ballad of the Alma ... | „ | 2 | 0 |
| Schulhoff, Jules.—Galop di bravura ... ... | „ | 4 | 0 |
| „ Chansons des paysans Bohèmes | „ | 2 | 6 |
| Smith.—Ladylift waltzes ... ... ... | Addison | 2 | 0 |
| St. Clare, Henri—Angiol di pace, pianoforte ... | Jewell & Letchford | 2 | 0 |
| „ Annie Laurie, pianoforte ... | „ | 2 | 0 |
| Treakell—Partant pour la Syrie ... ... | Addison | 2 | 0 |
| Williams—Clouds of evening, song ... ... | „ | 2 | 0 |
| Wall, W. H.—The brightest flower is truth, ballad... ... ... ... | Jewell & Co. | 2 | 0 |

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## ADVERTISEMENTS.


MISS REBECCA ISAACS begs to announce to her pupils and friends that she has returned from her provincial tour, and resumes her lessons as usual. All communications respecting engagements to be addressed to her residence, 521, New Oxford-street.

MISS BLANCHE CAPILL (Pupil of Louis Leo—Voice, Mezzo-Soprano e Contralto), Professor of Music and Singing, 47, Alfred-street, River-terrace, Islington, where letters respecting pupils or engagements may be addressed.

LEIPZIG BACH SOCIETY.—EWER & Co. beg to inform the Subscribers that the Fourth Volume, containing the Passions Musik (St. Matthew), will be issued next week. Subscription for the Annnual Volume, £1. Ewer & Co., 390, Oxford-street.

MADLLE. ANNIE DE LARA has the honour to announce that the first of her THREE SOIRÉES MUSICALES will be given at her residence, on Thursday, the 28th instant, under the most distinguished patronage, in aid of the "Crimean Army Fund." She will be assisted by the following artistes:—Mesdames Paravalli, Mrs. Erskine Williams, and Madlle. Annie de Lara; Signors de Paravicini, De Petris, Kinni, Onorati, and Signor Bottura. Pianists, Signor Albert de Freuchel, Member of the Académie Royale, Berlin, his first appearance in England. Violin, Mr. Viotti Collins. Conductors, Signor G. Operti and Mr. Maurice Davies. Tickets for the three, £1 1s., or 10s. 6d. each, to be had at Cramer, Beale, and Co., Regent-street; R. W. Ollivier, 19, Old Bond-street, and at Madlle. Annie de Lara's residence, 14, Torrington-square. Early applications necessary.

Address to the Public.—Whilst the "Widow" and the "Orphan" of the Soldier are being cared for, whilst the wounded receive the attention and succour necessary for their recovery, the "living Warrior" who has yet escaped the bullet or bayonet of the ruthless Cossack, and, in addition to his momentary danger, is fatally exposed to "privations and hardships," he *too* must bethought of, to cheer him in his loneliness, away from his country, kindred and home. Perishing with cold, he should have Blankets and Covering. *Anxious about home*, Writing-paper to send one word of solace to his friends, and some of those innumerable necessaries which in an inhospitable and hostile country no money could procure. We must keep limb and body in strength and health, his spirit in cheerfulness, to man him hourly to the task of a momentary death struggle.

The "Crimean Army Fund" is raised to effect this object. Noble spirits have suggested this idea, and lend their "Pleasure Yachts" to carry them "hope and comfort"—May they be amply supplied and richly loaded.

May the "Strains of Music" warble forth its softest notes, to add *one* tribute to the cause, which must enlist our best and holiest sympathies.

ANNIE DE LARA.

14, Torrington-square, Dec. 8th, 1854.


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A PROFESSOR of MUSIC, Mus. Doc., and Organist of one of the pincipal London Churches, is desirous of receiving into his family a resident or articled pupil. Apply by letter (post paid) to A. Z., care of Messrs. Ewer and Co., 390, Oxford-street.

FRANCESCO BERGER begs to announce his return to London, and that he will be happy to take PUPILS for the PIANOFORTE, singing, and composition. All communications to be addressed to his residence, 9, Wilton-place, Belgrave-square.

MR. FRANK BODDA will sing this evening Dec. 23rd, and 25th, at Manchester; Birmingham, 26th; Shiffnall, 27th; Shrewsbury, 28th; Ashton, 29th; Leeds, 30th; January 1st, Glasgow; recommence teaching the first week in January. 2, Nottingham Terrace, York Gate, Regents Park.

TO ORGANISTS.—The Allegretto Movement from Mendelssohn's Symphony to the Hymn of Praise, arranged from the Full Score for the Organ, by J. M. DUNSTAN, Organist of St. Mary, St. George in the East, and Assistant-Organist of St. Andrew Undershaft, London. J. A. Novello, 69, Dean-street, Soho, and 29, Poultry.

TO MUSICIANS.—Performers on Reed or Brass Instruments in want of situations in the Militia, &c., are requested to call and register their names and addresses at Boosey and Sons, Military Musical Instrument Manufactory, 28, Holles-street, Cavendish-square. No charge whatever made.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### M. JULLIEN'S CONCERTS,

### NEXT FRIDAY, DECEMBER 29th, 1854.

M. JULLIEN has the honour to announce that, although it had been his intention, as in former years, to have limited the period of his Concerts to one short series, a variety of circumstances have, this season, induced him to depart from his accustomed practice.

The great success which has invariably attended these Entertainments, has increased this year to such an enormous extent that it would really appear as if the omission of the last year's Concerts, in consequence of M. JULLIEN'S absence in America, had, instead of diminishing, added, in an extraordinary degree, to their popularity; and, indeed, as if the public—deprived for one season of their favourite amusement—had, during the next, flocked towards it with a twofold eagerness. M. JULLIEN, in fact, during his late series of Concerts at Drury Lane Theatre, on many occasions found it quite impossible to accommodate the numbers of persons who presented themselves for admission—this great anxiety to attend the Concerts not being confined to one class alone, but extending itself to the mass of persons visiting the Promenade, as well as to the occupants of the Dress Circle and Private Boxes—M. JULLIEN trusts this great success is not solely attributable to any one of the special attractions which he had provided for this year's Concerts, for, unprecedented as has been the enthusiasm evinced at every performance of the "Allied Armies' Quadrille," the great *pièce de resistance* of the season, and several other portions of the Programmes, he hopes that the increased popularity of his Concerts may be fairly regarded as an evidence of a more widely spread taste for the works of the Great Masters, as well as a rapid and progressive aptitude in the mind of the public generally for the appreciation and enjoyment of the better class of Musical Entertainments.

Under these circumstances, and in accordance with the wishes and advice of many of M. Jullien's Patrons and Friends, he determined to endeavour, if possible, to arrange a second short series of Concerts this season. The great difficulty, however, which at once presented itself, was the finding a building affording such increased space as it might fairly be supposed would be sufficient to accommodate a large additional number of Visitors. In this difficulty M. JULLIEN sought the assistance of the Directors of the Royal Italian Opera, Covent Garden, their Theatre being the only one at all likely to afford the accommodation required; and it is with very great gratification he is enabled to state that the Directors, entering at once into his views, have, in the most handsome manner, placed their magnificent establishment entirely at his disposal, and thus rendered him most valuable aid in his efforts still mor widely to cultivate the popular musical taste; M. JULLIEN has, therefore, the honour to announce that the

SECOND SERIES OF CONCERTS

will commence on

FRIDAY, DECEMBER 29th,

and it will be seen that, popular as they have proved to be, he has not relied entirely for the amusement of his audience on the novelties of the last Series of Concerts, but has provided, though at a very large cost, great additional attraction. He has entered into an engagement with

MADAME PLEYEL,

the most celebrated Pianiste in Europe, to perform, for a limited number of nights. He has also entered into an engagement with that most distinguished performer on the Violin,

HERR ERNST,

for the purpose of executing the Classical Works of the great Masters.

MADAME ANNA THILLON,

whose charming Vocal Performance has received, nightly, such unanimous marks of approbation, is re-engaged for the whole Series.

SIGNOR BOTTESINI,

who is daily expected from America, will appear immediately on his arrival.

HERR KŒNIG

is also engaged.

The above Artists, in addition to those already forming M. JULLIEN'S Unrivalled Orchestra, will constitute a most unprecedented combination of Talent.

It is M. JULLIEN'S intention to repeat, with additional attractions, the evenings of the

BEETHOVEN and MENDELSSOHN FESTIVALS,

and also, for the First Time, to give a CONCERT consisting entirely of the Works of Mozart.

MEYERBEER'S celebrated STRUENSEE (the complete Work) will be performed; as also a Selection arranged for full Orchestra, from ROSSINI'S Opera, LE COMTE ORY; a Selection arranged for full Orchestra, from VERDI'S New Opera, RIGOLETTO; a Selection for full Orchestra, from SPOHR'S Classical Opera, JESSONDA, &c., &c.

In order to contribute to the amusement of the many JUVENILE VISITORS whom M. Jullien hopes to see at his Concerts during the CHRISTMAS HOLIDAYS, he has composed a new Comic Quadrille, entitled the PANTOMIME QUADRILLE.

The NEW SLEIGH POLKA, describing, with some curious and novel effects, sledge driving in America, will also be produced.

The NEW GRAND ALLIED ARMIES' QUADRILLE, assisted by the THREE MILITARY BANDS OF HER MAJESTY'S GUARDS, which has created such unparalleled enthusiasm, will be performed on the First Night, and on every evening until further notice. The nightly programme will, in fact, present an unequalled variety and excellence. The whole Area of this magnificent Theatre—the audience portion as well as the stage—will be converted into one IMMENSE SALLE, and exhibit an entirely new and tasteful decoration, the whole being carpetted, warmed, and ventilated.

At the back of the Promenade will be found

THE READING ROOM,

Containing Newspapers and Periodicals from almost all parts of the world, and includes Six London Morning Papers, Five Evening Papers, Fifty-six Weekly Papers, and Twenty Provincial Papers; besides the Irish, Scotch, German, American, Italian, Swiss, Dutch, Indian, Chinese, Australian, New Zealand, Malta, Portuguese, Ionian, Canadian, French, Belgian, and Spanish Newspapers, Magazines, and other Periodicals.

Notwithstanding the vast outlay necessarily incurred by the above arrangements, it is M. Jullien's intention, in the regulation of the admission, to preserve the popular character of his Entertainments, and to retain the usual scale of Prices.

Prices of Admission:

PROMENADE, UPPER BOXES, AMPHITHEATRE STALLS, AMPHITHEATRE, } ONE SHILLING.

DRESS CIRCLE, 2*s.* 6*d.*

PRIVATE BOXES, 12*s.*, 21*s.*, 31*s.* 6*d.*

The Concerts, on each evening, will commence at eight o'clock, and terminate before 11. Places and Private boxes may be engaged at the BOX OFFICE of the Theatre, and Private Boxes of the principal Librarians and Booksellers.

N.B.—In consequence of M. Jullien's provincial engagements into which he has already entered, it will not be possible to extend the concerts beyond ONE MONTH.

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WANTED, A CHORISTER BOY for St. George's Chapel, Windsor. Applications to be made to Dr. Elvey, 19, Cloisters, Windsor.

WANTED, a TENOR SINGER FOR THE TEMPLE CHOIR, for alternate months. No one need apply who has not been regularly educated in a choir. The strictest testimonials will be required as to qualifications and character. Applications to be made to the Under Treasurer, at his office, Inner Temple, London, on or before the 1st of January next.

THE LONDON ORCHESTRA.—Conductor, Mr. FRANK MORI; Leader, Mr. THIELWALL. Including Messrs. Barret, Lazarus, Baumann, Rémusat, Lovell Phillips, Prospère, Cioffi, Zeiss, Tolbecque, Nadaud, Chipp, &c. For terms apply to Mr. A. Guest, 1, Kingston Russell-place, Oakley-square, Camden-town, or Messrs. Cramer, Beale, and Co., 201, Regent-street.

MR. CHARLES SALAMAN'S TWO LECTURES on the ANCIENT KEYED-STRINGED INSTRUMENTS, and on the INVENTION AND DEVELOPMENT OF THE PIANOFORTE, illustrated by rare specimens of obsolete keyed-stringed instruments, by diagrams, and by music, will be delivered on Tuesday evenings, Jan. 9th and 16th, 1855, at the MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION. Reserved seats, 3s.; unreserved, 2s.; gallery, 1s.; at the principal music shops, of Mr. Salaman, 36, Baker-street, and at the Institution, Edward-street, Portman-square.

CHRISTMAS PRESENTS.—The most appropriate offerings for this Season of Festivity, are those which tend to the promotion of Health and Personal Attraction—none can be more acceptable than ROWLAND'S MACASSAR OIL, for imparting a transcendent lustre to the Hair, and sustaining it in decorative charm. ROWLAND'S KALYDOR imparts a radiant bloom to the Cheek, and a delicacy and softness to the Hands, Arms, and Neck; and ROWLAND'S ODONTO, or PEARL DENTIFRICE, bestows on the Teeth a pearl-like whiteness, and renders the breath sweet and pure. The patronage of royalty throughout Europe, their general use by rank and fashion, and the universally-known efficacy of these articles give them a celebrity unparalleled. Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.—Beware of spurious imitations!

THE ROYAL PANOPTICON OF SCIENCE AND ART, LEICESTER SQUARE.—The Building comprises a large circular Hall, 100 feet in diameter, and 100 feet high, surrounded by three Galleries, and surmounted by a Dome, the whole gorgeously decorated in the Saracenic style of architecture. The Exhibition includes a splendid Fountain, throwing the water 100 feet, a Crystal Tank, holding 6000 gallons of water, for the display of Messrs. Heinke's Diving Apparatus, of the Electric Light under water, and other subaqueous experiments, a Cosmorama of St. Petersburg with Portrait of the Emperor Nicholas, a Transparent Screen, 32 feet wide, and 36 feet high, for the display of Dioramic Views, of the Chromatrope, and of other optical effects; a magnificent Organ, containing 4,004 pipes, with the bellows worked by steam power, the richest and most powerful instrument of its kind in existence, on which a variety of Sacred and Operatic Music is performed daily at intervals, by Mr. W. T. Best, the Organist of the Institution; a gigantic Electric Machine, the largest ever constructed, the plate ten feet in diameter, with a large Leyden Battery attached; Voltaic Batteries of high power on a novel principle; and in the two Galleries, a variety of machinery and manufacturing processes in action, including the Nassau Steam Printing Machine, a complete series of Whitworth's Machinery, Kirby and Beard's Pin and Needle Machines, Perkins' Apparatus for the Combustion of Steel, Brock's Ornamental Sawing Machine, Prideaux's Patent Self-closing Furnace Valve for the prevention of smoke, &c., an Ascending Carriage, Brett's Electric Telegraph, &c., &c.; a selection of Sculpture, including Monti's Veiled Figure, "The Houri," executed expressly for the Institution, a Gallery of Pictures on sale, and other objects of Art. Distin's celebrated Flügel Horn Union every evening. Attached to the Institution are two Lecture Rooms, in which demonstrations are given several times daily, in various branches of Science and Art, and Lectures delivered from time to time on Literary and Scientific subjects; a spacious Laboratory and Chemical School; a Photographic Gallery, in which portraits are taken. Open daily: Morning, 12 to 5; Evening (Saturday excepted), 7 to 10. Admission 1s.: Schools and Children under 10, half price.

MR. GEORGE GENGE respectfully announces that his Annual Concert and Ball will take place in Freemasons' Hall, Great Queen-street, on Tuesday Evening, the 9th of January, 1855. The Concert will commence at Nine o'clock: the Ball at half-past Ten. Tickets, 5s. each, may be had at the Hall, and of Mr. George Genge, Peckham Grove, Camberwell.

CASE'S CONCERTINAS.—Messrs. BOOSEY and SONS have the honour to announce that they have completed arrangements with Mr. George Case, for the exclusive SALE of his celebrated CONCERTINAS. The personal attention of this eminent professor will be given to the manufacture of these instruments, every one of which will bear his name. A large stock of second-hand concertinas, for sale or hire, may be had of Boosey and Sons, 28, Holles-street.

TO MILITIA REGIMENTS.—NOTICE.—Commanding Officers of Militia requiring Bands are respectfully invited to apply to Messrs. Boosey and Sons, 28, Holles-street, Military Musical Instrument Manufacturers to her Majesty's Army and Navy, the Governor-General of India, &c. &c., who undertake to form and supply Bands with every requisite, including Instruments with their appurtenances, music of the very best description and at the most moderate prices, together with Band-Master and Musicians of acknowledged talent.

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THE PATENT PORTABLE METRONOME (Registered according to Act of Parliament, 6 & 7 Vict., c. 65), is a very complete and perfect instrument for measuring time in music. It is the size and form of a small watch, and may be carried in the waistcoat pocket, being similar to a spring measuring tape, on one side of which are marked the number of vibrations in one minute (as in Maelzel's Metronome), and on the other the Italian musical terms in general use. From its moderate price, small dimensions, and practical usefulness, it is adapted for all classes of musicians and singers. Price, with case and suspender, Brass, 5s.; German Silver, 6s.; Pearl, 7s.; Shell, 8s.; Electro-plated, 8s.; Gilt, 10s. each.

THE VILLAGE BLACKSMITH.—The words by LONGFELLOW. The music composed and sung by W. H. WEISS. Messrs Cramer, Beale and Co., 201, Regent Street; and Messrs Addison, and Hollier, 210, Regent-street.

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THIS treatise, which is written with unusual clearness and simplicity, is divided into four chapters and an appendix. The chapters treat respectively of Musical Intervals, Concords, the Fundamental Discords, and Modulation. The appendix gives a brief but lucid explanation of several terms and phrases which have relation to the science of Harmony. In order that the reader may fully understand the aim of the authoress, we shall insert her introductory remarks.

"In presenting this work to the musical world, it is the earnest anticipation of the authoress that her efforts may prove efficient in a far greater degree than the generality of elementary works hitherto published. It is not with the intent or presumption of disparaging the intrinsic merits of the various writers on the theory of music that the present work appears, but rather as an auxiliary, to lead the musical student, *a principio*, gradually forward to the appreciation of the higher branches of the science, counteracting the error almost universal in all treatises on the subject, viz., that of supposing the pupil to be familiar with, if not perfectly grounded in, the first rudiments of harmony. Hence it is, to a certain extent, a just remark, how much time is expended on a musical education, and how rare are the instances of its effectual results. It is hoped that the present work, while it practically subdues all difficulties, and systematically arranges the progressive paths, will henceforth invalidate this remark, by proving that the science of Harmony is adapted to the capacity of all who will apply themselves to its attainment. The affinity between language and music is very striking, therefore the mode of acquirement in each should be the same; as in language, a thorough acquaintance with the alphabet and component parts of speech, with their various inflections, is necessary to attain a proficiency, so in the grammar of music, the intervals with their several inversions and interminable modifications, out of which the powerful language of music is constructed, must be intimately known. To effect so desirable an end, the authoress has invented the Model Scale, and Harmonical Circle, accompanying this work (the Guide to them), and compiled a Dictionary of Intervals; also a Practical Exercise Book, in which the exercises are all prepared to be filled up by the pupil, which, when completed, will form a valuable compilation of all the essential harmonies in music. As the ear is to be educated, the development of the science will be gradually displayed, and each effect progressively pointed out for cultivation, the whole combining the mental with the mechanical powers, thereby imperceptibly leading the student (or classes, to whom this work is particularly adapted,) to the perfect knowledge of the elements of Harmony, and an intimate acquaintance with the subject of Modulation. The work is well adapted for those who wish to attain proficiency in playing the Pianoforte; for while the Exercises, &c. are illustrative of Harmony and Modulation, they are at the same time excellent for practice on that instrument."

That Mrs. Kirkman has well carried out the intentions here expressed, will not be denied by any master or student who shall peruse her book. The "Model Scale," the invention of which is highly flattering to her ingenuity, is admirable alike for its perspicuity and completeness. It presents at once to the learner's view the proper harmonization of the scale, the dispositions of chords and their inversions, the relation of the major and minor modes, the nature and qualities of sevenths, the properties of the chromatic or semitonic scale, and the roots of chords. One week's attentive study of this perspicuous diagram will do away with the necessity of months of arduous and thankless labour. "The Harmonical Circle," in respect to modulation, is equally the foe to mystification. In a single plate you have the chain of natural modulation through every major and minor key, distinctly and unmistakeably expounded, so that nothing but sheer dulness on the part of the learner can prevent his at once understanding and profiting by it. A series of examples for the pianoforte offers various agreeable figures of melody, or arpeggio, by means of which the student may practise the circle of modulations with more amusement to himself than by the use of monotonous chords. The "Practical Exercise Book" is also of high utility; and a "Dictionary of Intervals," placed at the end of the "Analysis" (which declares itself to be a guide to the various diagrams we have individualized), is worthy of no less eulogium for its intelligibility and entireness. The Diatonic, Chromatic, and Enharmonic scales, belonging to every key, are included. Explanations of the signatures and leading notes of each of them are placed at the margin. The nature and relation of the various intervals of the scale are also clearly laid down.

In thus merely glancing at the plan of the work and the method of its development, we have paid but small deference to the talent and research it evinces. We are sure, however, that Mrs. Kirkman aims sincerely at the simplification of what has been too long a mazy labyrinth, from which, once entered, few escape with honour. She will, therefore, be more thankful to us for giving increased publicity to her design, than if we had covered her with a profusion of extravagant praises. To the succinctness, completeness, intelligibility, and usefulness of her work—which has evidently been a long labour of untiring love—we gladly offer our meed of homage. She has well entitled herself to the gratitude of teachers, as well as pupils, since she has saved both a world of trouble and perplexity. She has cleared away the brambles and underwood from the hitherto impeded feet of Harmony, who may now, with her assistance, walk erect, and straight, and swiftly. Mrs. Kirkman, be it remembered, aims not at developing the depths of science, but merely at preparing a clear and open starting-place for the students of Harmony; and this she has accomplished to perfection. We shall look forward with anxiety, however, for the more elaborate work on which she declares herself engaged (*see preface*), and in which we doubt not we shall find as much depth and learning as in the one before us we perceive lucidity. To conclude, it is no slight compliment to say of Mrs. Kirkman, that a woman has achieved what hitherto no one of the opposite sex has been able to arrive at—in pointing out a simple path to the attainment of the elements of harmony. After what we have advanced, it is scarcely necessary to say, that we warmly recommend this work to professors and to learners.

*Musical World.*

LONDON: BOOSEY AND SONS, 28, HOLLES STREET, OXFORD STREET.

Published by JOHN BOOSEY, of 27, Notting Hill Square, in the parish of Kensington, at the office of BOOSEY & SONS, 28, Holles Street. Sold also by ALLEN, Warwick Lane; VICKERS, Holywell Street: KEITH, PROWSE and Co., 48, Cheapside; G. SCHEURMANN, 86, Newgate Street; HARRY MAY, 11, Holborn Bars. Agents for Scotland, PATERSON AND SONS, Edinburgh; for Ireland, H. BUSSELL, Dublin; and all Publishers.

Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's Lane, in the Parish of St. Martin's in the Fields, in the County of Middlesex.

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# The Musical World.

**SUBSCRIPTION:—Stamped, 20s. per annum—Unstamped, 16s. per annum—Payable in advance, by Cash or Post Office Order, to BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 32.—No. 52. SATURDAY, DECEMBER 30, 1854. {PRICE 4d. STAMPED 5d.

## NOTICE.

THE Proprietors beg to announce that, in consequence of the increasing circulation of the MUSICAL WORLD in London, they will be compelled to discontinue its delivery to all their subscribers in town, after the present number.

THE Publishers have given their list of subscribers to Mr. REID, the well-known News Agent in John Street, (Oxford Street) who has undertaken so supply the MUSICAL WORLD to residents in all parts of London. All applications respecting unstamped subscriptions, must therefore be made to Mr. REID.

THE Publishers request that all accounts due to Christmas, may be paid to them without delay, as the future supply of the MUSICAL WORLD will not be continued to those subscribers whose subscriptions are in arrear.

THE stamped edition (for the country) will be still forwarded from the publishing office, but only to those subscribers who pay a quarter in advance.

## PARIS.

(*From an occasional Correspondent.*)

*Paris, 26th December.*

*Armo virumque cano*—I sing Lord Raglan and his army—so runs the burden of all foreign or special correspondence just now. This strain alone finds sure and ready sympathy among all classes of readers. How then shall I hope to interest you, by telling of the piping which proverbially appertains to peace? You ask for news theatrical or operatic? Of such I have scarce any to give. You long since know all about the *Etoile du Nord*; you know that its author is again in an "interesting condition;" and that the expected offspring of his brain is already named the *Africaine*. The period of gestation, however, seems likely to be indefinitely prolonged. Of the *reprise* of the *Pré aux Clercs* too, —with its fresh sparkling melodies, ever green as the laurels which Hérold won in his brief career—you have had full particulars. Therefore, I will only remark, that, while the present cast at the Opéra-Comique is generally excellent, the principal tenor is a sad muff; and, as the duel in which he triumphs over the terrible swordsman, Comminges (so admirably impersonated by M. Couderc), takes place behind the scenes, one cannot but ascribe its result to foul play; seeing that every posture assumed by M. Mergy betrays the most lamentable ignorance of the first principles of self-defence. Nor does the artist's singing redeem his acting. M. Couderc, so courtly and elegant as Comminges, assumes with equal ease, finish, and *verve*, the character of a peasant in that pretty little operetta, *Les Noces de Jeannette*—which has been frequently played of late; while his colleague, M. St. Foix, is perfect both in the *Pré aux Clercs*, as a courtly *intrigant*, and in the merry one-act piece, *Les Sabots de la Marquise*, as servant to a country squire.

The French stage is rich in actors, content to bestow very considerable talent on secondary parts; hence a perfection of *ensemble* is obtained, which, I fear, we must despair of ever beholding in England, where the immense sums paid to "stars" entail the starvation of their satellites. I do not mean to affirm that this perfection is universal in Parisian companies, whether theatrical or operatic. Witness the Grand Opéra, and the Academie Impériale de Musique at this present moment, where the *Muette de Portici* is given in a style that recalls the most insolvent days of Drury Lane. The *Muette* does not stand the test of time so well as the *Pré aux Clercs*.* It reminds one somewhat of an old "property-dress," the tinsel and frippery of which has become tarnished, and which has passed to the domain of Nathan and masked balls. Possibly this impression of mine may be owing to the very weak and disjointed cast with which the opera is given. True, it comprises Gardoni and Massol—both of whom have *fait leurs preuves*—but neither are here equal to their reputation; and with them was a *débutante*, whose name—unknown, and I fear never destined to attain to fame—I may be excused for forgetting. Gardoni sang in French; a disadvantage which may perhaps partly explain the uncertainty which marred his performance. The effective delivery of the famous slumber song demands a perfect command of the *mezza voce;* and, except for voices so exceptional as that of Tamberlik, a power of passing without break from the chest to the head voice. In these essential points Gardoni appeared very deficient, and, accordingly, failed to produce effect. In the duet, "Amour sacré de la patrie," whilst he was coquetting with a sustained note—which, being between two registers, had a constant downward tendency—Massol jerked out *fortissimo* his accompanying phrase with a peculiarity of vocalisation and accent irresistibly comic, the effect being rendered still more droll by an attempt to combine the expression of patriotic enthusiasm with that cantatorial angle to which some singers so rigidly adhere. Exaggeration apart, I am convinced that this part of the duet, if introduced and similarly delivered in a burlesque, would have been hailed with shouts of laughter. In fact, the whole performance was really too bad, excepting only that of Cerito (Fenella), whose mimic powers, I think, have been underrated. "C'est la Muette qui a le mieux dit son air," said a Frenchman near me; and the *mot* was applicable enough. Even the chorus, generally so excellent at this theatre, was less effective than usual; and I came away with the conviction that a nation is more easily governed than an opera house; for you know that the direction is now placed under the immediate authority of the Emperor.

The first *bal masqué* at this same house took place on Saturday last, and was less brilliant than usual, on account of the predominance of plain black coats and the comparative rarity of costumes. Then, too, M. Strauss, the *chef-d'orchestre*, whose flourishing position solves the question "What's in a name?"—Strauss, the unreal—leaves much to be desired. Yes! he leaves Jullien to be desired; and Jullien is much.—If Mr. Ella has

* We differ entirely from our correspondent. *La Muette di Portici*, to our thinking, is a work immeasurably superior to the *Pré aux Clercs* and *has* stood the test of time much better. The music of the latter is not so hacknied.



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induced duchesses to listen to quartets, Jullien has made the public at large familiar with the symphonies of Beethoven and Mendelssohn, thus establishing much higher claims as a promoter of musical art; and, it may be added, that all who have served under his banner speak well of their genial conductor.

So much for the Grand-Opéra, as far as my recent experience goes. Of another theatre, far inferior in pretensions, I can give a more favourable report.

I went some time since to hear Marie Cabel at the Théâtre-Lyrique, in the *Promise;* but M. Clapisson's music was so little to my taste that I did not remain after the second act. Convinced, however, that the fault lay with the composer, not with his *prima donna*, I went again yesterday, when Adam's new opera, *The Muleteer of Toledo*, was announced for performance, and this time I was delighted. You have seen Marie Cabel at the St. James's Theatre, and know that in appearance she is a diamond edition of Sophie Cruvelli—neatly bound as to the feet in the very jauntiest little morocco boots. In other respects she is the very opposite of the Diva Sophia, whose declamation is full of fiery energy, and who loves to indulge in *sauts périlleux*, in extreme contrasts of light and shade, impossible to a singer less gifted as to power and compass; whereas the hypercritical might perhaps remark that Marie Cabel in some degree sacrifices variety to evenness of tone. But what a fresh silvery voice she has! how elegantly she phrases! What unerring certainty of intonation! She is the *fauvette* of the Boulevards, the very sweetest of warblers; and her acting is quite equal to her singing. M. Adam's music was written, I presume, expressly for the fair artist. At all events, it is admirably suited to her, being light, graceful, and full of melody, affording constant opportunity for that fanciful embroidery in which Madame Cabel excels. Mr. French Flowers might probably object that the composer has eschewed double counterpoint and avoided fugue; but the audience seemed well contented to do without those graces, applauding throughout right joyously, and, in the height of their contentment, excusing even the flatness of intonation and hot-potato style of delivery which characterised the performance of the tenor, M. Sujol. The other actors were of a tolerable mediocrity, and did good service in the concerted music. The principal and prettiest airs had been allotted to Marie Cabel. I remarked two in particular, both in the second act, which were charming: one of them, "Jadis je riais au Couvent," not unlike in rythm and form that favourite air in the *Domino Noir*, wherein the heroine recounts her nocturnal adventures. This was encored—a compliment more rare here than in England. The other, "Je suis une paysanne," is a quaint and happy imitation of those melodies which the peasantry in many parts of France sing to the accompaniment of the *Vielle*. A more ambitious "*scena*" in the third act, owed its success chiefly to the faultless manner in which it was executed by Madame Cabel. Then there was in the first act a lively and pleasing drinking terzet, for men's voices, and a pleasantly-written trio in the second act for tenor, soprano, and mezzo-soprano. The choruses, if not elaborate, were effective. Sundry *divertissements* were interspersed, in which most lightly-gauzed damsels displayed their saltatory graces. The *mise-en-scène* was good; and, on the whole, the opera seemed to find great favour with the audience. The orchestra, too, under the direction of Mr. Deloffre, formerly well-known at the Musical Union, did its part very satisfactorily—the accompaniments in general being simple enough.

But I have exhausted my budget of small talk. The cannons of the Invalides firing in honour of the opening of the *Assemblée Législative* (!) have put my pen out of joint, and turned my ideas into other channels. Let us hope that the same cannons will are long proclaim tidings that will be music to the ears of every true Englishman.

W.

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MR. BLACKBURN, the gentleman who was organist of Clapham for thirty years, died last week, leaving by will £150 to the Royal Society of Musicians.

## CHRISTMAS ENTERTAINMENTS.

THE taste for Pantomime is reviving in England. A few years ago, Extravaganza, at Christmas or Easter, was all the vogue. Last year a change took place, and several of the theatres, which previously had patronised burlesque, returned to the time-honoured fashion. This season Pantomime obtains the majority in the London theatres. Of the six principal metropolitan houses, Drury-Lane, the Haymarket, and the Princess's cling to the ancient custom; the St. James's, Lyceum, and Adelphi hold by the novel entertainment. Almost all the other London theatres, eastern and transpentine, abide by the frolics of Harlequin, Clown, and Pantaloon. We side with the majority. Had we space we could show reasons for our predilection. Having no room, our readers must take us at our word. We can barely set forth what has been achieved at each house. This must suffice.

Drury Lane had the audacity to revive *George Barnwell*. Mr. Smith is a bold manager in times like the present. The pantomime is called *Jack and Gill, Harlequin King Mustard, and the Four-and-Twenty Blackbirds Baked in a Pie*, and was highly successful. It is put on the stage "regardless of expense." The house was crowded in every part.—At the St. James's a fairy extravaganza is supplied by the author of *Shylock*. It is entitled *Abon Hassan; or, the Hunt after Happiness*. The piece is a hit, and is gorgeously put on the stage. A large concourse filled the theatre.—The Haymarket, as usual, comes out strong. In burlesque or pantomime Mr. Buckstone always provides something charming; and this season the pantomime, *Little Bo-Peep, who Lost her Sheep*, exhibits no falling off from old times. Miss Lydia Thompson—the English queen of the light fantastic toe—is re-engaged. So much the better for the Haymarket.—Mad. Vestris and Mr. Charles Mathews, of course, go in for an extravaganza. Their Honours have never yet condescended to broad pantomime. The name of the present Lyceum eccentricity is *Prince Prettypet and the Butterfly*. It is a good piece at all points; well constructed and pithily written, and, need we say, magnificently put on the stage. The author is Mr. W. Brough. The last scene is a miracle in the art of scenic illusion. Miss Fanny Ternan made her *début* as a singing sprite, and achieved a decided success. This young lady has great abilities, and will shine yet, histrionically as well as vocally.—The Adelphi comes forward with an extravaganza, apropos of the times, called *Zig-Zag Travels of Messrs. Danube and Pruth, with numerous Cuts*. It is a screamer, and was inimitably acted by Keeleys, Woolgar, and Co., and Mdlle. Maraquita, from the opera at Paris, danced with great success. Mr. J. M. Morton is the author of the pantomime—at least of the introduction to the pantomime at the Princess's. It is named *Harlequin Bluebeard, the Great Bashaw; or, The Good Fairy Triumphant over the Demon Discord*. This pantomime was eminently successful.—At the Olympic the Christmas piece is an extravaganza, written by Mr. Planché, entitled *The Yellow Dwarf and the King of the Golden Mines*. The plot was no doubt selected to afford Mr. Robson an opportunity of exhibiting his serio-comic powers in the Yellow Dwarf, which he supports with extraordinary power. In this part Mr. Robson almost equals his Shylock.—At the Sadlers' Wells the pantomime is dubbed *Harlequin Ali Baba and the Forty Thieves; or, Morgiana and the Arabian Nights;* at Astley's, *Gulliver's Travels through the Horse Islands; or, Harlequin and Britannia;* at the Surrey, *Harlequin and Little One Eye, Little Two Eyes, and Little Three Eyes;* and at the Marylebone, *Young Norval on the Grampian Hills; or, Harlequin and Lord Ullin's Daughter*.—Of the entertainments elsewhere which proved most attractive, we would specify Mr. Albert Smith's Ascent of Mont Blanc, the "Gallery of Illustration," the Polytechnic, the Panopticon, the Colosseum, Mr. Charles Cotton's Musical Recitations in Newman-street, etc. Altogether, the Christmas fare presented to the public by the different managers and heads of the different establishments was of the best kind, and thoroughly satisfied all the visitors. Even the critics were forestalled from grumbling—and were all praise.

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## M. JULLIEN'S CONCERTS AT COVENT GARDEN.

The removal of M. Jullien and his band from Drury Lane to the Royal Italian Opera was little more than slipping from one room into another. Many considered, however, although the entertainments and the orchestra were precisely the same, and the terms of admission alike, that the concerts at Covent Garden would not have the same success as those at Drury Lane. Judging from the first concert, last night, we are bound to say that there was no falling off in the Jullien attraction. The theatre was crowded in every part, and the audience enthusiastic in the extreme. Mad. Pleyel appeared and played with immense effect. We are compelled to postpone particulars until next week, as we go to press on Friday night.

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Réunion Des Arts.—The last soiree of the second season took place on Wednesday evening. The artists were Mdlle. Mouatt, Signor and Madame Lorenzo, Messrs. Ella, Silas, Witt, Politzer, Goffrie, Kiallmark, G. Kiallmark, H. Kiallmark, T. Kitchen, G. Cooke, Paque, and Gollmick. The programme presented several attractions. Haydn's quartet (No. 3, Op. 76); a M.S. trio, by M. Silas; and Romberg's Toy symphony were the three principal instrumental pieces. These were well executed, especially the trio, which was greatly applauded. The subscribers seemed much amused with Romberg's juvenile symphony, and bestowed hearty approbation on Mr. Ella's energetic beating of the drum. The vocal music, to which both Signor and Madame Lorenzo, most undoubtedly did especial justice, was not, by any means, new; neither were the solos on the violin and violoncello, by MM. Paque and Politzer, (though well played) sufficiently striking to merit criticism. The remarks which we made in our last notice on the Réunion des Arts still hold good; and we trust that the directors will think it advisable to give them attention in making their arrangements for the new year. The first *soirée* of the third season is announced for January 31st.

Herr Goffrie's First Soirée Musicale came off on Wednesday evening, Dec. 20th, at the Harley-street Rooms. The performance was of a most pleasing character. The assistants to Herr Goffrie were Messrs. Ries, Webb, and Alexandre Billet, as instrumentalists; and Miss Messent, Mdlle. Julia Mouatt, and Signor and Madame Lorenzo, vocalists. Two quartets by Haydn and Spohr, and Beethoven's Trio in E flat, for piano, violin, and violoncello, constituted the remarkable features of the concert. The last-named was perfectly executed by Messrs. Billet, Goffrie, and Piatti. Miss Messent sang Mozart's "Deh vieni" with charming taste, and Signor and Madame Lorenzo gave a very piquant reading of "La ci darem." M. Billet and Herr Goffrie both played solos.

Cecilian Society.—This old established Society gave their 67th annual performance of Händel's *Messiah* at the Albion Hall, London Wall, on Saturday, the 23rd. The principal performers were Misses Cox, Pringly, and Ward, Mrs. M. Dixon, and Messrs. Hill and H. Buckland. Mr. Shoubridge conducted, and Mr. J. G. Boardman presided at the organ. The attendance was only moderate.

St. James's Theatre.—An adaptation, by Mr. Henry Spicer, from the Greek and French of the tragedy of Euripides, *Alcestes*, will be produced early next month, with Miss Vandenoff as the heroine. The chorusses and *entr'acte* music have been adapted and arranged to some of Gluck's, by Mr. Wellington Guernsey. Sir Henry Bishop will conduct the orchestra on this occasion.

Mdlle. Annie de Lara gave the first of a series of three Soirées Musicales, at her residence, 14, Torrington-square, on Thursday evening. The performances are given by the youthful vocalist, in aid of the "Crimean Army Fund." The names of the artists comprised, in addition to that of the fair *bénéficiaire*, as vocalists, Mdlle. Paravalli, Mrs. Erskine Williams, Signors de Paravicini, de Petris, Kinni, and Bottura; Signor Albert de Frenchel (pianist—his first appearance in England), Mr. Viotti Collins (violin), as instrumentalists. The performance was of the mildest nature—pleasing withal. Mdlle. Annie de Lara modestly restricted her efforts to four performances. She sang the aria, "O mio Fernando," from *La Favorita;* a German romance, by Angeline; and joined in a duet and quartet. If the example of Mdlle. Annie de Lara were followed by all the vocalists in England, the army in the Crimea would no longer complain of the want of Welsh wigs and flannels.

Mr. and Mrs. Alfred Gilbert, and Miss Susannah Cole, gave a concert at No. 13, Berners-street, on the evening of Wednesday, the 20th instant. The most noticeable points in the entertainment were the performances of a Duo Concertante for two violins, by the Brothers Henry and Alfred Holmes, which displayed remarkable ability on the part of the young artists; the singing of one of Mendelssohn's two-part songs, by Mr. Alfred Gilbert and Miss S. Cole, perfectly rendered; and the last-named lady's ballads, "Tho' far away," by Pratten, a charming specimen of pure and simple vocalisation. Mr. Blake sang Mozart's "Qui sdegno." This gentleman has a good voice, but is sadly deficient as a singer.

Hackney.—A large audience assembled on Monday week, at the concert given at Hackney, by the Tyrolese Minstrels. Their singing was simple and unsophisticated, and had a natural charm, like the song of birds. Even professional singers might take a lesson from the "minstrels" in the emission of sound. The peculiarity of the so-called "Jodeln," only known in the Tyrol, baffles the experienced vocalist, whilst the natives can all accomplish it without study. Some of the songs executed by Madame Kramer and her interesting little girl, are extraordinary feats of natural vocalisation. Herr Haimberger performed several *morceaux* on the violin with excellent taste and execution. The audience encored with enthusiasm almost every piece.

Adventures of a Drum.—The 4th Regiment of Infantry in the Crimea has sustained a loss in their big drum, which, on the morning of the great hurricane in the Crimea, deserted in a gust of wind to the enemy within Sebastopol. This treacherous drum is of an unusually large size, and was made by Messrs. Boosey and Sons two years ago, for the 4th Regiment. It was present at the battles of Alma and Inkermann, and was a general favourite among the soldiers. It is said that the Russians received the musical deserter with three cheers.

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## ORIGINAL CORRESPONDENCE.

### THE PHILHARMONIC SOCIETY.

*To the Editor of the Musical World.*

Sir,—Knowing the numerous sources from which you are enabled to collect your information, and also the wish you have to disseminate that information, I have troubled you with the following questions, and hope you will be able to gratify my curiosity; if not on all, at least on some points.

Have the astounding rumours that have been circulating during the last few days regarding the old Philharmonic Society any foundation in fact?

Is it true that the superannuated tactics of the *Managing Director* have caused the retirement of him whose name and talent have upheld the waning influence of the society during his connection with it?

Is it true that, in the predicament above mentioned, Mons. Berlioz and Dr. Spohr have been applied to?

And in the event of the unsuccessful result of such applications,

Is it true that each one of the eight directors is to conduct a concert during the season 1855?

Sincerely do I trust that this last query may be answered in the affirmative, for there are several among those eight gentlemen whose names are wholly unknown to fame; and of whom, as musicians, one has never heard. Talented they must be, or they would never occupy their present position, and I feel sure that opportunity only is wanting for the display of ability which has long remained buried in obscurity.

Glory and honour to art may yet arise in a quarter where it is least expected.

I am, Sir, your obedient servant,

Inquisitor.

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## NOTICE.

*In accordance with a new Postal Regulation, it is absolutely necessary that all copies of* THE MUSICAL WORLD, *transmitted through the post, should be folded so as to expose to view the red stamp.*

*It is requested that all letters and papers for the Editor be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.*

CORRESPONDENTS *are requested to write on one side of the paper only, as writing on both sides necessitates a great deal of trouble in the printing.*

TO ORGANISTS.—*The articles on the new organs, published in the volume for* 1854, *will be found in the following numbers:* 28, 30, 32, 33, 34, 36, 37, 38, 42, 45, 47, 49, 51.

## TO CORRESPONDENTS.

HARMONIC UNION.—*We have received, this week, several letters connected with affairs of the Harmonic Union. It is impossible to publish them all. Moreover, they would not interest our readers. The best way is to decline all, and admit no further communication on the subject into the columns of our journal, unless as advertisements.*

*The* PUBLISHERS' CIRCULAR *is omitted this week, on account of a press of other matter.*

# THE MUSICAL WORLD.

LONDON, SATURDAY, DECEMBER 30TH, 1854.

MR. COSTA has resigned the post of Conductor at the Concerts of the Philharmonic Society. M. Hector Berlioz has been already applied to by one of the directors; but having been already announced for two concerts of the New Philharmonic, it is doubtful whether he can accept the office of the elder. Dr. Spohr has been applied to by another of the directors; but Dr. Spohr, although hale and healthy, is too old for such a labour as that of directing the concerts and conducting the directors. Besides the Elector of Hesse will not part with his favorite Capellmeister for so long a period at a stretch. The ancient system of changing the conductor at every concert can hardly be resorted to again. The seven directors are therefore in a strait.

We are not prepared with any advice to offer under the circumstances. The best step would be to call a general meeting of the members. The crisis is too grave for the seven directors to take the responsibility on their own shoulders. The subscribers, too, might be appealed to in a circular. Every subscriber has no doubt his pet conductor, as well as every member, every associate, and every director. Each of the directors would, we calculate, select himself as the fittest man for the post of *chef-d'orchestre;* each of the members possibly *ditto;* each of the associates would pitch on a member or director; but each of the subscribers (and they bring the sinews of war) would look in other directions, a long way from Hanover Square, and the Royal Palaces. For our own parts we have no choice, and prefer standing under arms until the decision is come to. When the conductor is appointed, we can easily make ready, present, and fire at him.

Would it be a good plan to let each symphony, overture, concerto, solo, and vocal piece be under the direction of a separate conductor? The Philharmonic Society is welcome to the hint.

Having arrived at the last Saturday in 1854, we are reminded that an opportunity presents itself, when we may appropriately tender thanks to our numerous readers, who have rallied round us since we commenced a new era of our existence in the volume for 1854. There is no more agreeable task than to acknowledge the support which a watchful public bestows upon earnest exertions; and it is now our pleasant duty to thank our subscribers, one and all, for the encouragement which our attempts to elevate the tone of musical criticism, and to raise the character of musical artists, have elicited from them so unanimously and unsparingly.

As it is well said, that gratitude means thanks for favours to come, so we will make good the assertion by a few remarks on the principal features of our expiring volume; hoping they will be regarded as an earnest of our future intentions, and as a fair claim for a renewal of the patronage, to merit which we shall make still greater efforts.

In the year 1854 the *Musical World* developed a new scheme of musical literature. It was our direct purpose to combine information and entertainment in our criticisms; and by a series of memoirs and narratives to give a new interest to the life, pursuits, and character of the musician. This mission, we hope, we have successfully accomplished. We have the satisfaction of knowing that we have enlisted among our readers many of that class of amateurs who consider everything relating to music and musicians, excepting their own performances and those of a few popular artists, as tedious and dull. But, while we have thus attempted to treat our subjects in a popular style, we cannot be accused of having descended to the gratification of low tastes and ignorant prejudices, or to the pandering to clique or party. We have only to point to our notices on the opera and concerts of the season; to the organ papers and musical reviews; and to the articles by Mr. G. A. Macfarren, to prove the independence of our views, and the high standard which we have always endeavoured to maintain. It is our belief that mediocrity in music is more generally tolerated than in the profession of all the other arts; and this can only arise from the imperfect musical education which the public receives. We have been compelled occasionally to expose the pretensions which *soi disant* composers have put forth; but, if in performing this duty, we have, at any time, appeared to our subscribers harsh and severe, we can only beg them to remember that the office we have undertaken is to instruct our readers, without stooping to compliment every tyro or dullard on what he has accomplished. We cannot conceive anything more uninteresting than a journal, which simply reports concerts and performances, without an endeavour, at least, to convey instruction; and we cannot believe such a paper could long exist, since nobody would be tempted to read it but the individuals whose names appeared in its columns. We have, therefore, the double satisfaction in thinking that plain speaking is due not only to those we criticise, but to those for whom we write.

We would add a few words respecting some unfinished projects which have been commenced in this volume. The music presented with the first monthly numbers was discontinued, because the subscribers generally were opposed to it on the grounds that it was an expense to the journal which would be better spent in another department. We took the hint, and have no reason to repent the step. The few particulars we collected of Madame Grisi's early life we were unable to

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continue, not being able to procure authentic details beyond her first appearance in Paris. In an early number we shall conclude the sketch of Madame Mara, having just received the necessary papers.

We now come to 1855. A new Life of Beethoven, a series of articles by Mr. Macfarren, on Mendelssohn's Quartets, and several Original Memoirs, which will include Henry Purcell, Sterndale Bennett, and others, will be among the immediate contributions to the new volume. Other arrangements, which étiquette forbids us to disclose, will be recognised as important improvements. We have only to bid our readers a hearty farewell, wishing them a happy and prosperous new year.

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We perceive by the prospectus of the New Philharmonic Society, that the concerts of the ensuing season will be resumed in Exeter Hall. We are sorry for it. Why the necessity of such a change? We have on several occasions spoken in favour of the locale in Long Acre; we have pointed out its acoustical advantage for concerts like those of the New Philharmonic Society; and we have no sooner gained a number of proselytes to our opinion, than we are to be carried back *nolens volens* to Exeter Hall. Surely St. Martin's Hall was large enough for all purposes of the Society. Why should the "grumblers" of last season, who could not procure "free tickets," have their hopes now raised by the prospect of more disposable places? That St. Martin's Hall was often crammed to suffocation, we will not deny; but why not, if necessary, raise the price of the professional tickets? Are the professors in London so poor that they cannot afford to pay more than a "one guinea" subscription—and so, for pecuniary consideration, render the removal of the concerts to Exeter Hall obligatory—or is it that the host of noble patrons now appended to the prospectus of the Society object to St. Martin's Hall, as they objected at first to Covent Garden Opera House? We have heard the story of a noble lord, who, being asked on the first establishment of the Royal Opera, why he did not patronise that house in preference to Her Majesty's Theatre, replied that his horses could not bear the smell of cabbages. Prejudice, however, such as these are overcome by perseverance; and we had hoped the New Philharmonic Society would have rested content with its new choice.

The *bâton*, we find, will be again entrusted to the hands of M. Hector Berlioz and Dr. Wylde. We hail with much pleasure the engagement of M. Berlioz. A more able conductor could not be found. Dr. Wylde has earned his position, and, by his able conducting of the last concert of the past season, has won the confidence of the subscribers and public. M. Berlioz and Dr. Wylde should work together for the good of the Society, and success must attend their efforts. The remarks we felt it our duty to make on the disorderly mode of rehearsal last season, must not be forgotten. Irregularity in attendance and inattention are not tolerated under the sway of Mr. Costa; why should they be suffered under other conductors? The directors should look to this. Let some of that resolution of purpose which surmounted difficulties of no small kind in establishing the Society, characterise the management in the rehearsals; let not the whole orchestra have to wait whilst a "crotale" in Q is being found for M. Berlioz's works; or a "tam-tam" large enough to frighten all good people is discovered for Dr. Wylde's *Paradise Lost*. Division of labour is the secret of success in most enterprises. So must it be in the management of a large society. It is absolutely necessary that the officials know their duty and be made to attend to it, that order may prevail in every department.

We have alluded in jest to two slight accidents which occurred on two different occasions at the concerts of the Society; others happened which were no jesting subjects. It is well known what the New Philharmonic orchestra can do; with what precision and delicacy the most elaborate and difficult symphonies can be interpreted. We look for still more perfection at their hands; a little more of that "finish" which is so remarkable a feature in the orchestra of the Paris Conservatoire would be acceptable. The second violins must be weeded—a few more accomplished artists engaged in this department, and then the New Philharmonic orchestra may challenge the world.

The announcement that the receipts of the concerts will, in future, be devoted to charitable purposes, is another proof of the liberality which has characterised the direction. This arrangement—very different from those we have felt it our duty, on more than one occasion, to animadvert upon—meets with our cordial approbation.

Lord Suffield has accepted the office of chairman of the board of directors. Cherubini's Mass in C is announced for the first concert in February.

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A retrospective glance at the year now on the verge of expiration presents little that is remarkable in a musical point of view. A few incidents excepted, the past season has been unusually dull and uninteresting. Every branch of music seemed to conspire, as it were, to render the year of our Lord 1854 immemorable in the art. The two Philharmonic Societies remained almost at a stand still. The elder was satisfied with its ancient *prestige*, and made no move forward. The younger showed an inclination to advance, but was retarded by a lack of energy and self-reliance. The production of Bach's *Grosse Passions-Musik* was a step in the right direction, but the attempt to pass off the overture to *Tannhäuser* on the subscribers, even as a novelty, was a retrogression. The Sacred Harmonic Societies were content to abide by their old *répertoires*. The performance of Beethoven's Mass in D, by the former society, however, constituted an honourable exception. The introduction of this extraordinary work to the English public created a marked sensation, and provoked an endless controversy. The Mass in D was not eminently successful. The audiences of Exeter-hall did not seem to understand it; and, after two or three performances, it was wisely withdrawn. The Musical Union proved as exclusive as ever, and the Quartet Association displayed hardly as much spirit as in the former season. The Harmonic Union evidenced unmistakeable symptoms of a general decay. At St. Martin's Hall, by means of cheap prices—the only "open sesame" to Fortune's cave, nowadays—and his own untiring exertions, Mr. Hullah was making progress with the public gradually but surely. Those, by the way, who desire to ensure success, should follow the example of M. Jullien and Mr. Hullah. Let them look to cheap prices. But this by the way! In the concert rooms matters were still more flat and unprofitable. We cannot call to mind a single new vocalist or instrumental performer who achieved a second-rate reputation. We would except Signor Monasterio, the young violinist, who lately appeared at M. Jullien's concerts, Drury Lane.

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Let us turn to the opera—the Royal Italian Opera—which, since it has been deprived of all opposition by the closing of Her Majesty's Theatre, seems to have lost one of its principal causes of attraction. The prospectus was tempting, and the season full of promise. An especial interest attached to the Royal Italian Opera in 1854, inasmuch as it was Grisi's last season in England. The public and subscribers were naturally excited, but the excitement had its drawback; what filled the theatre one night, emptied it another. The Grisi performances had their negative as well as their positive attraction. To make amends, the manager of the Royal Italian Opera engaged Mdlle. Sophie Cruvelli, who appeared, for the first time at that theatre, in May, as Desdemona, one of Grisi's acknowledged great parts, in place of Fidelio, which is a character emphatically her own. Mdlle. Cruvelli's success at first, for the reasons above stated, was not exactly what her friends anticipated. Lablache made his first appearance at Covent Garden soon after. The prospectus of the Royal Italian Opera had promised, among other works, Meyerbeer's *L'Etoile du Nord*. For some reasons unexplained, this opera was not given, but in its stead Rossini's *Matilda di Shabran* was produced—a most delightful and charming substitute. The production of Rossini's *Il Comte Ory*—a still more delightful and charming opera than *Matilda di Shabran*—was most creditable to the management; it achieved an eminent success at the end of the season. Grisi adhered to her old *répertoire*, and did not attempt a new part. This exhibited policy; but it was hardly to be expected she would have left the stage without appearing in two of her most celebrated characters—Semiramide, and Ninetta in *La Gazza Ladra*. On the whole, the Italian Opera did not prove as remunerative as many were led to suppose would be the case when first they perused the prospectus.

At the commencement of the year, the promise of an English opera, at Drury Lane, on an unusual scale of completeness and splendour, was held out to the public. The manager was installed, the company formed, the new operas decided on, the rent fixed, and money paid in advance, and lodged in the bank as security. A flaw in the agreement, however, enabled the lessee of Drury Lane to back out of his bargain; and the theatre was consigned to a German-Italian company, which wriggled through a brief existence, and died of mismanagement.

Perhaps the most interesting event of the musical season of 1854 was the introduction of Madame Marie Cabel to the British public. This took place on June the 7th, at the St. James's Theatre, in M. Clapisson's opera, *La Promise*. Madame Cabel's success was not in doubt one moment. The striking quality of her voice, the perfection of her singing, her beauty, her grace, and the charm of her acting, created a sensation not easily surpassed, and not soon forgotten. The St. James's Theatre was crowded every night Madame Cabel appeared; and the return of the fair artist to London next season is already looked forward to with pleasure.

In March, Herr Ernst, the great German violinist, returned to England after an absence of two years, and played at the Musical Union. On the 6th of April, John Sebastian Bach's *Grosse Passions-Musik* was performed for the first time in England, by the Bach Society, at the Hanover Square Rooms, under the direction of Mr. Sterndale Bennett. The general execution of the work did not afford entire satisfaction. In May, the Cologne Union of Male Voices arrived in London, and exhibited at the Hanover Square and other concert rooms. Their performances excited general admiration.

The opening of St. George's Hall in Liverpool, on the 18th of September, must be chronicled as one of the *memorabilia* of the past year. This spacious and magnificent structure found its disapprovers as well as its admirers. Much was said on both sides—*laus et vituperium*—and with equal truth; whence it may be fairly inferred, that St. George's Hall is not perfectly adapted to the purposes intended.

On Monday, October the 30th, M. Jullien re-appeared with his band at Drury Lane, after an absence of more *than* a year from England. The celebrated *chef-d'orchestre* was received in the most enthusiastic manner, and his concerts proved more attractive than in any former season. Their unprecedented success, indeed, has induced M. Jullien, in conjunction with Mr. Gye, to give another series of concerts of the same kind, at the Royal Italian Opera. The first of these came off last night.

In the latter end of October, the band of the Imperial Guides of France came to this country for the first time, and on Saturday, the 28th, performed at the Crystal Palace on the occasion of the Grand Fête given in aid of the Patriotic Fund. The presence of this distinguished regimental band was one of the remarkable features of the Fête, and their performances were the theme of universal eulogy.

As events of a different character—but which will serve to mark the year just past with greater emphasis than any we have named—we have to record the deaths of Rubini and Mad. Sontag. The death of the lady—attended with the most melancholy circumstances—filled Europe and America with regret.

We have noted down all that occurred to us as worthy of commemoration in the year gone by. The survey is not satisfactory. We trust, however, that ample amends will be made in the season to come; and that 1855 will prove more smiling and less clouded than 1854. There is much good in hoping. Let us hope!

## PROVINCIAL.

VENTNOR.—We have to record the perfect success of Signor Marras's concert, at Steephill Castle, on Wednesday, in aid of the Patriotic Fund. The room was crowded to overflow by the *élité* of the residents and visitors of the island. The programme was composed of the most favourite pieces of Mozart, Rossini, Meyerbeer, Bellini, Donizetti, etc., etc. Beethoven's "Adelaide," sung by Signor Marras, and "Partant pour la Syrie," and "God save the Queen," given with great spirit and energy by all the singers, were the features of the entertainment. Mr. Richard Blagrove played a solo on the concertina, and A. Hambrough, Esq., and Mr. Austin, a duet for corno and cornet-à-piston, Messrs. Erard forwarded one of their grand horizontal pianos for the occasion.

LEEDS.—A concert was given by the Recreation Society, on Saturday evening last, being the sixth of this season. The vocalists were Miss Birch, Miss Landon, Miss Lascelles, Mr. Alfred Pierre, and Mr. Frank Bodda. Mr. Spark was the conductor.—Miss Brown's concert took place in the Music-Hall, on Monday evening last. The performers were Mrs. Sunderland, Miss Senior, Mr. Perring, Mr. Delavante, and Master Iles; Mr. Spark was conductor.—Mr. Willy, the well-known leader and solo violinist, has given two chamber concerts in this neighbourhood during the past week, the former in the saloon of St. George's Hall, Bradford, on Monday evening, and the latter in the picture gallery of the Music Hall, Leeds, on Thursday evening. The performances were almost exclusively instrumental. Mr. Willy on each occasion was assisted by Mr. Pew, Mr. Bowling, and Mr. Priestley, with Miss Freeman as solo vocalist at Bradford, and

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Miss Senior at Leeds. Mr. Broughton presided as pianist at the first concert, and Mr. Spark at the second concert. Mr. Willy obtained as he deserved the warmest applause in his solos, a fantasia on national airs, and solo recollections of Paganini.

HALIFAX.—PEOPLE'S CONCERT.—The Sixth Concert of the series was given in the Odd Fellow's Hall on Monday. This being a grand extra night, the Hall was filled to excess, and several could not obtain admission. The following vocalists were engaged:—Miss Birch, Miss Lascelles, Mr. Alfred Pierre, and Mr. Frank Bodda, who were loudly applauded. The performance concluded with the National Anthem.

BATH.—The directors of the Saturday Concerts gave a performance of sacred music on Saturday, at the Assembly Rooms. Mr. and Mrs. Pyne and Mr. Gibbs were the vocalists; the choruses being efficient and the band strong in numbers. The Grand Pump Room was well attended on Saturday, the audience being attracted by the announcement of a sacred concert adapted to the season—consisting of selections from the *Messiah*. The vocalists were Mr. and Mrs. Snary, Mr. Collins, and Mr. Hemons, Mr. George Field, conductor.

DUBLIN.—On Thursday last the *Messiah* was given by the Royal Choral Institute at the Ancient Concert Rooms in a very superior manner. The solos were sung by Miss Cruise, Miss Keane, Mrs. Mahon, Miss Glover, Mr. Haigh, and Mr. Smith, and the oratorio was conducted by Professor Glover. The Hall was crowded in every part.—Signor Regondi has given three concerts during the last week at the Rotunda. He was enthusiastically applauded and encored almost every time he played. He was assisted by Mr. Geary, Mr. Kelly, and Miss Kate Shepherd.—The Madrigal Society gave their first concert on Tuesday evening.

MANCHESTER.—The theatre opened with the pantomime of *Jack and the Bean Stalk* on Saturday night. The feature of the performance was Mr. Flexmore, who, as the clown, kept the house in one roar of laughter from beginning to end.—At the Mechanics' Institution the *Messiah* was performed. The solos were delivered by Miss Whitham and Mrs. Brooke.—At the Philharmonic Hall *Elijah* was performed. The principal parts were sustained by Miss Birch, Miss Lascelles, Mr. Pierre, and Mr. Frank Bodda, the band being led by M. C. Baetens, the whole forming a total of a hundred singers and performers, under the *bâton* of Mr. Banks. The building was filled in every part, and the entire performance went off in the most satisfactory manner.—On the evening of Christmas Day, the *Messiah* was performed by the members of the Manchester and Salford Sacred Harmonic Society, in the Town Hall, Salford, which was crowded in every part. The principals were Mrs. Sunderland, Mrs. Winterbottom, Mrs. Tomkins, Mr. Delavanti, Mr. Bednal, and Mr. Hird, of the Blind Asylum, York.

BOLTON.—Mendelssohn's *Elijah* was performed in the Temperance Hall, Little Bolton, on Wednesday evening, and the performance was eminently successful. The principal vocalists were Miss Birch, Miss Lascelles, Mr. Pierre, and Mr. F. Bodda, of the Philharmonic Concerts, London; and Mrs. Brooke, Mrs. Tomkins, Mr. Walton, and Mr. Moore; with a chorus and band of more than a hundred performers. The performances were led by Mr. Seymour, of Manchester, and Mr. John Fawcett, Mus. Bac., Bolton, officiated as conductor.

STRETFORD.—The opening concert of the Stretford Musical Society was given on Wednesday evening last, in the New Public Hall. The artists were Miss Birch, Miss Lascelles, Mr. Alfred Pierre, and Mr. Bodda.

RADCLIFFE.—On Saturday evening, a concert of vocal and instrumental music was given in a large room on the works of Messrs. Richard Bealey and Co., in aid of the Patriotic Fund. The vocalists were selected from the various choirs in the neighbourhood, assisted by Messrs. Thomas, Baxter, Holt, and others from Manchester, with Mr. William Waddington as pianist, Mr. A. M. Coulthurst being leader of the band. The performances, both vocal and instrumental, gave entire satisfaction to a highly respectable though not very numerous audience.

BIRKENHEAD.—The Philharmonic Society gave a full-dress concert on Monday evening, at which Mad. Rudersdorf, Miss Dolby, and Herr Formes were the principal vocalists, and Mr. Frederick Chatterton, the solo instrumentalist. The best points of the performances were Mozart's "L'addio," sung by Miss Dolby and Mendelssohn's four-part song, "When the West." Both were encored. Herr Formes was encored in "O, ruddier than the cherry." The band played the overtures to *Jessonda* and *Euryanthe*.

BURY.—On Friday evening, the first concert connected with the Bury Musical Union took place in the large lecture hall of the Bury Athenæum. The principal performers were Miss Birch, Miss Lascelles, Mr. Alfred Pierre, and Mr. Frank Bodda; solo violoncello, Herr Lidel; conductor, Mr. D. W. Banks.

## FOREIGN.

BERLIN.—(*From our own Correspondent*).—The management of the opera seem exhausted with the effort to revive *Oberon* on the occasion of the late royal marriage. To compensate for want of novelty in the theatre, we have found it in the concert-room. The Singacademie has given a performance of Händel's *Sampson*. The employment of the word "novelty," in conjunction with *Sampson* may seem strange. It might be so in England, but not here, where Händel's masterpiece is so rarely performed that it is really a novelty to most of the audience. The manner in which it was executed does great credit to the members of the Singacademie, and Herr Grell, who is now at the head of the institution. Madame Clara Schumann, and Herr Joachim, have given a second concert, which was as numerously attended as the first. Beethoven and Mendelssohn were the principal names in the programme. The *bénéficiaires* were admirably seconded by the members of Stern's Gesangverein, who sang several four-part songs, among them Mendelssohn's "Verschwunden ist der lichte Tag." The third *Trio-Soirée* of the Brothers Stahlknecht and Herr Löschhorn comprised, amongst other pieces, Beethoven's sonata in E major (Op. 12), Mendelssohn grand trio in C minor (Op. 66), and Onslow's in D minor (Op. 20).

VIENNA.—(*From our own Correspondent.*)—The first Philharmonic Concert this season took place on the 17th inst., in the Grosser Redoutensaal. To Herr Carl Eckert belongs the merit of having revived these concerts, originally founded, and subsequently rendered famous throughout Europe, by Nicolai. The service rendered by Herr Eckert to the Viennese is the greater as they have fewer opportunities of hearing performances of grand instrumental compositions than the inhabitants of most of the other great cities of Germany. The concert opened with the overture to *Euryanthe*, and concluded with Beethoven's symphony in C minor. Mendelssohn's violin concerto was played by M. Vieuxtemps magnificently; Beethoven's air, "Unter blühenden Mandelbäumen," was sung by Herr Ander; and the quintet from Mozart's *Cosi fan tutti*, by Mesdames Cornet, Schwarz, Herren Ander, Beck, and Draxler. To-morrow (the 23rd inst.) and the next day, a grand concert will be given in the Imperial Opera-house, in aid of the pension fund for the wives and orphans of musicians. Haydn's *Seasons* will be performed on both occasions. It is asserted that Flotow's new opera, the *libretto* of which is written by Herr Mosenthal, and the principal part destined for Mdlle. Wildhauer, will not be produced until next season. There is also a report that Hector Berlioz contemplates including Vienna in his German tour, and having his new trilogy performed under his own direction in the old "Kaiserstadt."

HAMBURGH.—The Philharmonic Society celebrated the 25th anniversary of its existence by its 100th concert, on the 2nd inst. The performances consisted of Beethoven's ninth symphony, Mendelssohn's *Meerestille und glückliche Fahrt*, and two violin solos, executed by Herr Singer.—Madame Nissen-Salomon will appear at the February concert.

GRATZ.—Mozart's Symphony in E flat, and Mendelssohn's *Walpurgisnacht*, were performed at the third concert of the Musikverein. Mozart's *Zauberflöte* is in rehearsal, and will very shortly be produced. *Die Franzosen vor Nizza*, opera by Herr J. F. Kittl, was performed for the first time here on the 2nd inst., and was successful.

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HANOVER.—The first subscription concert was given in the Theatre Royal, and went off well. Beethoven's symphony in D major was executed in fine style by the orchestra, under the direction of Herr Cappellmeister Fischer; the Brothers Doppler found their efforts as flautists duly appreciated; and Herr Joachim, in a solo, completely electrified the audience. The concert concluded with Weber's Jubel-Ouverture. Herr Wagner's *Tannhäuser* is in active rehearsal.

FRANKFORT-ON-THE-MAINE.—Haydn's *Seasons*, Händel's *Israel*, Mendelssohn's *Christus*, and Bach's *Passionsmusik* will be performed at the four concerts of the Cäcilien-Verein. A Herr B. Damcke, from St. Petersburg, has announced a series of eighteen lectures on the history of music, with musical illustrations by Herr Rühl. The lectures will be given in the rooms of the Mozarthaus.

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"VIVIER—Who does not know Vivier?—The eternal traveller, the Wandering Jew of Music" (writes M. Fiorentino)—"is as Berlin, if he has not yet quitted it, where he has obtained an extraordinary success, at the Court and in the city, as artist, as author, as composer, and as *homme d'esprit*. Nobody plays the horn like Vivier; no one knows better how to astonish when he wishes it, or how to touch the heart when he desires to cause emotion. He played last before the King of Prussia, and has had no reason to repent it. When Meyerbeer was unable to accompany him (having by accident mislaid his music), Vivier was *assez bon enfant* to be contented with a Prince of the Blood as accompanyist. Notwithstanding all these marks of distinction, all these triumphs, I advise him strongly to return to France, if he does not intend to leave his skin in Germany. They do not give him a moment's repose or leisure. No sooner does he arrive in one town than the electric telegraph is at work, and he is obliged to pack up his horn, and his game-cock (Vivier will not separate himself from this beloved companion), and start off for another. You may, therefore, easily imagine that both the fowl and the artist, from excess of triumphs and of kindness, stand the chance of being killed.—*Constitutionel*.

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MR. GEORGE GENGE respectfully announces that his Annual Concert and Ball will take place in Freemasons' Hall, Great Queen-street, on Tuesday Evening, the 9th of January, 1855. The Concert will commence at Nine o'clock: the Ball at half-past Ten. Tickets, 5s. each, may be had at the Hall, and of Mr. George Genge, Peckham Grove, Camberwell.

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